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Bachelor's thesis

**NAME-GIVING PRACTICES IN FASHION
INDUSTRY IN THE 21ST CENTURY**

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Field of science: 03 “Humanities”

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«Допущено до захисту»

Протокол засідання кафедри англійської філології

та міжкультурної комунікації

Протокол № 11 від 26 травня 2025 року

Зав. кафедри _____ д. філол. н., проф. Алла БЄЛОВА

KYIV – 2025

ABSTRACT

This bachelor's paper explores naming in the 21st-century fashion industry as a linguistically and culturally meaningful process that plays a central role in brand identity, positioning, and consumer interaction. The study views brand names as compact semiotic units that operate at the intersection of language, marketing, and cognition, reflecting broader social and cultural dynamics.

The research focuses on naming as a form of secondary nomination, revealing how brand names encode emotional and symbolic value through phonetic, morphological, semantic, and pragmatic strategies. Special attention is given to the use of neologisms, blends, metaphors, and associative constructions, which enable names to function not only as identifiers but also as expressive tools for storytelling and differentiation in a saturated market.

The study also considers the influence of celebrity collaborations, sustainability narratives, and psycholinguistic perception, showing how names serve as entry points into brand worlds and activate consumer expectations. Through these mechanisms, naming becomes a performative act that connects linguistic form with cultural meaning and strategic communication.

The findings confirm that naming in fashion is a dynamic and multifunctional linguistic act that integrates creativity, commercial intent, and socio-cultural resonance, making it a powerful tool in modern brand discourse.

Key words: naming, brand, branding, fashion industry, discourse.

АНОТАЦІЯ

Бакалаврська робота присвячена дослідженню неймінгу в модній індустрії XXI століття як лінгвістично та культурно значущого процесу, що відіграє ключову роль у формуванні брендової ідентичності, позиціонуванні та взаємодії зі споживачем. Назви брендів розглядаються як компактні семіотичні одиниці, що функціонують на перетині мови, маркетингу та когнітивної сфери, відображаючи ширші соціокультурні процеси.

Дослідження зосереджене на неймінгу як формі вторинної номінації, яка кодує емоційне й символічне значення через фонетичні, морфологічні, семантичні та прагматичні стратегії. Особливу увагу приділено використанню неологізмів, контамінацій, метафор та асоціативних конструкцій, що дозволяють назві виступати не лише ідентифікатором, а й інструментом брендової історії та засобом виділення в умовах перенасиченого ринку.

У роботі також розглядається вплив співпраці з відомими особами, нарративів сталого розвитку та психолінгвістичного сприйняття, що демонструє, як назви слугують точкою входу у світ бренду та активують очікування споживачів. Таким чином, неймінг постає як перформативний акт, що поєднує мовну форму з культурним змістом і стратегічною комунікацією.

Результати підтверджують, що неймінг у сфері моди є динамічним і багатофункціональним мовним явищем, яке поєднує креативність, комерційну доцільність і соціокультурну значущість, виступаючи потужним інструментом сучасного брендингового дискурсу.

Ключові слова: неймінг, бренд, брендинг, індустрія моди, дискурс.

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INTRODUCTION

In the 21st century, brand naming in the fashion industry has acquired unprecedented cultural, communicative, and commercial weight. In an oversaturated market shaped by globalization, digitalization, and identity politics, a brand name functions not merely as an identifier but as a compact linguistic sign that condenses positioning, evokes emotional response, and fosters symbolic value. Fashion names increasingly serve as communicative micro-narratives — culturally charged, semantically layered, and acoustically engineered to resonate with global audiences. Consequently, naming has become one of the most strategic tools in shaping consumer perceptions, driving engagement, and asserting differentiation in an industry defined by both aesthetic innovation and social discourse.

This study draws upon interdisciplinary developments at the intersection of cognitive linguistics, onomastics, marketing, and psycholinguistics, placing emphasis on the performative, semiotic, and symbolic dimensions of naming. The research is indirectly informed by foundational work in naming theory (Anderson, 2007; Kripke, 1972; Alston, 2000), socio-onomastics and pragmatics (Ainiala & Östman, 2017), brand psychology (Wänke et al., 2007; Akimova et al., 2023), as well as applied perspectives on marketing semiotics and identity (Awdeh, 2022; Gangjee, 2024). Theoretical considerations regarding nomination, motivation, and linguistic economy (Azarova & Lepko, 2009; Khanykina, 2016) have provided a framework for understanding how fashion brand names operate at the lexical, morphological, and discursive levels. Although the focus here is on contemporary fashion discourse, the analysis builds on long-standing academic inquiries into naming as both a sociocultural act and a linguistic mechanism of conceptual compression.

The topic remains highly relevant in light of ongoing transformations in branding practices and consumer behavior. Scholars such as Tepla (2012, 2016), Darchuk & Kryzhko (2019), and Synyavska (2017) underscore the strategic and interdisciplinary nature of naming in branding. Others, including Azarova & Lepko

(2010), Makarenko (2011), and Ivanenko (2014), highlight the role of nomination as a cognitive and semiotic process. The increasing attention to ethical branding and digital naming, explored by authors like Awdeh (2022), Placek (2024), and Lemos et al. (2024), further confirms the growing complexity of naming in fashion. Taken together, these perspectives reinforce the need for linguistic inquiry into brand names as communicative constructs that shape both market perception and consumer identity in the 21st-century fashion industry.

The object of this research is the linguistic phenomenon of naming within the contemporary fashion industry.

The subject of the research is the linguistic structure, strategies, and semiotic functions of brand names used in the 21st-century fashion discourse, with a focus on their phonetic, morphological, semantic, and pragmatic features.

The purpose of the research is to examine brand naming in the fashion industry as a deliberate linguistic act of secondary nomination that reflects cognitive, cultural, and communicative functions of language. The study aims to identify and classify the structural, semantic, and pragmatic mechanisms through which brand names encode value systems, construct cultural narratives, and influence consumer perception within a globalized market.

The main **objectives** to achieve the purpose are the following:

- to examine the linguistic aspects of naming;
- to define the concept and definition of naming;
- to trace the historical evolution of naming as a phenomenon;
- to identify key principles and strategies in naming;
- to analyze creative branding and naming in fashion;
- to investigate celebrity influence and collaborations in naming;
- to explore sustainability and ethics in naming strategies;
- to assess the psychological impact of names on consumer choices.

The material of the research encompasses 51 authentic fashion brands registered or relaunched between 2000 and 2024, grouped into four thematic clusters: creative independent labels (15), celebrity-led brands or collaborations

(14), sustainability-oriented brands (12), and brands selected to examine consumer perception and psychological impact (10). Trademark applications, registration data, corporate websites, and industry reports provide contextual information.

The methods used in the research include theoretical approaches (literature review, linguistic classification), empirical tools (discourse and structural-semantic analysis, case studies), and the comparative method to examine naming practices across various branding models and cultural contexts.

The structure of this research includes an introduction, two chapters comprising eight subsections, a conclusion, and a list of references. The main body of the work spans 57 pages, and the bibliography contains 67 sources.

I. THEORETICAL FOUNDATIONS OF NAMING

1.1. Linguistic aspects of naming

In modern linguistics, nomination is viewed as a fundamental mechanism of language activity through which a person perceives, categorizes, and names fragments of the real world. This term has a dual meaning: it refers both to the relationship between a linguistic sign and an object, and to the linguistic unit itself (phonetic or graphic form) through which the naming is carried out (Khanykina, 2017: 22).

In other words, nomination encompasses both the process of naming and its result – the linguistic sign (Lepko, 2009: 178). Accordingly, L. Azarova and H. Lepko define nomination as a process and result in which a linguistic sign establishes a connection with an extralinguistic object (Azarova & Lepko, 2009: 14).

Nomination is also defined as the process of forming linguistic units with a nominative function – that is, naming and conceptually structuring fragments of reality and forming ideas about them in the form of words, phrases, idioms, and sentences (Rusanivskyi & Taranenko et al., 2000: 336).

Thus, the nominative function of language – the correlation between linguistic means and real-world objects for the purpose of cognition and communication – lies at the core of nomination theory.

In linguistics, two complementary approaches to the study of nomination are commonly distinguished:

- the semasiological approach (from sign to meaning) focuses on analyzing already existing linguistic units and their meanings;
- the onomasiological approach (from concept to sign), on the contrary, explores the process of creating linguistic names for new objects and concepts (Lepko, 2009: 179).

Despite their differences, both approaches share a common goal – to explain how linguistic signs refer to objects and concepts.

The cognitive approach to nomination views the linguistic sign as a result of human cognitive activity. The act of naming is interpreted not only as a speech act but primarily as a cognitive process in which the speaker's mental representation of the object is fixed. In this context, the name assigned to an object reflects the way it is conceptualized – that is, which features are considered most essential or emotionally significant by the speaker (Makarenko, 2011).

Motivation precedes the act of nomination and is a necessary condition for naming objects of reality. In this context, the notion of the motive of nomination becomes important – a feature underlying the name, i.e. the inner form of the word. Alongside the significative and denotative components, the motive forms the lexical meaning, which reflects the speaker's mental representation of an object, phenomenon, or action (Khanykina, 2016: 76).

Depending on the nature of the relationship between form and meaning, linguistic signs are classified as follows:

- a motivated sign has a transparent connection between its form and meaning (e.g., metaphor);
- an unmotivated sign is one in which this connection is lost or not consciously perceived.

Primary names are typically perceived as unmotivated, whereas secondary names are considered motivated, as they contain an inner form that explains their semantics (Khanykina, 2017: 29).

Consequently, in modern linguistics, the concepts of nomination and motivation are closely intertwined. Motivation serves not only as the basis for the emergence of new names but also as an object of separate linguistic analysis.

In linguistics, a traditional distinction is made between primary nomination – the creation of an entirely new name – and secondary nomination, which involves assigning a new meaning or function to an already existing linguistic unit (Kanova, 2011: 19).

However, these concepts are interpreted differently depending on the scientific school. For example, representatives of the onomasiological approach

within the historical-etymological tradition argue that primary nomination is a rare phenomenon in modern languages, since most words have deep historical roots that are not revealed without special analysis (Khanykina, 2017: 22). In everyday language practice, new names most often emerge through secondary nomination – a reinterpretation of already existing linguistic means or borrowings from other languages (Prybluda, 2022: 70-71).

According to N. Khanykina, primary nomination is realized through words and word combinations, whereas secondary nomination is associated with sentences, i.e., utterances (Khanykina, 2016: 76).

In this context, three levels of nomination can be distinguished:

- lexical (object) level – a word or a phrase;
- propositional level – a sentence (naming a situation or event);
- discursive level – a supra-phrasal unity or a text (Azarova & Lepko, 2010: 86).

This classification allows for the differentiation of nominative processes based on the size of the nominative unit.

In modern linguistics, a distinction is made between direct and indirect nomination, with the former sometimes equated with primary nomination. Direct nomination refers to the literal naming of an object, whereas indirect nomination is realized through figurative or associative transfer of meaning (e.g., metaphor or metonymy) (Lepko, 2009: 179).

From a terminological perspective, there is ambiguity regarding the relationship between the concepts of “indirect” and “secondary” nomination: some scholars consider them synonymous (Azarova & Lepko, 2010: 88), while others differentiate between them, interpreting secondary nomination as a broader category that encompasses not only semantic shifts but also word formation and phraseology. H. Lepko, in particular, emphasizes a clear distinction between the terms and points out that indirect nomination is primarily characteristic of colloquial speech, where it manifests in the form of nicknames, euphemisms, and expressive metaphors (Lepko, 2009: 182).

Although the terms direct/indirect and primary/secondary nomination are closely related, they are not identical and are interpreted differently within various scholarly frameworks, leading to terminological inconsistency.

The multidimensional nature of the nominative process has led to the development of several classification criteria. According to V. Vovk, based on the source of origin, one can distinguish between intralingual nomination (based on the language's own resources) and interlingual nomination (through borrowing from other languages) (Vovk, 1986: 120-121).

In the functional-communicative aspect, L. Kanova identifies four types: existential, identificational, predicative, and appellative nominations (Kanova, 2011: 19).

Based on the degree of spontaneity, nomination is also classified as natural (arising spontaneously) or artificial (resulting from deliberate linguistic activity) (Khanykina, 2017: 23-24).

Despite the diversity of approaches, nomination encompasses all linguistic levels – from lexical to syntactic – and serves as a universal mechanism of the language system.

Secondary nomination is one of the most active sources of enriching the lexical system of a language. It is primarily realized through semantic shifts and word-formation processes.

The semantic mechanisms include tropes such as metaphor, metonymy, and synecdoche, as well as phenomena like broadening or narrowing of meaning and reinterpretation based on associations (Khanykina, 2017: 22). These processes lead to the emergence of new meanings on the basis of an existing form, resulting in polysemy or the development of figurative meanings.

Another important area is word formation, particularly suffixation, prefixation, composition, and abbreviation, which allow for the creation of new lexemes by combining existing morphemes. Word formation functions as a mechanism of nomination based on rules for combining linguistic elements and is studied within the framework of morphological studies. A notable feature of word

formation is motivatedness, which is typical of derived words and reflects the cognitive and classificatory activity of the speaker. A derived word has a segmented structure composed of semantically significant components and represents the result of the speaker's effort to establish relationships between objects of reality.

The main features of nomination through word formation include:

- the new name is created as a single-word unit;
- it is secondary, as it is based on already existing language elements;
- elements of the base unit are partially repeated in the new structure;
- the new word has a different form, while maintaining a semantic link with the base unit;
- the creation process involves formal operations (affixation, compounding, truncation, vowel alternation, etc.) (Ivanenko, 2014: 122-123).

Therefore, word formation is a leading means of lexical nomination, actively enriching the vocabulary and reflecting the speaker's cognitive activity.

Syntactic transposition also serves as an effective means of secondary nomination. It involves a change in the syntactic role of a word without altering its lexical meaning, and is realized through morphological means (Kosenko, 2018: 18). For example, when an adjective or verb shifts into a noun (substantivization), a new nominative function is activated without fully changing the form of the word. In this way, transposition allows for the creation of new linguistic units within the boundaries of existing lexical material, expanding the nominative potential of the language.

Thus, secondary nomination is closely connected to motivation: an effective new name usually has an intralingual (structural or semantic) or cultural basis, which ensures its comprehensibility and consolidation in the minds of speakers.

To summarize, nomination functions as a universal mechanism of language activity, while secondary nomination acts as its most dynamic tool for lexical renewal. It is realized through semantic shifts, word formation, and syntactic transposition, and is motivated by both linguistic and cultural factors. These same principles underlie the process of naming (naming/branding) – the creation of new

names – where it is important not only to denote an object, but also to evoke the desired associations and emotions. Thus, naming serves as an example of intentional secondary nomination with high communicative and pragmatic potential.

1.2. The concept and definition of naming

The discussion on the nature of names in language has historically unfolded primarily within the realm of philosophy rather than linguistics. Traditionally, linguists have explored the question of whether names have meaning. In particular, a consensus has been reached that names, in themselves, do not have meaning but merely serve a designative function (Anderson, 2007: 276). They lose all elements of active usage and become institutionalized, meaning they are perceived as fixed designations. Common nouns are considered meaningful linguistic units, whereas proper names serve only as means of identification (Ullmann, 1962: 77). This has shifted the focus of research from semantics to philosophy, which instead emphasizes the mental and referential dimensions of names, including their perception by speakers and listeners, as well as the functioning of the designation process in both language and reality.

Theoretical conceptions of names trace back to the works of ancient Greek philosophers, particularly Plato and Aristotle. They developed the concept of distinguishing between proper names (*proprium*) and common names (*commune*), which was later adopted by the Stoics (Anderson, 2007: 145). This classification became the foundation for further philosophical and linguistic research.

In modern scholarship, two main theories of the nature of names are distinguished:

1. The Descriptive Theory, according to which a name designates an object only if it corresponds to all or most of the characteristics associated with it. The speaker must intend to use the name specifically for this object and associate it with a certain set of attributes (Evans, 1973: 188).

N. Dobric emphasizes that the meaning of names is formed through a set of descriptive characteristics that help define and identify a particular object or concept. This aligns with the idea that names have semantic content, which is derived from the descriptions associated with them (Dobric, 2010: 136).

Thus, according to this theory, the meaning of a name is formed through the speaker's set of knowledge and associations regarding a particular object.

2. The Causal Theory. S. Kripke criticizes the descriptive approach, emphasizing that names are rigid designators, meaning they retain their reference regardless of descriptive characteristics. According to this theory, a name has a causal (cause-and-effect) connection with the object it designates (Kripke, 1972: 94).

In this view, a name is assigned to an object not based on its characteristics but through an act of naming, which establishes a link between the name and the referent.

While these philosophical approaches help to better understand the nature of proper names, they provide little explanation of how people are motivated in the process of name creation. This task has been taken up by cognitive linguistics, which considers naming as a process based on mental models, associative thinking, and cultural factors (Dobric, 2010: 136).

According to the study by D. Feitelson et al., naming is a complex cognitive process in which categorization and conceptualization play an active role. The authors view naming as a three-stage process:

1. Selecting key concepts that should be reflected in the name;
2. Choosing words to represent each concept;
3. Constructing the final name (Feitelson et al., 2018: 9-10).

This approach suggests that the naming process is not random but is based on cognitive strategies of generalization and knowledge structuring.

Within the framework of speech act theory, naming is considered an illocutionary act performed by a person with the appropriate authority, and its result becomes established within a community (Yost, 2018: 4-5).

According to Alston's model (Alston, 2000), the naming process follows clearly defined rules and conditions that ensure its effectiveness and stability. Specifically, a successful naming act requires adherence to the following aspects:

- the speaker must have the authority to perform the act of naming;
- there must be appropriate social and communicative conditions that allow the name to become established in societal practice;
- the recognition by the community, which confirms the validity of the naming.

Thus, the act of naming extends beyond a purely linguistic phenomenon and acquires social and pragmatic significance, influencing communication and the identification of objects within a given environment.

Naming can be considered in two main aspects: as the process of naming people and as a tool for commercial activity. In the first case, it involves the selection of personal names, which may contain information about origin, social status, or cultural traditions. As C. Snae and M. Brückner note, names not only identify an individual but also carry semantic meaning that can change depending on the language and historical context (Snae & Brückner, 2006: 620).

The linguistic concept of naming is a modern projection of the theory of nomination, which examines the naming process through a communicative-functional approach in linguistics. Nomination is a broader concept that encompasses general principles for forming names of objects, phenomena, and concepts in a language. At the same time, naming serves as its marketing subcategory, referring to the process and outcome of creating an original, commercially relevant name (Tepla, 2012: 192). Accordingly, commercial nomination is a type of linguistic nomination aimed at achieving a marketing effect.

At the same time, in the commercial aspect, N. Skrygun suggests defining naming as the process of creating a brand name – a set of activities aimed at developing successful marketing names for trademarks and corporate brand names. This process includes both a creative component and legal support (verification of proposed names for legal clarity, followed by trademark registration). Naming

encompasses a range of creative and technological aspects (semantic, syntactic, psychological, and legal) and must align with the goals and objectives of branding (Skrygun, 2015: 56).

According to T. Ving, and A. Paladieva, naming is defined as both a process and a result of creating an original name for an object that holds commercial relevance. They state that commercial naming is a type of linguistic naming aimed at achieving a marketing effect. Naming plays a key role in developing brand names for businesses, products, or services, making it an integral part of marketing strategy and brand positioning (Ving & Paladieva, 2017: 197).

As stated by V. Darchuk, and O. Kryzhko, naming is the process of creating distinctive, precise, and memorable brand names, which is a key component of marketing strategy and brand positioning. It is closely linked to branding, which focuses on shaping brand image through communication and marketing tools. As an essential part of branding, naming synthesizes cultural, psychological, linguistic, and marketing aspects, contributing to consumer demand stimulation. Through the semantic field formed in the audience's perception, a brand acquires a unique identity. Furthermore, naming lays the foundation for a brand's long-term potential, adding new semantic nuances to the name and ensuring effective communication and proper positioning (Darchuk & Kryzhko, 2019: 93).

N. Akimova, O. Chornous, and Y. Kyrylov consider naming as a process that follows the stages of perception and comprehension of a text, similar to any other linguistic message. They identify three key stages: reception, where an initial impression of the brand name is formed; interpretation, based on the analysis of meanings and the creation of a system of senses; and emotional identification, which determines the emotional perception of the brand and its evaluation by the audience. The result of this process is secondary meanings, which become embedded in the recipients' consciousness and shape the brand's image. Therefore, the study of these secondary texts allows researchers to determine how consumers perceive and understand brand names (Akimova, Chornous, & Kyrylov, 2024: 13).

As stated by O. Tepla, naming is the process of creating a unique brand name that gives a product an original commercial identity, distinguishing it from competitors and enhancing its recognition (Tepla, 2012: 192).

O. Kurban considers naming a key element of branding that involves sequential actions aimed at forming a coherent image of a product or service. She emphasizes that successful naming helps create a strong association with the brand and makes it highly demanded among consumers (Kurban, 2014: 56).

O. Synyavska defines naming as a professional activity aimed at developing a unique, expressive, and easily memorable name for a company or product that holds commercial significance (Synyavska, 2017: 40).

Thus, naming is the process of creating a unique, memorable, and commercially significant brand name that distinguishes a product, service, or company from competitors.

The main task of naming is to develop a unique name that meets a set of criteria. To achieve this, the following methods are used:

- linguistic word formation;
- analysis of positioning and unique selling offer;
- psycholinguistic approaches;
- evaluation of the name's effectiveness in advertising;
- verification of its eligibility for trademark registration (Darchuk &

Kryzhko, 2019: 93).

Considering the presented material, we can conclude that naming is a multifaceted process that combines linguistics, cognitive sciences, marketing, and law, fulfilling the functions of identification, communication, and positioning. In linguistics, naming is studied through descriptive and causal theories, as well as within the framework of speech act theory, where it is an illocutionary act established within a community. Based on nomination theory, it is viewed as a specific type of linguistic naming aimed at achieving a commercial effect. In a commercial context, naming is an integral part of branding, focused on creating a

unique and memorable name that aligns with marketing objectives and follows specific methodologies to ensure its effectiveness.

1.3. Historical evolution of naming as a phenomenon

Naming is an ancient practice of identification that has evolved alongside society. From simple names in antiquity to complex brands today, changes in naming reflect social, cultural, and technological transformations. In different eras, naming was influenced by specific conditions: from religious and familial traditions to industrialization, mass culture, and digital technologies. Over time, naming developed into a distinct scientific discipline – onomastics.

In ancient societies, a single name was often sufficient for identification. In Indo-European cultures, names carried symbolic or religious meaning – for example, the Sanskrit *Devadatta* (“given by God”), and the Greek names *Theodoros* and *Dorothea*, meaning “gift of God” (Zgusta & Biggs, 2025). In Mesopotamia, names often included the names of gods or prayers, reflecting a belief in the magical power of the name (Seymour, 1983, p. 110).

Names also served social functions: in tribal societies, they could reflect personal traits, lineage, or circumstances of birth (Zgusta & Biggs, 2025). For example, Alexander the Great or Matilda of Flanders are cases of using epithets. In Rome, the *tria nomina* system (praenomen, nomen, cognomen) developed, which reflected social affiliation (Salway, 1994, p. 124).

In China, as early as the Han dynasty (2nd century BCE), surnames became hereditary, serving to strengthen kinship and social order (Ebrey, 1996: 21). In medieval Europe, names retained spiritual significance – children were often named after saints or ancestors, seeking blessings or emphasizing noble origins (Niles, 1982: 95-96).

With the growth of the population, a single given name was no longer sufficient. Nicknames, patronymics, and family names began to appear—such as John Smith or William, son of Peter (Lanahan, 1973: 218). At first, these names

were not hereditary, but by the 13th–14th centuries in Western Europe, due to administrative needs, surnames began to be passed down through generations. The Norman Conquest of England (1066) contributed to the spread of fixed surnames (Keats-Rohan, 2010: 213). At the same time, in cultures such as Icelandic, patronymics remained the norm for a long time (Willson, 2023: 85).

All in all, early naming was deeply connected to cultural, spiritual, and social contexts. Names evolved from simple to more complex systems, reflecting the growing complexity of society and the need for clearer identification.

The Industrial Revolution (late 18th–19th century) radically transformed naming practices. Mass production and global trade created a need for clear product identification, leading to the rapid spread of trademarks. For example, in France, furniture makers were required to mark their products as early as the 18th century (Goodman & Norberg, 2006: 20), while in the United States, legal protection of brands was sought as early as 1791, resulting in the first federal trademark law in 1870 (Housewright, 2007: 3-19). In Great Britain, the Trademarks Registration Act was passed in 1875 (Gangjee, 2024: 17), and the Paris Convention of 1883 laid the foundation for international brand protection (Le Buu, 2024: 153).

Although product marking existed since antiquity, the industrial era made it large-scale, formalized, and legally protected. Brand names became economic assets – for example, Coca-Cola, which was registered in 1893 (Petty, 2025: 50).

This era also impacted personal identity. Centralized states began enforcing mandatory surnames for the population to facilitate efficient governance (such as censuses, taxation, and military conscription). In Japan, during the Meiji reforms (1870–71), commoners were first allowed – then required – to adopt hereditary surnames (Ramesh, 2020: 141). Similarly, in the Netherlands, under Napoleon’s 1811 decree, all citizens were obligated to choose a fixed surname –many of which were invented humorously, as people did not expect them to become permanent (Joor, 2009: 175-176).

The intellectual shifts of the era also influenced scientific naming. In 1758, Carl Linnaeus introduced binomial nomenclature (genus + species) for the

classification of living organisms – *Homo sapiens*, *Panthera leo* (Wolsan, 2007: 1011). At the end of the 18th century, Antoine Lavoisier introduced systematic chemical nomenclature, replacing the chaotic terminology of alchemy (Beretta, 2024: 210).

Thus, the Industrial Age transformed naming practices in three key areas:

1. Commerce – brand names became legally protected and gained major marketing importance;
2. Civic identity – surnames became mandatory elements of state recordkeeping;
3. Science – naming evolved into a rational tool for the classification of knowledge.

All of this reflects the growing significance of names in a modernizing world.

In the 21st century, naming practices are evolving under the influence of globalization, technology, and shifting social values. One of the key trends is the internationalization of name choices: parents are increasingly selecting names from other languages and cultures – for example, a child in Europe may be named *Aria* or *Kai*, regardless of cultural origin. This has been made possible by migration and media, which foster intercultural exchange (Balbach, 2024: 91–92).

There has also been a growing desire for uniqueness: in the United States, even the most popular names now account for a smaller percentage of newborns than in previous decades, reflecting parents' wish to choose an original name for their child (Smith, 2009: 129). Social media reinforces this trend: a unique name makes it easier to be found online and allows for the creation of a personal brand from early childhood. An entire industry of naming consultants has even emerged to help invent rare names (Emery, 2013: 4). At the same time, most parents avoid overly eccentric options – social recognizability remains important.

An emerging trend is the growing popularity of gender-neutral names. Names like Jordan or Taylor are now considered acceptable for any gender. People who change their gender identity increasingly change their names as well (Bolton, 2006). In many countries, legal mechanisms for such changes have been simplified,

reflecting a growing recognition of the importance of names as an element of personal identity.

In the field of branding and technology, naming is adapting to the demands of the global market. Brand names must be easy to pronounce in various languages and free from undesirable connotations (for example, *Chevrolet Nova* in Spanish-speaking countries, where *no va* means “doesn’t go”) (Ločmele, 2018: 242). As a result, companies invest in linguistic research before launching a product. There is also a growing trend toward invented names – for instance, startups often create neologisms like *Zynga* or *Xero* to ensure availability of the .com domain and to register a trademark (Lemos, Cardoso & Rodrigues, 2024: 3).

Modern naming has also become a subject of in-depth analysis. Thanks to large datasets, researchers study names as cultural trends. For example, J. Berger examined how phonetic elements influence the popularity of names, showing how social media shape naming preferences (Berger et al., 2012). Naming has attracted the attention not only of linguists but also of marketers, sociologists, and data scientists.

Thus, modern naming is a combination of creativity, cultural sensitivity, and strategic thinking. From baby names to startup brands, today's name choices are highly deliberate – because in the digital age, a name can instantly become either iconic or problematic.

Ideas about the significance of names emerged as early as antiquity: in Plato’s dialogue *Cratylus*, the question of whether names are natural or conventional is examined, and both Aristotle and Socrates explored the relationship between names and the essence of things (Baxter, 1992). However, until the 20th century, the study of names remained part of other fields – grammar, theology, and history. Medieval scholars analyzed the names of saints, while early modern historians studied toponyms to reconstruct patterns of migration.

The establishment of onomastics as a distinct field of study began in the late 19th century, alongside the development of historical linguistics (Hajdú, 2002). The study of names has helped identify cultural layers in toponyms, shed light on

language contact, and trace social change. In the 20th century, academic societies dedicated to name studies were founded – such as the American Name Society (ANS), established in 1951 to advance the study of names both in the United States and internationally. In 1953, ANS launched a specialized journal, *Names: A Journal of Onomastics*, which continues to be published today (Ashley, 2002: 64-65).

Onomastics is interdisciplinary, covering linguistics, sociology, history, psychology, and law. Contemporary research examines how names reflect social class, religious change, regional variation, or even influence a person's economic outcomes (Sabet & Zhang, 2020). A notable subfield is socio-onomastics – the study of how naming interacts with social structures, such as class and ethnic identity. It began to develop actively in the 1970s among German scholars (Ainiola & Östman, 2017).

A key development was the shift from simply collecting names to analyzing them in context. As Carole Hough notes, onomastics is “both an old and a young discipline”: it has existed since antiquity, but only in the twentieth century did it develop a systematic methodology (Hough, 2009: 29–30).

Today, the science of naming goes beyond classical onomastics. Scholars study names in literature, personal names (anthroponymy), geographical names (toponymy), as well as brand names, digital identities, domain names, and more. Researchers analyze how names affect consumer perception or how branding intersects with intellectual property law (Wänke, Herrmann, & Schaffner, 2007). Although these fields are not always labelled as onomastics, they deepen our academic understanding of naming as a phenomenon.

Thus, the journey from ancient philosophical reflections to contemporary interdisciplinary research shows how naming has evolved into a scientific discipline. Today, names are not only social labels but also keys to understanding language evolution, culture, and individual identity.

1.4. Key principles and strategies in naming

Businesses require an effective naming strategy, as the market is oversaturated with existing names and new demands arise daily. This has led to the development of naming as a separate field. Previously, names were created without the involvement of linguists, which resulted in superficial studies that ignored semantic content. Such an approach fails to provide insight into the principles behind successful name creation. Linguistic analysis is essential for the formation of effective brand names (Synyavska, 2017: 41).

The main processes of naming in onomastics are examined with regard to the concepts of the principle and method of nomination. The principle of nomination serves as a guideline that determines the direction of nominative activity. It functions as an onomasiological model of name creation, formed under the influence of both linguistic and extralinguistic (objective and subjective) factors, and is reflected in the structure of thematic groups across various nominative systems (Poznikhirenko, 2020: 35).

O. Tepla argues that the naming process is based on the following general principles:

- the principle of motivation – every name has a certain semantic or associative rationale;
- the principle of paradigmaticity – new names are automatically integrated into the language system and correlated with already existing ones;
- the principle of model-based formation – even the most original names are created according to established linguistic models and patterns, ensuring their clarity and compatibility with the language context (Tepla, 2023: 136).

According to Yu. I. Poznikhirenko, onomastics distinguishes three main principles of nomination depending on the degree of motivation behind proper names:

1. The identifying principle is based on a direct connection between the name and the object. Ergonims created according to this principle clearly indicate

the nature of the enterprise's activity, type of product, location, or even the name of the owner. Such names are transparent, informative, and easily understood by native speakers.

2. The conditionally-symbolic principle implies an indirect but still relevant connection to the object, encouraging associative interpretation. These names serve both informational and promotional purposes, appealing to cultural, historical, or geographical associations, literary images, or foreign language vocabulary.

3. The symbolic principle covers names that do not have an obvious connection with the object. Such names are subjective and may be unclear to the addressee. While they do not convey direct information, they lend uniqueness and aesthetic expressiveness to the brand (Poznikhirenko, 2020: 36).

Another important principle is the anthropocentric and evaluative nature of naming, which takes into account the human attitude toward the object. A name can convey emotional or cultural meaning that goes beyond a purely descriptive characteristic (Zhuykova, 2014: 96-97).

Ergonims are classified into three main types according to the principle of nomination: directly informative names, which clearly indicate the characteristics of the object (such as location, owner, or service); indirectly informative names, which imply certain features through metaphor or association; and conditional (symbolic) names, which lack a direct connection to the object but create an emotional or figurative effect. Each of these types fulfils different communicative functions depending on the purpose of naming (Poznikhirenko, 2020: 36-38).

Thus, the key principles of naming include motivation, paradigmaticity, model-based formation, as well as identification, symbolization, and evaluativity. These ensure the connection of the name to the object, its integration into the linguistic system, its relevance to the cultural context, and its emotional perception by the consumer.

Experts distinguish three main stages in the creation of a commercial name: the target stage (defining the purpose and setting the objectives of naming), the

creative stage (developing or selecting a name in accordance with the set goals), and the evaluative stage (assessing whether the name meets the defined criteria and how effectively it is perceived by consumers) (Tepla, 2016: 368).

N. Skrygun argues that the creation of a unique name is based on methods such as word formation, consideration of positioning and unique selling proposition, psycholinguistic approach, and assessment of advertising suitability. Morphological features are especially important in this process, as they influence both the structure and perception of the name (Skrygun, 2015: 56).

O. Tepla adds that the creation of a commercial name involves techniques such as neuro-linguistic programming, linguistic presuppositions, linguistic advertising technologies, and the development of complex equivalents. The practice of word formation shows that an effective name should have a semantic subtext, which increases its communicative value (Tepla, 2012: 193).

It is traditionally believed that an effective brand name should meet a number of key criteria. First, it must be concise, euphonic, and carry a certain semantic load, making it easy to remember. Second, it should be unique and distinguish the product or company from competitors. The name should be grounded in reality – indicating the specificity of the product, company, or their values. It is important that the name facilitates communication, reflects the brand idea and its market positioning. Additionally, it should be easy to pronounce, pleasant to the ear, and free from negative emotions or unwanted associations (Tepla, 2016: 368-369).

According to T.O. Ving and A.F. Paladiieva, several common mistakes should be avoided during the naming process: using generic or unremarkable surnames of founders, copying famous names, using meaningless abbreviations, creating names tied to short-term events, and overly descriptive names that, although accurate, fail to evoke emotion or be easily remembered (Ving & Paladiieva, 2017: 2).

The main naming techniques include:

- associative – building a name based on images that evoke relevant associations in the consumer's mind;

- benchmark – using modified names of market leaders;
- abbreviation – forming names through various types of shortening (letter-based, numerical, root-based);
- neologisms – inventing new words with attention to semantics and associations;
- domain-based – creating names that correspond to available domain names;
- eponymous – using personal names or surnames;
- appellative – appealing to the emotional sphere of the target audience.

Other techniques also include rhyming, geographical references, imitation of product characteristics, oxymorons, and word truncation (Skrygun, 2015: 56-57).

T.O. Ving and A.F. Paladiieva argue that the most common naming techniques are the creation of compound abbreviations, neologisms, descriptive names, acronyms, alliterations, use of foreign words, common vocabulary, numerals, and transliterations (Ving & Paladiieva, 2017: 2-4).

The creation of commercial names using artistic techniques requires knowledge not only in linguistics but also in psychology, since language influences not only through meaning but also through form, sound, and associations. One of the key techniques is phonosymbolism, which is based on the use of sounds with specific emotional coloring. Lexical features also play an important role: abstract vocabulary may build a positive image but can be less comprehensible, while concrete terms appeal to the senses and are easier to perceive. Metaphors, hyperboles, word formation, and wordplay are frequently used, while at the syntactic level, modality, sentence symmetry, and open constructions stimulate interest and encourage action (Tepla, 2012: 193-195).

H. V. Zymovets views ergonyms as fully functional linguistic signs that incorporate both referential and significative components. The scientist pays particular attention to naming strategies used in the creation of ergonyms, identifying five main types: metonymic (direct association with the field of activity), metaphorical (meaning transfer based on similarity), symbolic (integration of

cultural and mythological codes), connotative (use of positively marked vocabulary), and morphemic-structural (creation of names using initials, abbreviations, and quasi-words). Ergonyms accumulate both conceptual and associative meanings (intensional), as well as socio-cultural ones (extensional), functioning not only within the language system but also in the cultural and visual spaces. They exhibit illocutionary orientation – shaping the brand’s image, conveying values, and influencing consumer choice and loyalty (Zymovets, 2010).

A successful name should be concise, easy to remember, stand out among others, evoke positive associations, and be pleasant to hear. It should clearly reflect the connection with the product, be understandable to the target audience, and carry a positive meaning when translated. It is also advisable that the name begins with a letter closer to the beginning of the alphabet – this improves placement in online and offline directories (Skrygun, 2015: 57).

During expert evaluation of a commercial name, several criteria are taken into account: euphony and ease of pronunciation, absence of undesirable phonetic or semantic associations, unambiguity, the ability to evoke vivid imagery, memorability, uniqueness within the product category, positive emotional perception, and relevance to the product (Tepla, 2016: 369).

To summarize, effective naming is a multifaceted linguistic and strategic process that requires motivation, clarity, cultural relevance, emotional appeal, and originality. Successful brand names are created through a combination of theoretical principles (such as identification and evaluation), practical techniques (like abbreviation or phonosymbolism), and careful consideration of target audience perception, ensuring strong communicative and marketing impact.

Conclusion to Chapter 1

Nomination functions as a core linguistic mechanism, linking cognitive, communicative, and semiotic processes. It covers both the process and result of naming, with direct and secondary nominations reflecting different strategies. Secondary nomination, through semantic shifts and word formation, drives lexical innovation and underpins branding by combining linguistic creativity with pragmatic goals.

Naming has developed from philosophical inquiry into a multidisciplinary field spanning linguistics, cognitive science, and marketing. Today, commercial naming acts as a strategic tool, creating unique, memorable brand identities by synthesizing linguistic ingenuity with market positioning and legal protection.

Historically, naming evolved from basic personal identifiers to complex systems tied to social and cultural identity. The emergence of onomastics as a discipline recognized names as crucial linguistic and socio-cultural phenomena. Modern naming operates as a means of cultural memory, identity construction, and brand communication.

Effective naming relies on motivation, paradigmatic alignment, and model-based structures. Techniques like abbreviation, neologism, metaphor, and phonosymbolism enhance emotional resonance and distinctiveness. Naming today demands linguistic precision, psychological sensitivity, and strategic focus to ensure strong communicative and commercial impact.

II. NAMING IN THE FASHION INDUSTRY IN THE 21ST CENTURY

2.1. Creative branding and naming in fashion

In today's globalized fashion space, a brand name transforms into a compact text that condenses the brand's positioning, aesthetics, and value proposition. From the perspective of brand linguistics, it performs a triple function: signalling brand identity, activating cognitive memorization mechanisms, and initiating cultural interpretation, thus acting as a “linguistic interface” between the product and the consumer. In this context, a creative approach to naming — through metaphors, allusions, neologisms, acronyms, and similar devices — becomes a key instrument for conveying the brand’s value and emotional associations. Below, we will analyze the main types of creative naming strategies characteristic of fashion brands in the 21st century.

In fashion branding, metaphorical naming is based on using vivid or symbolic concepts that instantly evoke specific emotions or ideas in the consumer’s mind. For example:

- Golden Goose (2000) combines an adjective and a noun into a transparent yet symbolically charged construction, where “golden” is associated with treasure and “goose” with the fairytale motif of endless value. The alliteration of [g] in both components and the elongated vowel [u:] in “Goose” create an effect of noble softness, enhancing the association with rare Venetian craftsmanship. The fairytale archetype lends the brand an aura of a talismanic object promising “gold” to its owner.

- Fear of God (2013) employs the syntactic model noun + preposition + noun, immediately immersing the audience in a theological context and creating a biblical rhythm of expression. The initial fricative [f] in “Fear” flows into an open diphthong, while the voiceless plosive [g] in “God” adds dramatic weight. Inspired by Oswald Chambers, the brand embodies the concept of reverence and grandeur,

reinterpreted through the grunge aesthetics of the 1990s, where the fusion of spirituality and rebellion generates a powerful emotional contrast.

– Lazy Oaf (2001) ironically plays with stereotypes by combining the adjective “lazy” with the noun “oaf,” forming a self-ironic oxymoron that turns imperfection into a stylistic value. The soft [z] in “Lazy” contrasts with the energetic affricate [əʊf] in “Oaf,” creating a rhythmic “stumble” effect that is easily memorized. The name resonates with the DIY aesthetic of East London, turning laziness into a metaphor for freedom from social norms.

Turning to Billionaire Boys Club (2003), the allusion becomes clear yet is layered with subtle metaphorical meaning. The name builds a three-noun structure where “Billionaire” signifies capital, “Boys” youth, and “Club” exclusivity. The alliteration of [b] in the first two words creates a marching rhythm, while the internal diphthong [ɔɪ] in “Boys” adds a playful nuance. The name simultaneously glorifies the fantasy of youthful wealth and offers an ironic commentary on the ambitions of the hype generation, playing with the notion of boundless freedom and luxury.

Thus, metaphorical names in fashion branding function as linguistic triggers for emotional perception. Morphological structures enable quick semantic decoding; phonetic figures amplify the affective impact; and semantics engage consumers in a cultural dialogue through familiar archetypes. A successful name becomes a compact cultural-linguistic code that instantly conveys a brand’s values and invites the consumer into deeper emotional interaction.

In contemporary fashion discourse, acronymy serves as an effective mechanism of communicative economy: it compresses a complex brand narrative into a few graphemes while leaving room for the consumer's semantic “play.” From the perspective of brand linguistics, acronyms perform cognitive (facilitating memorization), semiotic (encoding values), and pragmatic (encouraging interactive engagement) functions. For example:

– Y-3 (2002) — the combination of the letter “Y” (the initial of Yohji Yamamoto) and the number “3” (symbolizing Adidas's three stripes), joined by a hyphen, symbolizes the synergy between individuality and corporate identity.

Phonetically, [waɪ'θri:] forms a dynamic disyllabic rhythm that emphasizes the brand's association with movement and athleticism. Semantically, the name personalizes the brand, creating intrigue around its origin.

- GCDS (2015) — a four-letter acronym derived from God Can't Destroy Streetwear, conveying a slogan about the invincibility of streetwear culture. The phonetic structure ['dʒi: si: di: 'ɛs], with its clustering of voiced consonants, evokes a sense of aggression and energy. In its acronymic form, the brand encodes an affiliation with an “inner circle”, accessible only to the initiated.

- HBA (2006) — an acronym from *Hood By Air*, notably including the functional word “By,” thus breaking conventional abbreviation norms and adding an avant-garde effect. Phonetically, [eɪtʃ bi: eɪ] is characterized by open, flowing syllables, contrasting with the harsh consonant cluster of *hood*. The semantic duality between the “earthly” and the “ethereal” remains implicit, accessible only to culturally literate audiences.

Acronymic brands in fashion not only optimize communication but also construct multilayered semiotic systems. The compact form activates a semantic search mechanism, drawing the consumer into deeper engagement with the brand. Thus, a successful acronym strikes a balance between expressive economy and interpretive openness.

In the fashion industry of the 21st century, neologisms simultaneously perform identificational and expressive functions. They are created through blends (portmanteaus), artificial word forms, and semantic deviations, ensuring cognitive economy and semiotic richness. For example:

- Gymshark (2012) — a classic blend of gym and shark, where the boundary between components is invisible, enhancing the sense of unity. The first element begins with a voiceless plosive [g], and the second with a fricative-plosive [ʃɑ:k], creating an acoustic crescendo. The image of a “gym shark” encodes aggressive motivation and a competitive spirit in fitness culture.

- Khaite (2016) — an invented name derived from the founder Cate's nickname, while also alluding to the Greek word *χαίτη* (“flowing hair”), adding a

layer of diachronic depth. The structure [ˈkɛɪt], featuring the exotic cluster “Kh-”, draws the attention of English speakers. The absence of direct denotation opens a space for polysemic associations, ranging from “chaos” to “charisma”.

- Ader Error (2014) — combines the brand’s own acronym (Aesthetic Drawing ER) with the English word *error*, creating the concept of a productive mistake. The initial pronunciation [ˈeɪdər] followed by [ˈɛrər], with a doubled [r] sound, acoustically mimics a “stumble,” underlining the key aesthetic idea of the brand.

- Yeezy (2015) — a contamination of *Ye* and the suffixoid *-eezy*, originating from hip-hop slang. The double [i:] and voiced [z] produce an energetic dactylic rhythm [ˈji:zi], making the name easy to rhyme and memorize. The allusion to *Yeezus* sacralizes the brand and creates a cultural halo around the designer.

- Fabletics (2013), an activewear brand co-founded by actress Kate Hudson, derives its name from a blend of *fabulous* and *athletics*. Semantically, the portmanteau fuses the emotional-evaluative appeal of “fabulosity” with the functional and performance-driven domain of sports, encapsulating the idea of “sporty glam.” Morphologically, it represents a direct fusion of two roots without affixation, symbolizing the seamless integration of fashion and fitness. Phonetically, [fəˈblɛtɪks] features the dynamic [bl] cluster, which injects energy into the word, while the final [ks] offers a crisp, decisive closure. The progression from the initial stress on [fæb] to the smooth flow of [lɛtɪks] sonically mirrors the rhythm of a workout — tension and release — reinforcing the brand’s narrative of empowered, stylish athleticism.

The neologisms analyzed demonstrate diverse strategies of word-formation economy and semiotic layering. Through phonetic contrasts, morphological innovation, and cultural allusions, these brand names construct multilayered codes capable of attracting, embedding in memory, and stimulating deeper interaction — key conditions for successful brand discourse in the global fashion industry.

Some fashion brands incorporate cultural or historical imagery, allegories, or references to art and pop culture in their names. This strategy allows them to tap into specific associative frameworks. Examples include:

- Palm Angels (2015) — combines the imagery of *palm trees* (a toponymic allusion to Southern California) and *angels* (a sacred symbol), creating a metaphor for an “urban paradise.” The euphonic transition from the consonant cluster [p]–[l] to the soft diphthong [‘eɪ] enhances the airiness of the image, while the juxtaposition of hedonism and spirituality broadens the brand’s cultural field.

- Daydream Nation (2018) — unites individuality (*daydream*) and collectivity (*nation*), forming an oxymoron: a “nation of dreamers.” The repetition of the diphthong [eɪ] in both words creates a soft echo that acoustically evokes a sense of suspended thought. Additionally, the allusion to Sonic Youth’s *Daydream Nation* positions the brand within the aesthetic of the 1980s alternative culture.

- Vetements (2014) — through direct borrowing of the French word *vêtements* (“clothing”), creates a pseudo-neologism for English-speaking audiences. The final nasal vowel [ã] adds an exotic flavor, and the radical literalness of the name ironically critiques logomania by shifting the focus back to the essence of clothing itself.

Culturally associative names in fashion branding function as multilayered signs: morphological structures guide the direction of allusions, phonetics evoke emotional responses, and semantics activate familiar cultural scripts. In this way, a brand name becomes a bridge of memory and stylistic affiliation, strengthening the consumer’s emotional connection to the brand.

In summary, creative branding and naming in fashion emerge as a strategic linguistic practice that combines morphological economy, phonetic expressiveness, and semiotic layering to condense brand positioning into a single word or phrase. Metaphorical constructions appeal to cultural archetypes and trigger immediate emotional responses; acronyms compress complex narratives into a few graphemes, provoking a cognitive decoding game; neologisms and blends demonstrate word-formation creativity and create unique sound patterns; cultural allusions establish

linguistic “markers” of belonging to specific stylistic or historical fields. All these types of naming act as linguistic interfaces, simultaneously signalling brand identity, anchoring the brand in memory, and engaging the consumer in an interpretative dialogue — a process that, in the context of a globalized market, transforms the brand name into a key asset of symbolic and commercial capital.

2.2. Celebrity influence and collaborations in naming

In contemporary onomastics of commercial naming, the use of celebrity names illustrates how sociocultural prestige is transformed into linguistic form. Such naming practices reinterpret eponymy: a celebrity’s first or last name serves both an identifying and persuasive function, activating the brand’s connotative potential. Semantically, these names offer a “social scenario” for product use; phonetically, they prioritize euphony and ease of articulation; morphologically, they combine personal names with industry-specific lexemes or acronyms. As a result, a multifunctional semiotic construct emerges, where linguistic economy, expressiveness, and the pragmatic strength of the name are integrated into the branding model.

Celebrity-founded brands demonstrate how a personal name evolves into an autonomous commercial sign, transferring the star’s charisma and social capital into the linguistic space, where biographical semantics, phonetic euphony, and flexible morphology together ensure rapid recognition on the global market. For example:

1. Savage X Fenty (2018). This lingerie line was founded by Rihanna. The adjective *savage* (“bold, fierce”) sets the emotional tone, while the letter *X* graphically and morphologically encodes the “by/X” formula, hinting at Rihanna’s authorship. The founder herself defined the concept as: “Savage X means making your own rules...” (Savage X, 2025). Phonetically, [ˈsævɪdʒ ɛks ˈfenti] combines the sharp affricate [dʒ] at the end of *Savage* with the strong initial [f] in *Fenty*, creating a contrast that adds energy and assertiveness to the name. Morphologically,

the Adj + X + Surname structure transforms a typical collaboration formula into an independent brand neologism.

2. Ivy Park (2016). This sportswear brand was founded by singer Beyoncé Knowles-Carter. The component *Ivy* simultaneously refers to the Roman numeral IV (the couple's "lucky" number) and the name of their daughter, Blue Ivy, while *Park* refers to Parkwood Park, where the future star trained with her father (Essence). Thus, the semantics conceal family references behind common lexemes. Phonetically, [ˈarvi pa:k] is characterized by the assonant combination of diphthongs [aɪ] and the open vowel [ɑ:]. Morphologically, it is a transparent binary compound (Noun + Noun), which, due to the absence of affixation, maintains universality and integrates easily into visual identity.

3. SKIMS (2019). This concise monosyllabic brand neologism belongs to entrepreneur Kim Kardashian. After critical discussion of the original name *Kimono*, the founder chose a version that is "easy, it works, it flows". Semantically, *SKIMS* alludes to the verb *skim* ("to lightly cover or wrap"), conveying the idea of a "second skin" while subtly retaining the presence of the name *Kim* (S-K-I-M-S). Phonetically, [skimz] features the [sk] cluster and a voiced final [z], creating a sense of dynamism and memorability. Morphologically, it represents zero-derivation: a verb converted into a proper name, aligning with the minimalist trends of contemporary fashion branding.

4. Good American (2016) is a denim platform founded by Khloé Kardashian and entrepreneur Emma Grede, where the phrase *good American* activates the ideal of a morally strong "unapologetic American woman". Semantically, *good* serves as a positive epithet, while *American* fulfills a demonymic role, projecting national values of equality and inclusivity onto the brand. Phonetically, [gʊd əˈmɛrɪkən] demonstrates a smooth connection between the velar [g], an unstressed schwa, and the stressed syllable [ˈmɛ], which adds verbal energy. Morphologically, it is a transparent adjective-noun binomial, where the absence of any eponym deliberately shifts focus away from Kardashian's surname, emphasizing the brand's social mission.

5. Victoria Beckham (2008) is a premium fashion house founded by Victoria Beckham, launched with a collection of ten “sculptural” dresses that set the tone for her aesthetic. The lexeme represents pure eponymy: the full name serves as a guarantee of authorial control and signals the transformation of “Posh Spice” into a serious couturier. Phonetically, [vɪk'tɔ:riə 'bɛkəm] combines a melodic female forename with the stop consonants in the surname, creating rhythmic balance. Morphologically, the “first name + surname” formula transforms a public figure into an independent fashion brand, where the personal name becomes a marker of “quiet luxury”.

6. The Row (2006), founded by Mary-Kate and Ashley Olsen, consciously alludes to Savile Row — the London street known for bespoke tailoring. Semantically, the name transfers the authority of British tailoring to minimalist luxury without explicit mention of the celebrities. The phonetic contour [ðə rou] is monosyllabic, featuring an elongated [oʊ] that enhances the sense of deliberate calm. Morphologically, the article *the* frames the toponym, creating a semiotic marker of “unspoken elitism”, where meaning arises from intertextual allusion rather than direct eponymy.

7. House of Harlow 1960 (2008), the debut brand of Nicole Richie, constructs a complex multi-component formula: *House of* serves as a traditional haute couture marker, *Harlow* is the name of the founder’s daughter, and *1960* semantically anchors the retro era that inspires the brand’s aesthetic. The lexical field constructs an image of Californian boho style with a nostalgic undertone. Phonetically, [haʊs əv 'hɑ:rləʊ naɪn'ti:n 'sɪksti] is rhythmized by the repetition of long vowels [ɑ:] – [oʊ] – [i:], creating a melodic “soundtrack” of vintage. Morphologically, it combines the traditional “House of” formula with a chrono-construction featuring a year, turning the brand into a “working collage” of family eponymy and cultural memory.

Thus, the key linguistic strategy of celebrity brands is eponymy in various forms: from the direct use of surnames to hidden allusions. In each brand name, the semantic “bridge” to the celebrity’s biography is combined with phonetic simplicity

and morphological minimalism, making the word easy to pronounce, memorable, and immediately transferring the owner's reputational capital onto the product. Together, these factors create a concise, universally recognizable sign capable of competing in the global fashion market.

Collaborative brands represent “hybrid onomastic structures” in which the celebrity's personal name intertwines with an already established trademark. On the linguistic level, such constructions perform a threefold function: semantically, they combine two symbolic systems; phonetically, they create a new rhythm through the clash of different stresses; and morphologically, they generate productive templates that instantly signal partnership. Several examples are presented below:

1. Fenty X Puma by Rihanna (2016). The collaboration between singer Rihanna and the German sports giant gave rise to a brand name where *Puma* retains the denotative strength of the historic brand, while *Fenty* channels the energy of the celebrity's personal surname. The key connector *by* functions grammatically as an agentive marker, clearly indicating authorship while creating a three-part morpheme: “product + platform + creator.” The phonetic structure [ˈfenti ˈpju:mə] builds an alliteration between [f] and [p], while the repetition of the long vowel [u:] in *Puma* enhances the rhythm. Semantically, the brand establishes a link between the athletic legitimacy of Puma and Rihanna's streetwise aesthetic, ensuring the brand's resilience against cultural shifts.

2. Yeezy Gap (2020). In the collaboration between Kanye West and Gap, the ideophone *Yeezy* (a modified form of “Ye” combined with the rhythmic flexion *-eezy*) meets the minimalist toponym *Gap*. Semantically, this represents a “superimposition” of the luxury streetwear niche onto mass retail; the lexeme *Gap*, as the second component, metonymically suggests a “gap” between price and exclusivity. Phonetically, [ˈji:zi gæp] forms an open structure: the elongated initial [ji:] immediately contracts into the short [gæp], acoustically reflecting the “high-to-low” concept. Morphologically, it is a paratactic compound of the X Y type, where the order of elements emphasizes the leading position of the celebrity label.

3. Nike Air Yeezy (2008). The sneaker name is constructed according to a three-part formula: *Nike* (corporate brand) + *Air* (technological sub-brand) + *Yeezy* (artist identifier). Semantically, the insertion of *Air* serves as a technical reference to the air-cushioning system, creating a transition from a mass-market manufacturer to an image-driven capsule collection. The phonetic structure [naɪk ɛər 'ji:zi] balances the sharp diphthong [aɪ] in *Nike* with the smoother [ji:] of *Yeezy*, lending the name rhythmic contrast. Although there is no phonetic doubling of [j], the initial glide in *Yeezy* remains acoustically salient, reinforcing the distinctiveness of the artist's moniker. Morphologically, the structure follows a “corporation – technology – artist” model, where *Yeezy* functions as the final signature, distinguishing the limited series within a larger product matrix.

4. Kendall + Kylie (2012). The clothing line created by the Jenner sisters uses the grapheme “+” instead of a conjunction, transforming a simple coordinative link into a visual logo. Semantically, the presence of two full given names signals the parity of the sisters' creative input; at the same time, the absence of the surname (“Jenner”) makes the brand more accessible to a teenage and mass-market audience. Phonetically, the name is read as ['kændəl ænd 'kaɪli], but the orthographic “+” introduces a pause, creating an effect of “double stardom.” Morphologically, the construction of “first name + first name” without a categorical lexeme (such as *fashion* or *collection*) emphasizes personal authenticity while leaving room for future product expansion.

Collaborative brand names accumulate the reputational capital of two players within a single sign: the corporate brand provides technological or market legitimacy, while the celebrity's name adds emotional and cultural value. Linguistically, this is realized through minimalist formulas (X by Y, X Y, X + Y), where the contrast of stresses and the rhythmic collision of sounds create a new acoustic unity, and the order of components immediately signals the hierarchy of the partnership. As a result, a compact, easily recognizable brand code emerges, one that instantly indicates dual authorship and expands the audience for both parties.

In contrast to overtly eponymous brands, those with hidden celebrity references rely on linguistic “masking”: their denotative structure does not directly contain the owner’s name but embeds it within the deeper layer of semantics. For example:

1. Archewell (2020, Prince Harry and Meghan Markle). The name is based on a two-stage etymological fusion: the Ancient Greek *arche* (“origin, first cause”) combined with the English *well* (“a well, a deep source”). Semantically, this portmanteau projects the foundation’s mission — “to nurture the power of compassionate action” — while subtly embedding the name of the couple’s firstborn, Archie, without directly using “Archie” itself. Phonetically, [ˈɑːrkiwəl] exhibits assonance between [ɑːr] and the potential [ɑːrʃ] (Arch-), allowing listeners to subconsciously “hear” the son’s name without explicit awareness. Morphologically, *Archewell* is a neological compound without intermediate affixes; the ending *-well* evokes the English concept of *well-being*, adding a connotation of care and healing to the charitable project.

2. House of Deréon (2006, Beyoncé and Tina Knowles). The triangular onomastic structure “House of + surname” stylizes the brand as a classic haute couture house; at the same time, the surname *Deréon* refers not directly to Beyoncé but to her grandmother, designer Agnès Deréon. The semantic depth lies in the “familial cipher”: three generations of women transmit talent through the brand name, though to an external audience *Deréon* is perceived as an exotic francophone element (the acute accent on *é* strengthens the French association). Phonetically, [dəˈreɪɒn] introduces melodiousness through the rhythmic sequence of the reduced [də] and the transition from the diphthong [eɪ] to the open vowel [ɒ]; this flow creates an elegant, “couture-like” sound that distances the brand name from mainstream pop connotations. Morphologically, the “House of” formula forms a prestigious prefix-container, while the core *Deréon* functions as a cryptonym—only the initiated recognize it as part of Beyoncé’s genealogy.

3. Drew House (2019, Justin Bieber). At first glance, the name appears to be a light-hearted toponym: “the house of Drew.” However, *Drew* is actually Justin

Bieber's middle name, and it becomes the semantic core of the brand; since it is not his stage name, the connection to the singer is recognized only by insiders. Phonetically, [dru: haus] features a prominent elongated [u:], which mimics the "smiley face" motif in the brand's logo, where the stylized word *drew* replaces the mouth. Morphologically, the structure — a combination of a given name and *house* — alludes to the term *fashion house* while simultaneously creating the sense of a "home community," where fans gather under the artist's hidden signature. This double readability ("brand next door" vs. "Bieber's brand") broadens the market appeal, as the name remains effective even without biographical awareness.

In covertly eponymous brand names, the celebrity's identity "dissolves" into a deeper semantic layer: the biographical signal is encrypted through etymological roots, a familial cryptonym, or a lesser-known middle name. As a result, these brands maintain autonomous lexical integrity while offering insiders the rewarding experience of decoding hidden references, thereby enhancing their appeal and emotional capital.

Summarizing the analysis of the three types of celebrity brands, the following linguistic pattern can be formulated: the commercial name realizes a spectrum of eponymic strategies — from overt, through hybrid, to cryptonymic forms. All strategies are based on the balance of three levels: semantic (activation of biographical or cultural associations), phonetic (rhythm, euphony, easily articulated clusters), and morphological (minimalist formulas such as Adj + Surname, X by Y, House of X, or blends). The difference between the groups lies only in the degree of name explicitness, but in all cases, the personal name functions as a "reputation generator," recoding social prestige into a concise semiotic construct that is quickly decoded on global markets while retaining potential for cultural play and further semiotic expansion of the brand.

2.3. Sustainability and ethics in naming strategies

In the contemporary fashion industry, a brand name serves as a powerful communicator of values, particularly those related to sustainability and ethics. As noted by D. Placek, brands striving for sustainability should invest time in creating names that radiate optimism, reliability, and reflect their vision for the future (Placek, 2024). D. Awdeh emphasizes that the name itself can “convey a distinct company philosophy” (Awdeh, 2022). Therefore, the development of naming strategies for “eco” and “eco-ethical” segments requires a deliberate use of semantics, sound structure, and morphological composition, as each element helps construct an associative field that signals sustainability, responsibility, and trust.

In the segment of environmentally responsible fashion, a sustainably developed brand name often serves as the first — and frequently decisive — argument in favor of a “green” reputation. Lexical choices, phonetic patterns, and morphological structure act as markers of sustainability, reinforcing the consumer's perception of ethical production and fashion circularity:

1. Allbirds (2016) is an American sustainable footwear brand founded by New Zealander Tim Brown and biotech ecologist Joey Zwillinger. The company produces sneakers and apparel from merino wool, eucalyptus fiber, and a sugarcane-based biopolymer. The lexeme *Allbirds* is a two-part determinative compound (*all + birds*), formed without affixal modification; its transparent motivation refers to a mythologized image of a “land where only birds lived,” indexically evoking the brand’s ecological values. The phonetic contour [ˈɔːl.bɜːdz], with its open back vowel [ɔː] in the stressed syllable and final voiced affricate [dz], creates an impression of softness and friendliness, enhancing its persuasive appeal. Morphological simplicity and semantic transparency facilitate long-term memory encoding, shifting consumer focus from the product itself to the brand’s nature-centric philosophy.

2. PANGAIA (2018) is a materials science collective founded by a multidisciplinary team of scientists and designers; the company develops innovative

textiles for the global sustainable fashion market. The brand name combines the Greek prefixoid *pan* meaning “all” and the theonym *Gaia* meaning “Earth”, forming a zero-inflection hybrid compound that semantically conveys the idea of planetary wholeness (“all is Earth”). Its phonetic representation [pæŋ'gaɪə] features the front lax vowel [æ] and the diphthong [aɪə], lending the name a contemporary, even futuristic tone; the allophone [ŋ] acoustically evokes natural resonance. The morphological strategy of blending a scientific prefixoid with a mythological root creates high semiotic density and ensures the brand’s transcultural legibility, uniting high-tech innovation and eco-conscious ethos in a single sign.

3. Tentree (2012) is a Canadian clothing brand founded in Saskatchewan; for every item sold, the company plants ten trees around the world. The grapheme *tentree*, styled in lowercase, consists of the numeral *ten* and the noun *tree*, forming an agglutinative, two-stem compound without spacing, which reinforces the perception of the name as a unified brand sign. Its semantic transparency (“ten trees”) immediately encodes the business model and positions the consumer as a participant in global reforestation efforts. The phonetic form ['tɛntri:], with the front vowel [e] in the stressed syllable and a final long [i:], creates a clear rhythmic contour, while the absence of suffixal derivation underscores the didactic straightforwardness of the brand’s slogan-like name, turning it into a verbal “green” label of engagement.

4. Reformation (2009) is a Los Angeles-based women’s fashion brand with a mission to make sustainable fashion mainstream and accessible through limited capsule collections. The lexeme *Reformation* derives from Latin *re formatio* meaning “transformation” or “re-formation”; morphologically, it is a derived noun formed with the prefix *re-* (“again”) and the suffix *-tion*, which nominalizes an action or result. Semantically, the name signifies a “reform” of the fashion industry toward ecological responsibility. The phonetic profile [ˌrɛfə'meɪʃən], with reduced schwas [ə] in unstressed positions and a climactic diphthong [eɪ] in the *-mei-* syllable, imparts a tone of solemnity and intellectual reformism. The deep etymology of the term, reinforced by the current discourse on climate neutrality, elevates the brand

name to the level of a lexical manifesto, performing identificational, evaluative, and appellative functions within the global consumer sphere.

5. MUD Jeans (2012) is a Dutch denim brand that introduced the “Lease a Jeans” service and operates under a circular “cotton to cotton” model. The word *MUD* (meaning ‘clay, soil’) functions as a hyperonym for a natural element, semantically emphasizing the earth-based origin of materials and the fabric’s eventual biodegradability. The phonetic structure [mʌd], with the labiodental [m] and the back vowel [ʌ], creates a heavy, “earthy” timbre that evokes associations with groundedness and a lack of glamorous polish. Morphologically, *MUD* is a monolexic noun without derivational markers; the added descriptor *Jeans* serves a taxonomic function. The name’s brevity and “dirty” connotation are paradoxically transformed by the brand into a positive ecological message about returning materials to nature.

6. Finisterre (2003) is a British clothing brand for surfers and travelers, dedicated to protecting the ocean and coastal ecosystems. The toponymic lexeme *Finisterre* originates from the Latin *finis terrae*, meaning “end of the earth,” and morphologically retains its Latin composition without modification. Semantically, the name evokes images of remote shorelines and the “edge of the world,” establishing a romantic, Odyssean context for the brand’s identity. The English phonetic form [ˌfɪnɪˈstɛər] creates a trisyllabic rhythm with a climactic stress on the final [stɛər], lending the name a sense of spatial sensuality and melancholic lyricism. The morphemic archaism is fused with a modern ecological narrative, transforming *Finisterre* into a semiotic bridge between maritime history and innovative strategies of sustainable production.

In linguistic terms, eco-brand names function as primary semiotic “triggers” of sustainability: transparent compounds immediately activate nature-related concepts in the consumer’s mind, while “empty vessels” leave space for narrative-driven ethical meaning. Phonetically, open vowels and voiced sonorants dominate, creating euphony and fostering a sense of trust. Morphologically, the tendency toward two-part or hybrid structures ensures both global readability and local

recognizability, turning the brand name into a performative element of the sustainability discourse.

Ethically focused brands are grounded in the values of social justice, fair labour conditions, charity, and humanism, integrating these principles into their identity. Their names may have either a direct or indirect connection to social ethics: at times, they clearly reference certain values, but more often they subtly allude to them, revealing their meaning through narrative, practices, and brand communication. For example:

1. Warby Parker (2010) is an American eyewear brand that operates under the “Buy a Pair, Give a Pair” model, providing glasses to people with limited access to vision care. The lexeme *Warby Parker* is formed through parcellary combination of two surnames from fictional characters in Jack Kerouac’s writings (*Warby Pepper* + *Zagg Parker*), creating a binomial anthroponym without a conjunction; morphologically, it is a nominal compound typical of brand names structured as “caravans” of proper nouns. The semantics of the name is “empty” — lacking direct lexical meaning, it leaves room to be filled with social significance through corporate narrative. The phonetic contour [ˈwɔːrbi ˈpɑːrkər] employs alliteration with repeating plosives [p], open vowels [ɔː]/[ɑː], and a sonorous final [r], enhancing euphony and memorability; this reinforces associations with a “friendly” brand and supports the persuasive effect of the charity-based business model.

2. TOMS (2006) is an American footwear brand that pioneered the One for One model: for every pair purchased, a pair is donated to someone in need. The name *TOMS* is a graphical abbreviation of the phrase *Tomorrow’s Shoes*, with the first component “tom” metonymically symbolizing a “better tomorrow”; morphologically, it is a zero-inflection lexical clipping that combines the root segment *tom* with the plural suffixoid *s*. Semantically, the name functions as a promise of positive change through responsible consumption. The phonetic form [tɒmz] is short and rhythmically defined, with a voiced final fricative [z] that phonaesthetically conveys a sense of dynamism and optimism. The morphological

brevity and forward-looking semantics make the brand name a self-sufficient carrier of its ethical mission.

3. Girlfriend Collective (2016) is an American activewear brand that produces leggings and tops from recycled plastic and emphasizes size inclusivity. The compound *Girlfriend Collective* consists of the nouns *girlfriend* and *collective*, forming a syntactically free phrase without affixation; the “N + N” structure signifies horizontal relationships and shared belonging. Semantically, the name constructs an image of a friendly, supportive community where “girlfriends” collectively care for both the environment and the body. The phonetic contour [ˈgɜːrɪfrɛnd kəˈlɛktɪv] employs smooth sonorants and the diphthong [ə:], producing a warm, inviting timbre; the alliterative contrast between [g] and [k] adds a sense of energy and movement, echoing the brand’s activewear focus. Oriented toward inclusive dialogue, the name functions as a performative of community branding, combining the ethics of circular economy with social empowerment.

4. Everlane (2010) is an American online clothing retailer that promotes the concept of “radical transparency” by sharing actual production costs and supplier stories. The lexeme *Everlane* combines the adverbial root *ever* (“always”) with the noun *lane* (“path” or “way”), forming a closed lexical compound; morphologically, it is a zero-derivation compound. Semantically, the name metaphorizes a “constant path,” interpreted as a promise of consistently open and honest production practices. The phonetic form [ˈɛvərlən] features two open syllables with a reduced [ər], producing a soft and calm sound; the absence of harsh consonants aligns with the brand’s narrative of transparency and trust. The concise epithet *ever* reinforces the idea of sustainability, while the abstract semantics allows the brand to extend its ethical scope from pricing to environmental concerns.

5. Stella McCartney (2001) is a British luxury fashion house founded by designer Stella McCartney, which has rejected the use of leather and fur from the outset, advocating principles of eco-ethics. The nominal construction *Stella McCartney* is a direct anthroponymic designation without any derivation: the given name *Stella* and the surname *McCartney* function as a sign of personal

responsibility, transferring the designer's authority into a guarantee of sustainable production. The phonetic silhouette ['stɛlə mək'kɑ:tnɪ] is marked by the symmetry of two disyllabic components, open vowels [ɛ], [ɑ:], and resonant consonants [l] and [n], giving the name a melodic quality and memorability; the paroxytone stress (on the penultimate syllable) creates a balanced rhythm associated with elegance. The lexical "emptiness" regarding sustainability is compensated by the brand's discourse: the name becomes a performative of ethical fashion through communication about the rejection of animal-based materials and the implementation of innovative textile solutions, demonstrating how an anthroponym can function as a container for corporate ecological values.

6. *Lucy & Yak* (2017) is a British casualwear brand founded by Lucy Greenwood and Chris Renwick; the company produces garments from organic cotton and recycled materials and is known for its inclusive fan community. The name *Lucy & Yak* combines the founder's name (*Lucy*) and the nickname of the van (*Yak*) that once served as a mobile shop; the ampersand "&" signals the partnership-driven character of the brand. Morphologically, it is a coordination construction "N & N" without affixation, highlighting the duo's equal authorship. The phonetic profile ['lu:si ænd jæk] features an internal rhyme between [u:] and [jæ] and a soft final consonant [k], producing a sense of friendliness and informality; the pause marked by "&" adds rhythmic expressiveness. Semantically, the name lacks a direct ecological code but is discursively enriched with meanings related to supply chain transparency and fair wages: the founders' personal story transforms the name into a symbol of social responsibility and handmade integrity.

Linguistic analysis shows that ethically focused brand names rarely contain direct lexical references to social justice or charity. More often, they are anthroponyms, abbreviations, or compound forms with "semantic emptiness," which the brand fills with its own narrative. Their phonetic structure is characterized by euphony (alliteration, open vowels, rhythmic syllabic patterns), enhancing emotional resonance with the consumer, while morphological simplicity (such as "N + N" compounds, clippings, and coordination structures) emphasizes accessibility

and transparency. Ethical brands rely less on explicit semantics and more on the name's ability to serve as an "empty frame," which the audience fills with values through communication and marketing.

In summary, the linguistic construction of brand names in the sustainable and ethically oriented fashion sector reflects a systematic strategy. Semantically transparent compounds or hybrids evoke immediate nature-centered associations, while "semantically empty" anthroponyms and abbreviative forms leave space for narrative embedding of social values. Phonetically, these names rely on euphonic features such as open vowels, alliteration, and rhythmic bi- or trisyllabic patterns that enhance trust and emotional connection with the audience. Morphological economy — mainly "N + N" structures, clippings, and coordination forms — ensures global legibility and rapid recognition. Thus, through semantics, phonetics, and morphology, a brand name becomes a performative marker of sustainability or social responsibility, activating desired value-based scenarios even before the consumer engages with the product or its marketing.

2.4. Psychological impact of names on consumer choices

Fashion brand names serve as the first psycholinguistic signal that shapes consumer attitudes even before any contact with the product. Through phonetic, morphological, and semantic features, they convey notions of value, emotional tone, and social status of the product.

At the phonetic level, sound symbolism plays a role: high front vowels are often associated with lightness, while low back vowels suggest weight and strength. Consumers unconsciously generalize product characteristics based on the rhythm and "smoothness" of pronunciation; the easier a word is to pronounce and perceive aurally, the more trust and sympathy it evokes toward the brand.

Morphology and semantics enhance this effect: the structure of the word (prefixes, roots, compound forms) activates cultural or emotional associations, reinforcing attributes of luxury, modernity, or comfort. In the consumer's mind, the

name enters a network of semantic connections, which marketing messages further deepen.

From a cognitive perspective, the name functions as a semantic “frame,” triggering scenarios and metaphors that shape expectations about the brand. Positive associations are formed deliberately: advertising strategies reinforce desired images, emotions, and values to strengthen the emotional bond with the consumer.

The sociolinguistic aspect emphasizes the role of the name as a marker of group identity. It signals belonging to a specific subculture or lifestyle and provides a “linguistic password” that unites brand users into a community. Thus, effective naming in fashion combines phonetic appeal, semantic depth, and sociocultural relevance, influencing consumer emotions and behaviour long before the first fitting.

In the following discussion, we will focus on specific cases. Analyzing each name will allow us to see how sound, word structure, and embedded semantic nuances shape the brand’s unique psychological profile and influence the perception of its value in the mind of the modern consumer:

1. Off-White (2012) — a luxury streetwear brand founded by Virgil Abloh in Milan, which combines street aesthetics with the language of high fashion. On the phonetic level, the name consists of two familiar English words: the closed short [ɒ] in *Off* shifts into the diphthong [waɪt] in *White*, forming a clear, stop-sonorant rhythm that ends with a sharp [t], giving the word a crisp, cutting expressiveness. Morphologically, it is a simple compound of an adjective and a noun, where *Off* functions almost as a prefix, modifying the base concept of “white.” Semantically, the construction refers to a shade of white that is “shifted” from absolute purity — a colour metaphor that embodies Abloh’s concept of the “grey area between black and white.”

Pragmatically, this linguistic oxymoron is both familiar and paradoxical, appealing to an audience seeking intellectual play in fashion. The name signals conceptuality and creative radicalism: it hints that the product goes beyond “pure” categories, thus enhancing the sense of exclusivity and cultural relevance of the brand. Its neutral, easily pronounceable phonetics make the word convenient for

global communication, while its semantic layering ensures lasting emotional engagement among fashion-conscious consumers.

2. Jacquemus (2009) — a French luxury prêt-à-porter brand founded by Simon Porte Jacquemus, which merges Provençal simplicity with avant-garde garment construction. Phonetically, the name can be approximated in English as [ʒæk.mu:], where the initial fricative [ʒ] and the high back rounded vowel [u:] produce a soft, elegant timbre often perceived as feminine. This anglicised pronunciation preserves a bisyllabic rhythm, ending with a rounded, resonant vowel that leaves a subtle “aftertaste” of sophistication and chic. Morphologically, it is the eponymous surname of the founder, with no affixes or transparent roots, so it doesn’t decompose into meaningful parts; the word itself becomes a “brand-sign.” Semantically, the name holds no obvious meaning for an international audience, but through association with the designer’s personality, it gains symbolic resonance of youth, creative freedom, and the southern *joie de vivre* of the brand.

From a pragmatic standpoint, the use of an uncommon French surname immediately encodes the status of an “authorial house” and adds collectible value to the products. At the same time, its easily pronounceable and melodic phonetics make the name memorable in global media. For consumers, this forms the image of an authentic yet democratic luxury: Jacquemus is perceived as an individualistic storytelling brand, and its items — as materialized “stories” of the designer himself; this is precisely why buyers eagerly collect mini bags or sculptural hats, imbuing them with the status of fashion artifacts.

3. Ganni — a Danish contemporary fashion brand founded by gallerist Frans Truelsen in 2000 and relaunched by creative duo Ditte and Nicolaj Reffstrup in 2009, which has become a global symbol of “Scandinavian affordable chic.” Phonetically, the name consists of two open syllables [ˈga: ni]: the hard initial [g] transitions into the warm low vowel [a:], followed by a soft final [i], forming a springy, friendly rhythm. Morphologically, it is a coined proper name with no affixes or transparent roots; the word does not break down into meaningful parts and thus functions as an eponymous “empty form” sign. Semantically, the name lacks a clear meaning in

either English or Danish, which allows the brand to independently fill it with associations of colourful playfulness and responsible production.

In practical terms, the ease of pronunciation and soft phonetics evoke a sense of friendly accessibility, while its “international” spelling and Danish origin signal a trendy Scandinavian aesthetic. The absence of literal meaning gives Ganni the freedom to shape its own identity through bold silhouettes and a strategy of “responsible rather than declaratively sustainable” fashion, which resonates with a young, global audience. As a result, the name is perceived as fun, fresh, and simultaneously authentic, encouraging consumers to associate the brand with a joyful yet conscious lifestyle.

4. Glossier — an American beauty brand founded by Emily Weiss in New York in 2014, which transformed the blog *Into the Gloss* into a billion-dollar company through a digital-first strategy. Phonetically, the name is pronounced [ˈglɑː.si.ər] in American English. It begins with the gliding cluster [gl], followed by the open back vowel [ɑ:], a voiceless fricative [s], and concludes with the diphthong [ɪr], creating a smooth, elegant, and contemporary sound. Morphologically, it is derived from the English adjective *glossy* with the comparative suffix *-er*, literally meaning “more glossy,” without any additional affixes. Semantically, this neologism directly promises an enhancement of shine and a well-groomed glow, which aligns perfectly with the brand’s cosmetic category.

From a branding perspective, the name conveys a simple yet appealing promise “to make skin glossier,” while its smooth, feminine phonetics enhance the feeling of softness and care. The lexical transparency of the comparative form hints at gradual improvement rather than radical transformation, reflecting the brand’s philosophy of “skin first, makeup second.” This clarity of meaning fosters trust and supports easy global recall, while the French-tinged [ʒi:] adds a touch of chic, positioning Glossier as an accessible yet trendy cult brand for a new generation.

5. COS — a premium minimalist sub-brand of the H&M Group, launched in London in 2007 as *Collection of Style*, specializing in streamlined wardrobe essentials with a modern cut. Phonetically, the name is pronounced as a single sharp

syllable [kɒs]: the hard initial [k] moves into the short open vowel [ɒ], ending with the voiceless sibilant [s] — a concise and precise sound that emphasizes utility. Morphologically, it is an acronym formed from the phrase *Collection of Style*; all three letters function as a non-decomposable sign unit with no affixes. Semantically, the backronym (“collection of style”) sets a curatorial tone, implying selectivity and timelessness, while the word *COS* itself remains neutral and technically modern in sound.

In functional terms, the monosyllabic abbreviation conveys an impression of restrained elegance and “insider” exclusivity: those who know its full form feel part of an informed audience. The concise phonetics and three-letter spelling are easily readable on tags and labels, reinforcing the brand’s minimalist DNA, while the Scandinavian positioning in the minds of consumers associates COS with high-quality, functional pieces that stand the test of time — encouraging customers to perceive the label as reliable, design-oriented, and moderately premium.

6. Arket — a Swedish brand of clothing, accessories, and home goods launched by the H&M Group in 2017 as a “modern day market,” offering functional, high-quality essentials. Phonetically, the name [ˈɑːr.kət] opens with a long [ɑː] and smooth [r], followed by a sharp [k] and a short, reduced [ət], producing a clear, self-contained sound; this rhythm combines the openness of the beginning with the conciseness of the ending. Morphologically, *Arket* is a coined word interpreted as a shortened or reimagined version of *market*, free of affixes or decomposable roots. Semantically, the name carries a double allusion: on the one hand, it echoes the English word “market” and emphasizes the retail idea of a curated selection; on the other — it references the Swedish *arket*, meaning “sheet of paper,” metaphorically suggesting a “blank slate” and the possibility of building a timeless, foundational wardrobe.

From a practical perspective, the short and dense phonetics of this five-letter name reinforce the image of Scandinavian minimalism and functionality, while its resemblance to “market” intuitively signals to consumers a broad, curated product range. The blend of “blank” association and “modern market” concept creates the

image of an open, democratic space for quality goods — resonating with the brand’s positioning as an accessible yet premium destination for practical, durable purchases.

7. Boohoo — a British online ultra-fast fashion brand launched in Manchester in 2006 for a young audience seeking trends at affordable prices. Phonetically, the name [ˈbuː.huː] begins with a soft bilabial [b] and two long [uː] vowels that repeat across both syllables, creating a rhythmic, almost onomatopoeic sound “boo hoo,” commonly associated with a child’s cry or exclamation. Morphologically, it is an interjection and onomatopoeia in English with no affixes; the repetition invites playful engagement with the sound. Semantically, the word literally means “to cry/whine,” but in the brand’s context, it functions as an expressive neologism that suggests youthful playfulness and informality without anchoring meaning to fashion products directly.

From a branding angle, the sound of “Boohoo” emphasizes the brand’s lightheartedness and inclusive tone: the elongated vowels make the name singable and easy to remember, while the comic association with an exclamation softens the “seriousness” of shopping and reduces any guilt from impulsive spending. The word’s brevity and lack of fixed semantic meaning allow the company to infuse it with its own trendy connotations (“fun, fast, cheap”), thereby targeting Boohoo at the spontaneous and bold fast fashion consumer.

8. PrettyLittleThing — a British online ultra-fast fashion retailer founded in Manchester in 2012 by brothers Umar and Adam Kamani, later integrated into the Boohoo Group. Its name is pronounced [ˌpriː.ti ˈlɪt.əl θɪŋ] and consists of a soft [pr] cluster and repeated high vowels [ɪ], which lend the phrase a singable lightness, while the final dental fricative [θ] ends the rhythm with a smooth exhalation. Morphologically, it combines three common English words, which, in their branded spelling, are fused without spaces into a single brand sign without affixation; semantically, the phrase “pretty little thing” functions as a friendly compliment and, at the same time, an indirect description of the product, appealing to the idea of attractive, affordable clothing.

On a pragmatic level, the playful name immediately signals femininity, flirtation, and accessibility to its target audience: the soft phonetics and diminutive meaning create a warm, informal tone that lowers the barrier to spontaneous purchases and enhances the feeling of a “small treat for oneself.” The abbreviation *PLT* conveniently operates across social media, while the full name retains a personal, direct address that — reinforced by pastel visual identity and “affordable luxury” marketing — fosters an emotional bond and encourages customers to see their purchase as a cute, fast way to highlight their own attractiveness.

9. Cuyana — an American brand of premium essential accessories and apparel, founded by Karla Gallardo and Shilpa Shah in San Francisco in 2013. Its name is pronounced in three syllables [ˈkuː.jə.nə], where the soft plosive [k] moves into a long rounded [u:], followed by a smooth [jə] and a final reduced [nə], creating a melodic, fluid timbre. Morphologically, the word is a non-derived eponym from Quechua, where *cuyana* means “to love”; in English-speaking contexts, it is perceived as a whole, exotic neologism without affixes or transparent roots. Semantically, the brand frames the name through the philosophy of “fewer, better,” embedding in it the idea of love for lasting quality and mindful consumption.

In a practical sense, the soft phonetics and absence of a direct descriptive meaning give *Cuyana* an international, refined sound, allowing consumers to project their own ideas of elegance and intentional living onto the brand. The discovery of the hidden meaning — “to love” — deepens the emotional connection with the audience. The “fewer, better” discourse — from a near “blank slate” wardrobe to enduring accessories — is echoed in the calm, soothing sounds of the name and reinforces *Cuyana*’s positioning as a mindful, modern luxury that encourages customers to invest in items that bring joy and endure over time.

10. Nasty Gal — an American online fast fashion retailer founded by Sophia Amoruso in 2006, aimed at young women seeking bold, trend-forward clothing. Phonetically, the name [ˈnæsti gæl] opens with the sibilant [s] in *nasty* and the short, sharp [æ], creating a punchy sound in the first word, while *gal*, with its soft [g] and final [æ], adds a singable rhythmic contrast. Morphologically, it is a colloquial

phrase meaning “bad girl,” with no affixes, where the adjective *nasty* (sassy, edgy) combines with the informal noun *gal*; semantically, the phrase plays on irony — the negative word “nasty” is reinterpreted as a positive, rebellious epithet, signaling the brand’s dynamism and attitude.

From a branding perspective, the sharp, easily pronounced phonetics and provocative meaning immediately position *Nasty Gal* as a brand for confident, independent shoppers: the name flatters (“I’m a bold gal too”) while reflecting an alternative style. It lowers the threshold for impulsive buying and fosters an emotional bond with an audience in search of expressive, affordable, and frequently updated wardrobes.

Thus, a fashion brand name functions as a compact psycholinguistic code that, through the combination of phonetic, morphological, semantic, and pragmatic features, instantly shapes the consumer’s impression of the product’s value, emotional tone, and social status: the softness or sharpness of sounds triggers automatic judgments of quality and familiarity; the structural form of the word signals exclusivity or mass appeal; embedded meanings activate cognitive frames and metaphors that guide brand expectations; and the contextual use of the name reinforces it as a verbal “password” for group identity. As a result, a well-aligned name builds trust, increases desirability, and motivates purchase even before any physical contact with the product, turning the linguistic sign into a strategic tool for influencing consumer behaviour.

Conclusion to Chapter 2

Creative naming in fashion has demonstrated that, through metaphors, acronyms, neologisms, and cultural allusions, a single lexeme can condense a brand's positioning, activate cognitive memory play, and elicit an immediate emotional response. The combination of phonetic expressiveness, morphological economy, and semantic layering transforms the name into a full-fledged cultural-linguistic code.

The incorporation of celebrity names and collaborations proves that eponymy serves as an effective “converter” of social capital into a commercial sign: from overt use of surnames to hidden cryptonyms, personal names ensure instant global recognition, while formulas like *X by Y* or *X + Y* compress partner reputations into compact, easily decodable structures.

Brands focused on sustainability and ethics show that transparent compounds such as nature-based lexemes and “empty” anthroponyms alike can signal environmental and social responsibility: open vowels, sonorant consonants, and concise “N + N” models foster trust, while semantic clarity — or, conversely, narrative openness — creates space for building a compelling ethical story.

At the psycholinguistic level, a brand name acts as the first impulse of consumer perception: sonic harmony or sharpness triggers automatic evaluations, the structural form suggests degrees of exclusivity, embedded meanings activate cognitive frames, and pragmatic usage reinforces group identity. As a result, a well-balanced name increases trust, desirability, and readiness to purchase long before any physical contact with the product.

CONCLUSION

In the course of the research, the linguistic phenomenon of naming has been studied through the lens of theoretical, historical, structural, and pragmatic perspectives, with a particular focus on its role in contemporary fashion branding. The study aimed to investigate how names function as strategic linguistic units that carry semantic, cultural, and commercial significance. Based on the outlined objectives, the following conclusions have been drawn:

1. The linguistic aspects of nomination have been thoroughly examined. It has been established that nomination is a core element of speech-cognitive activity, involving both the process and result of naming. It includes direct and indirect reference, semantic motivation, and conceptual categorisation, functioning at lexical, propositional, and discursive levels. The distinction between semasiological and onomasiological approaches, as well as the cognitive perspective with its emphasis on conceptual structures, has proven essential in understanding the mechanisms of meaning construction through names.

2. The concept of naming has been defined as a distinct and purposeful type of nomination. This study has revealed that naming is not merely the assignment of a label but a strategic and multifunctional act that combines linguistic creativity with cognitive, pragmatic, marketing, and legal dimensions. Theoretical models—from causal and descriptive theories to speech act theory—have shown that naming involves illocutionary force and serves functions beyond denotation, including positioning, identity formation, and emotional resonance.

3. The historical evolution of naming has been traced and analysed, demonstrating that naming practices reflect broader social, technological, and cultural transformations. The transition from personal and sacred names in ancient societies to hereditary surnames, industrial-era trademarks, scientific nomenclatures, and digital identifiers in the 21st century indicates that names have evolved from simple referents to complex semiotic units. This progression also highlights the

growing need for distinctiveness, legal protection, and global recognisability in naming practices.

4. Key principles and strategies of name formation have been identified. The research has shown that effective naming is governed by a set of linguistic principles, including transparency, motivation, systemic integration, and cultural relevance. Naming strategies such as abbreviation, neologism, blending, metaphor, phonosemantics, and associative shifts have been examined and classified according to their structural and semantic features. These strategies help generate names that are brief, euphonious, original, and emotionally charged, which is essential for successful brand communication.

5. The analysis of creative branding and naming in the fashion industry has revealed the semiotic power of the brand name. It has been found that brand names in fashion often operate as compressed cultural messages or micro-narratives. Metaphorical constructions evoke shared cultural archetypes, acronyms condense complex ideas into compact forms, and neologisms showcase linguistic inventiveness. These elements contribute to the expressive capacity of the name, transforming it into a cultural code that both reflects and constructs brand identity.

6. Celebrity naming and brand collaborations have been investigated as a key mechanism of symbolic capital conversion. The study has demonstrated that eponymous names, cryptonyms, and partnership formulas enable brands to harness the social and cultural capital of public figures. Linguistically, such constructions are based on templates like *X by Y*, *Adj + Surname*, or *X & Y*, which balance semantic, phonetic, and morphological considerations. Collaborations introduce a dual-authority model where emotional relevance and commercial appeal are mutually reinforced.

7. The linguistic encoding of sustainability and ethical values in naming strategies has been explored. It has been established that naming plays a crucial role in shaping brand perception in the eco-conscious market. Lexical choices such as nature-based compounds, minimalistic anthroponyms, and neutral abbreviations are used to signal responsibility, transparency, and ethical production. Phonetic features

(e.g., sonorants, open vowels) and morphological simplicity (e.g., clippings, hybrids) contribute to a sense of trust and global accessibility, turning the name into a performative statement of eco-ethics.

8. The psychological dimension of naming has been assessed through the lens of consumer perception and behaviour. The study has confirmed that the brand name serves as a psycholinguistic cue that triggers immediate cognitive and emotional responses. Phonetic qualities (such as softness, rhythm, or sharpness), structural templates, and semantic associations shape consumer expectations, signal product category and positioning, and activate group identity. This underscores the strategic importance of naming as a tool for emotional branding and long-term symbolic differentiation.

The research has demonstrated that naming is not a peripheral linguistic activity but a complex, multidimensional process that integrates linguistic, cognitive, cultural, legal, and commercial considerations. In the context of the contemporary fashion industry, brand names function as condensed communicative units that perform semiotic, emotional, and strategic roles. Through their structure and sound, names shape perception, create identity, and influence consumer behaviour—proving that in modern branding, a name is both a linguistic sign and a socio-cultural asset.

SUMMARY

Кваліфікаційна робота присвячена аналізу неймінгу в модній індустрії як комплексного лінгвістичного явища, що поєднує когнітивні, семантичні, комунікативні та маркетингові аспекти. У центрі дослідження – сучасні брендові назви у сфері моди, що функціонують не лише як засіб ідентифікації, а й як потужний інструмент впливу на споживача, конструювання соціокультурної реальності та формування ціннісного образу бренду. Особливу увагу зосереджено на структурних і семантичних особливостях назв, їхній прагматичній функціональності та здатності відображати глобальні тенденції і трансформації у сфері моди.

Об'єктом дослідження є лінгвістичне явище неймінгу як частини сучасного комунікативного процесу в індустрії моди. Предметом виступають мовні стратегії, механізми та функції формування брендівих назв, а також їхня роль у побудові культурного коду, що актуалізується у глобальному споживчому середовищі.

Метою роботи є з'ясування особливостей неймінгу у сфері моди як вторинної номінації, що відображає когнітивні, культурні й емоційні аспекти комунікації. Дослідження спрямоване на ідентифікацію структурних, семантичних і прагматичних засобів формування імен, а також на виявлення їхнього впливу на споживчу поведінку та ідентичність у контексті глобалізованого ринку.

Наукова новизна полягає в комплексному підході до вивчення брендівих назв у модній індустрії через призму когнітивної лінгвістики, ономастики, психолінгвістики та маркетингової комунікації. Робота поєднує різні рівні лінгвістичного аналізу — від фонетичного до прагматичного — у контексті сучасного культурного й економічного дискурсу. Дослідження дозволяє розглядати назви брендів як складні комунікативні одиниці, які поєднують функції номінації, вираження ідентичності, емоційного залучення та стратегічного позиціонування.

Методологічну основу становлять методи структурно-семантичного, прагмалінгвістичного й когнітивного аналізу, а також елементи порівняльного дослідження. Матеріалом виступають 51 автентична назва модних брендів, створених або перезапущених у період з 2000 по 2024 рік. Усі зібрані одиниці згруповано у чотири кластери: креативні незалежні бренди, бренди з участю знаменитостей, бренди зі сталою/етичною орієнтацією та імена, що аналізуються з психолінгвістичної перспективи. Це дозволило систематизувати мовні стратегії та простежити механізми взаємодії неймінгу зі споживчим мисленням.

У першому розділі висвітлено теоретичні засади неймінгу як мовного процесу. Визначено поняття неймінгу як вторинної номінації, зосереджено увагу на історичних етапах еволюції найменувань — від сакральних імен до комерційних брендів у цифрову епоху. Показано, що назви у сфері моди функціонують як стислі мікронаративи, що втілюють концептуальні, емоційні й соціальні сенси. Назва бренду розглядається не лише як референційна одиниця, а як засіб семіотичної гри, асоціативного мислення та формування брендової міфології.

У другому розділі зосереджено увагу на практичному аналізі мовних механізмів формування брендівих назв. Проаналізовано ключові стратегії: неологізми, метафори, складні лексеми, аббревіації, фонетичні ефекти, семантичні зсуви. Досліджено особливості епонімного неймінгу у колабораціях зі знаменитостями, де ім'я виконує функцію капіталізації соціального статусу та впізнаваності. У розділі також висвітлено питання екологічного та етичного неймінгу — як мовні засоби можуть маркувати сталість, прозорість і відповідальність, використовуючи прості, «зелені» семантичні коди.

Окремий підрозділ присвячено психолінгвістичному аспекту: розглянуто, як звукова організація (м'якість, ритм, милозвучність), морфемна структура та семантична насиченість імен викликають миттєву емоційну реакцію, формують очікування та стимулюють покупку ще до знайомства з

продуктом. Доведено, що ім'я бренду є когнітивним тригером, який запускає асоціативні й емоційні процеси у свідомості реципієнта.

У підсумку встановлено, що неймінг у модній індустрії — це не просто спосіб назвати продукт, а стратегічний лінгвістичний інструмент із високим семіотичним потенціалом. Брендова назва є результатом мовної гри, риторичного впливу й культурного кодування, що поєднує естетику, етику й економіку. Вона функціонує як маркер часу, відображає тенденції глобального ринку, демонструє мовну креативність та активно впливає на формування колективної уяви про бренд.

Отримані результати підтверджують, що неймінг є однією з ключових ланок у сучасній брендovій комунікації, де мова виконує не лише описову, а й емоційну та символічну функцію. Перспективи подальших досліджень полягають у вивченні впливу нових медіа, діджитал-платформ і соціальних мереж на трансформацію мовних стратегій у сфері неймінгу, а також у розширенні культурних і лінгвістичних підходів до аналізу назв у глобальному маркетинговому середовищі.

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