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NAMING IN FASHION INDUSTRY OF THE 21 CENTURY

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INTRODUCTION

Fashion is a cultural phenomenon that covers a certain number of its elements. It is a non-verbal communication that can represent one's political and religious beliefs, gender identity, status or occupation.

In the most commonly used meaning, "fashion" is the short-lived dominance of a certain taste in society. The special term "fashion" means a special sphere of human activity in the manufacture, distribution and use of essential items (clothes, shoes, etc.). It organically combines material production, entrepreneurship and artistic (art history) practice.

To a greater extent, fashion is a constantly evolving phenomenon that responds to changing societal, economic, and cultural contexts, and can serve as a means of communication, both within and across cultures. It has the power to inspire and influence individuals and communities, and to reflect the values, attitudes, and aspirations of a society. Whether through haute couture or streetwear, fashion has the ability to shape the ways in which we express ourselves and interact with the world around us, making it a vital component of our cultural and social landscape.

The relevance of this work is predetermined due to the fact that in the modern world social changes have led to a radical transformation of the relationship that develops between a person and the result of his activity. The self-sufficiency of the products of human activity has led to the expansion of the concept of "culture", which includes a growing number of phenomena. Fashion has also come to be understood as a cultural phenomenon. Thus, the importance of naming has never been greater, and a well-crafted brand name can be a key factor in establishing a brand's identity and reputation.

The ease of perception of fashion is that it changes the "top ball", the outer surface of cultural elements, without changing its essence. Fashion confers permanent status and ever-changing form. The most striking illustration is

clothing. Fashionable clothing changes every season, but because of this trend of change, it gives the subject of fashion the status of fashionable. To be fashionable is to change in time. The inconstancy of fashion is one of its main characteristics.

The term fashion, in Italian “moda”, comes from the Latin “modus” that means “measure” or “manner”. Fashion, as well as several other categories of culture, such as style, is the phenomena through which the entire era manifests itself. Style demonstrates sustainability, stability, tradition. A certain limitation of styles provides cyclicity in fashion, which is also its characteristic.

Fashion is a factor that requires deep analysis because it can have a direct impact on the economic and social development of society. With the help of fashion, used as an advertising tool, it becomes possible to stimulate the development of the production of goods, improve the structure of the consumer market. In social terms, fashion promotes social mobility and overcoming socio-psychological conflicts. Politically, the “fashion factor” can also influence the making of life-changing decisions that can affect our future. Fashion is also associated with the manifestation of values in people's everyday lives, and therefore the study of everyday manifestations of values in fashion, in our opinion, may turn out to be more fruitful for understanding culture and the development of cultural studies as a science than abstract theorizing.

The degree of development of the problem. As a universal and multifaceted phenomenon, fashion has attracted and continues to attract the attention of representatives of various branches of humanitarian knowledge: philosophers, sociologists, economists, culturologists, linguists, psychologists, historians, etc. Among them are G. Bloomer, P. Bourdieu, T. Veblen, E. Gablo, G. Simmel, W. Sombart, F. Kroeber, S. Richardson, E. Sapir, Z. Freud, E. Fromm, I. Huizinga, K. G. Jung and others.

The sociological approach studies certain spheres of social reality, public institutions and social phenomena that function in interaction with the fashion phenomenon. The sociological approach was implemented by B. Barber, E.

Goblo, G. Simmel, E. Katz, R. König, P. Lasersfeld, L. Lobel, D. Riesman, E. Sapir, N. Smelser. The historical direction is represented by the works of A. Toynbee, O. Spengler, K. Jaspers.

The aim of the study is to identify the socio-cultural foundations of the fashion phenomenon; analysis of naming features in the fashion industry.

Research tasks, the solution of which is necessary to achieve the goal:

1. study the notion of "fashion" and analyze the general characteristics;
2. analyze the features of fashion as a cultural phenomenon;
3. consider the essence of fashion in the context of culture;
4. study the notion / process of "naming";
5. analyze the notion, essence and theory of naming;
6. analyze / compare the notion of "naming" with the notions of "trademark", "brand";
7. research naming techniques and verification;
8. analyze the word building mechanisms in lexis of fashion;
9. analyze the lexical means of evaluation and colour in fashion discourse;
10. research the etymology of fashion brand names.

The object of research is naming in Fashion Industry of the 21st century.

The subject of our study: productive word-building processes in Fashionspeak, lexical means of evaluation and colour in fashion discourse.

Methodological basis of the study. The bachelor paper is mostly based on the works of domestic and foreign authors in the field of theory and history of culture, as well as articles by linguists, sociologists and other scientists, encyclopedias of language and linguistics, fashion magazines, and articles about fashion brands and their names.

The theoretical significance of the study lies in the fact that the formulated conceptual basis of the fashion phenomenon allows us to consider the ontological, epistemological and axiological problems of the culture of the 21st

century from the standpoint of the ever-increasing importance of fashion in the life of a modern person; features of the use of naming in the fashion industry.

The practical significance of the study lies in the fact that its results can be used in further practice.

The work used methods of empirical research: comparative, observation, description, abstraction, analysis.

The material of our research are fashion magazines Vogue, Harper's Bazaar, and Glamour, fashion platforms Fashionunited, Fashion.luxury and encyclopedia Britannica.

The structure of the study is determined by the sequence of solving the main research problems and the logic of presentation. The work consists of three chapters, eight paragraphs, introduction, conclusion and references, which includes 59 items. The total volume of work is 61 pages.

CHAPTER 1
FEATURES OF THE DEVELOPMENT OF THE FASHION
INDUSTRY IN THE 21ST CENTURY

1.1 Fashion as a phenomenon of modern culture

Cultural and civilizational changes associated with the transition from industrial society to post-industrial and from modern to postmodern culture, which modern humanity is experiencing, cover all spheres of social life[25]. The acceleration of the pace of social development is accompanied by a periodic "reassessment of values", the transformation of cultural patterns. In this regard, the importance of fashion cannot but increase as one of the most important modern mechanisms for changing cultural patterns.

Some people associate the concept of fashion with the manner of dressing that prevails for a short period of time, or with the replacement of some standards of external forms of culture by others. However, today such an interpretation should be recognized as excessively narrow: modern fashion is not limited to clothing or external forms of culture, it permeates the entire lifestyle of a person, and covers the widest range of phenomena - economics, politics, speech, manners, ways of communication. It is also about the way people express their identity, personality, and social status through their fashion choices. So, as a total and dominant phenomenon for a certain period, fashion deserves the most serious attitude.

Being a necessary element of culture, an integral part of people's way of life, fashion is able to adequately represent the changes taking place in society, act as a kind of indicator of socio-cultural transformations and serve as one of those languages in which each culture "speaks" about itself. Fashion trends can emerge in response to a variety of factors, including technological innovations, changing social norms, and global events, and can provide a window into the ways in which people are adapting to these changes. Consequently, anyone who wants

to know the essence of a particular historical epoch, the meanings of culture, should more often turn to its study.

Through cyclicity, fashion links itself with the past. Fashion trends often cycle through over time, with styles from the past being reinterpreted and updated for contemporary audiences. This cyclicity can be seen as a reflection of the human desire for both novelty and familiarity, as well as recognition of the enduring appeal of certain design elements and aesthetic styles. Fashion, belongs to the dynamic type of society and culture, since it is a slice of modernity, often a synonym for modernity. Modernity can draw its vitality from the past, this borrowing in the past is not so much forms as contents - they say, for example, “the atmosphere of the seventies”, because they borrow not only and not so much the form of dresses, but the worldview and values of that time. In fact, this is why division into epochs and conversion, return to them. Fashion can be an introduction to the past, an identification with the past. Each fashion is a mirror of time, but only after it is accepted by a separate social circle, by the people. Its curve goes up with popularity, the number of those who enjoy it increases. When fashion reaches its highest point, when there is a threat of turning fashionable clothes into monotonous uniforms, fashion ceases to be fashion, the cycle ends abruptly, or gradually fades.

The rapid dynamization of life associated with the development of industry, transport, methods of information, with the acceleration of the pace of scientific and technological progress, contributed to the formation of the fashion industry. In addition, fashion is one of the most important mechanisms of culture. This is a mechanism of short-term popularity, to which a certain demonstration (for example, civic position) is often attached. This mechanism is especially enhanced in mass culture. At the same time, it is a mechanism for combining individualization and unification. G. Simmel understands fashion as a certain special form, with the help of which a compromise is ensured between the

tendency towards social equalization and the inclination of the individual to manifest his individuality [42].

In fashion, everything that creates a barrier of inaccessibility is highly valued. Fashion is characterized by the desire for expansion, the capture of more and more layers, groups and territories. But the more people accept it, the faster its change begins. Fashion is a process that gradually creates mass behavior. The closer different social strata are to each other, the faster imitation occurs, which in turn causes an acceleration in fashion change.

The concept of "fashion" today is updated in several contexts:

- firstly, it is the fashion industry, in which there are long, medium, short fashion cycles;
- there is a division into haute couture and ready-to-wear;
- secondly, fashion as an art is the realization of the aesthetic ideas of a particular fashion designer and the era as a whole about the ideal;
- thirdly, a social phenomenon, which allows attributing the appearance in accordance with the desired or real social status, religious, national affiliation[42].

Table 1.1

Definitions of the lexeme fashion

Dictionary	Interpretation
Oxford Dictionary and Thesaurus	- a popular style of clothes, hair, etc. at a particular time or place; the state of being popular; - the business of making or selling clothes in new and different styles; - a popular way of behaving, doing an activity.
The Merriam-Webster Dictionary	1. a) the prevailing style (as in dress) during a particular time; b) a prevailing custom, usage, or style; c) social standing or prominence especially as signaled by dress or conduct; 2. a) mode of action or operation;

	<p>b) a distinctive or peculiar and often habitual manner or way;</p> <p>c) the make or form of something.</p>
The American Heritage Dictionary of the English Language	<p>The prevailing style or custom, as in dress or behavior.</p> <p>Something, such as a garment, that is in the current mode.</p> <p>The style characteristic of the social elite:</p> <ol style="list-style-type: none"> a. Manner or mode; way; b. A personal, often idiosyncratic manner. c. Kind or variety; sort; shape or form; configuration.
Etymoline.com	<ul style="list-style-type: none"> • Physical make-up or composition; form, shape; appearance <p>Manner: - a way of doing things.</p> <p>Style: - the most popular style of clothes, appearance, or behavior at a particular time.</p>

After considering these definitions, we see that the studied concept is complex in structure. The variety of interpretations also indicates its multifaceted nature, because it is used not only to describe the style of clothing, but also the appearance.

In April 2023, an online survey was conducted among young people (aged 18-35) asking what, in their opinion, the phenomenon of fashion means. The survey was completed by 324 respondents, 73% of whom are women.

According to the survey, 38% of respondents believe that fashion is a complex phenomenon from the point of view of psychology, economy, culture and commerce; 29% believe that fashion is a form that allows an individual to clearly demonstrate his "I"; 19% think that fashion is a dominant way of dressing for a short time; 12% believe that fashion is synonymous with novelty, a fresh look, and 2% noted that they consider fashion a means of external false identification of people who occupy a low position in the social hierarchy with a higher status group.

As a result of processing and analysis of sociological data research, the obtained information is presented in the form of a diagram.

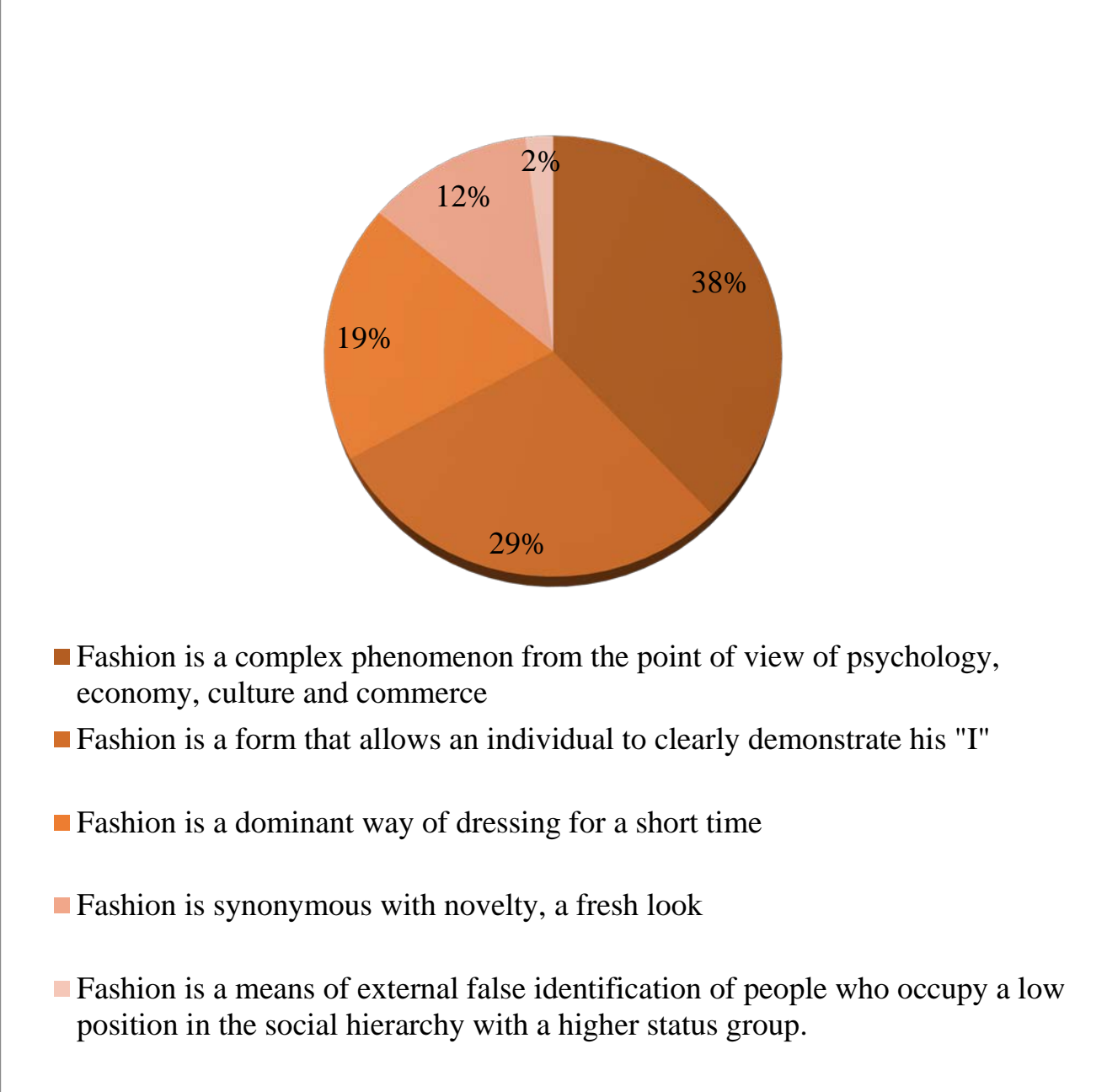


Diagram 1.1. Distribution of respondents depending on how they understand the concept of "fashion"

Source: constructed by the author based on research data

Therefore, most young people prefer to define fashion as a multifaceted phenomenon that encompasses various aspects of society and human behavior: psychology, culture, economy and commerce. Furthermore, for most people fashion can be seen as a means of self-expression and a way for individuals to communicate their unique identity or "I". Through their clothing and accessories, people can convey their personal style, preferences, and values to the world. The smallest number of respondents consider fashion as a means of external false identification for people in lower social positions. While it is true that fashion can be used as a way to project a certain image or social status, it is not always done for deceptive purposes or to mask one's true identity. Thus, fashion is deeply embedded in cultural traditions and can reflect cultural identity, social status, and historical context. It is closely linked to human psychology, as what people wear often reflects their personalities, values, and emotions. The desire to fit in, stand out, or express oneself can all influence fashion choices.

Overall, fashion is a complex phenomenon that can be analyzed and understood from various perspectives, each of which sheds light on different aspects of this multifaceted industry. Below there is a list of synonyms for the word fashion that can be used to describe similar concepts.

Table 1.2

Synonyms of the keyword FASHION

Dictionary	Synonyms
The Merriam-Webster Online Dictionary	vogue, mode, look, style, trend, craze, fad, custom, convention, form, mould, shape, cut, stamp, cast, model, design, pattern, way, method, manner, sort, kind.
Collins Essential Thesaurus	look, trend, rage, custom, convention, mode, vogue, usage, craze, fad, latest style, prevailing taste, latest, style, method, way, approach, manner, mode.
Synonym Finder and Thesaurus	convention, craze, custom, fad, latest, latest style, look, mode, prevailing taste, rage, style, trend, usage, vogue, attitude, demeanour, manner, method, mode, style, way, appearance, configuration, cut, figure, form, make,

	model, mould, pattern, shape, stamp, beau monde, fashionable society, high society, jet set.
Dictionary.sensagent.com	bandwagon, beau monde, craze, custom, fad, figure, mania, manner, method, mode, mould, pattern, rage, sort, style, trend, type, vogue, way.

From the above table, it can be concluded that there is a certain set of synonyms that are repeated in the list of synonyms of all considered dictionaries. So, this series includes the following lexemes: custom, manner, mode, style, trend. Each of these words conveys a slightly different nuance, but they all relate to the concept of fashion and the way in which people express themselves through clothing and accessories.

Today, fashion is a global phenomenon; it spreads through the actualization of fashion standards implemented in fashionable objects. If a fashion standard is a kind of cultural patterns (ways, rules of behavior), then fashion objects are specific things in which fashion standards are embodied (things, ideas, images.).

Fashion Institute of Design and Merchandising (FIDM), a private college in California that offers programs in fashion, design, and creative industries developed the concept called MODA. The MODA concept is a widely recognized framework in the fashion industry that helps designers, manufacturers, and retailers create successful collections by considering four key elements: market, organization, design, and aesthetics. [36]

Market: this element involves understanding the target audience for a fashion collection, including their demographics, preferences, and buying habits. In addition, it involves analyzing trends in the fashion industry and identifying opportunities for growth.

Organization: it refers to the business side of fashion, including production, distribution, and marketing. It involves coordinating the various aspects of the fashion business to ensure that the collection is produced and marketed effectively.

Design: this element of the MODA concept involves creating the visual and functional aspects of the fashion collection, including colours, fabrics, patterns, and silhouettes. It also involves considering the practical aspects of the garments, such as fit and comfort.

Aesthetics: the aesthetics element refers to the overall visual appeal of the fashion collection. It involves creating a cohesive and distinctive style that reflects the brand's identity and resonates with the target audience.

By analyzing this concept, in the context of the Aesthetics element of the MODA framework, language can be used to create a specific tone or mood that can influence consumer perceptions of a product or service. The choice of words, sentence structure, and other linguistic elements can all contribute to the overall aesthetic appeal of a product or service.

Similarly, in the context of the Organization element of the MODA framework, language can be used to communicate the values, mission, and vision of a business. The use of language can help create a sense of community and connection with customers, which can in turn influence their purchasing decisions.

Together, these four elements of the MODA concept are interrelated and equally important in creating a successful fashion collection. Designers must balance creativity with marketability, while manufacturers and retailers must balance production and logistics with consumer demand. They provide a framework for creating a successful fashion collection that meets the needs and desires of the target audience while also fulfilling the business objectives of the fashion brand.

Fashion trends operate with an ephemeral thing - images that have no practical significance, but only refer to various options for understanding beauty. This is the reason why their promotion cannot be standard either, for each of them you need to come up with your own story, which, of course, requires not only a high level of professionalism, but also talent. Today, when most buyers place

orders at pre-shows, the fashion show itself turns into a real theatrical performance, which can also be called a demonstration of the aesthetic dominants of the season. The question of where fashion trends come from is one of the most interesting for researchers. A. B. Gofman distinguishes two directions of fashionable changes - innovative and cyclical. Innovative is the renewal of both the things themselves and the ways of wearing them, the emergence of new images [26]. Innovation processes, according to A. B. Gofman, go in three main directions: innovation through the actualization of traditions (so Napoleon, inspired by the culture of ancient Rome, participated in the revival of ancient forms of costume), innovation through borrowing, and through invention (appearance of new standards of cut, fastening, materials). We can single out the fourth direction of innovation - the dissemination of trends through a fashionable person, translators of fashion trends. Such a translator can be either a real person (from Madame Fontage or the Marquise de Pompadour to Marlene Dietrich or Jacqueline Kennedy), or a fictional character (from a literary hero to a screen image). This direction has been relevant since the time of "aristocratic fashions", when fashionable novelties were distributed due to the influence of their "authors". Initially, the appearance of fashionable novelties was attributed to individual personalities - crowned persons or persons close to them [26].

Fashion cycles are the second side of fashion variability, many scientists are trying to identify their typology and determine their duration. Fashion cycles are based on changing fashion standards (narrow and wide, long and short). Fashion cycles can be seen as a reflection of changing standards of beauty and style, with different silhouettes and proportions becoming popular at different times. For instance, in the 1920s, the flapper style with its straight, loose-fitting silhouette and short hemlines reflected the changing social norms and values of the time, while the 1950s saw a return to more traditional and feminine styles with full skirts and cinched waists. Fashion cycles can also be influenced by broader cultural and social trends, as well as technological innovations and economic

factors. For example, the rise of fast fashion in recent years has led to an increased turnover of trends and a faster pace of fashion cycles, with new styles being introduced and discarded at a more rapid rate than in the past. Overall, fashion cycles are a reflection of the changing tastes and preferences of consumers, as well as the broader cultural and economic factors that shape our society.

In conclusion, by encompassing aesthetics, identity, politics, and economics, fashion can be seen as a complex and dynamic phenomenon that reflects and shapes our cultural and social landscape in a variety of ways. It is a constantly evolving phenomenon that has the power to inspire, influence, and reflects the values, attitudes, and aspirations of a society.

1.2 The essence of fashion in the context of culture

The culture of the 21st century developed so rapidly that during the life of one person there were such significant changes that had not happened before in centuries. Modern fashion is both art, business, and industry. Fashion is even called one of the ways of social manipulation. Speaking about the development of the costume of the 21st century, one cannot rely only on the system of religious beliefs, artistic styles, preferences of the aristocracy, as was the case in previous eras [21]. At the forefront are such categories of costume stratification as the mass/elite, social significance of clothing, the formation of new images of femininity and masculinity that meet not only the ideals of the time, but also the values of specific subcultures, the development of fashion as a cultural phenomenon. The processes of globalization of culture have also led to the formation of world fashion: from the development of the textile industry to the emergence of new materials, technologies in the design and presentation of fashion phenomena.

The important features of fashion are: demonstrativeness (fashion does not exist without a viewer), sociocultural conditioning (a fashionable suit serves both as a way of self-representation and a means of identifying one's own and others), variability, as W. Shakespeare wrote in the comedy "Much Ado About Nothing": style wears out a dress faster than a person. Another important quality of fashion is modernity. Fashion is relevant only "here and now". It is often said about the playful nature of fashion. Fashion has such features of the game as competition - the desire to be the most fashionable; imitation - through copying fashionable images; pretense - the desire not to "be, but to seem"; voluntariness; availability of playgrounds (cafes, streets, clubs).

The classification of G. J. Blumer has seven functions of fashion [16]:

- fashion as a harmless game of fantasy and whim of people;
- fashion as an opportunity to avoid the tyranny of customs;
- fashion as a form of sanctioned risk associated with innovation;
- a form that allows the individual to clearly demonstrate his "I";
- the use of fashion for the veiled expression of sexual interests;
- fashion "delimits" the elite classes;
- fashion as a means of external fake identification of people occupying a low position in the social hierarchy with a higher status group.

The theme of fashion is the subject of reflection of many researchers, writers and public figures. The historical development of the interest of scientists in the phenomenon of fashion has been uneven. Discussion, generalization of a wide range of problems usually touches upon issues of social significance.

So, at the first stage of the formation of fashion theories was in the late nineteenth and early twentieth centuries, influenced by the feminist movement and the World War. The second surge of fundamental research occurs after the World War II in connection with the youth social revolution of the 60s and the phenomena of sub- and counterculture accompanying it. The novelty of the historical situation is associated with the formation of a mass society that took

shape between the two world wars. Qualitative transformation of the world at the end of the 20th century also attracted the attention of scientists to various aspects of fashion phenomena (aesthetic, social, etc.). A more detailed study of ideas about fashion in the historical aspect constructs the following evolutionary process. Let us designate the main links between fashion and other components of culture.

One of the most important is the double link with popular culture. In popular culture, fashion is one of the mechanisms for updating a cultural pattern, fashion in popular culture is a whole institution - the fashion of clothes. This latter arose with the development of industry and the possibility of a real mass production of clothing. Researchers call the industry the main factor that influenced the policy of fashion houses and the creation of new forms of clothing.

A. Smith defines the essence of fashion as follows: «Fashion is not what all people follow, but what people who occupy a higher position in society follow» [44]. Defining fashion as an object of imitation, he thereby ranked it among the phenomena of a socio-psychological order.

The English philosopher T. Reid in his «Lectures on the Fine Arts» points to the iconic expressiveness of fashion: «... it seems that a person dressed in fashion belongs to the nobility and moves in a good society» [40]. Although the first fashion theorists can be considered costume historians.

The Italian writer Alberto Moravia defines fashion as history: «Fashion is history, history itself, which cannot be debated, argued about, cannot be denied, and indeed, peoples who have no history do without clothes» [39].

The relationship between the cultural components "fashion - tradition" deserves special attention, which directly concerns the specifics of the study and the phenomenon of introducing an ethnic component into fashion. In some cases, fashion designers draw inspiration from traditional clothing and textiles, incorporating elements such as embroidery, weaving, or patterns into contemporary designs. At the same time, traditional clothing and textiles continue

to be worn and celebrated as a way of maintaining cultural heritage and identity. Furthermore, fashion trends themselves can become tradition over time, with certain styles or designers becoming iconic and enduring. For example, the little black dress, introduced by Coco Chanel in the 1920s, has become a timeless classic and a staple in many women's wardrobes.

In modern culture, the place of the ethnic resides in the space of “symbolic authenticity”, that is, it is not just an authentic part of culture, but a symbolic form, because it can be inscribed in a foreign cultural reality, and to a greater extent reflects the ideas and the established image of the phenomenon than the phenomenon itself. [2].

The main ethnic motifs are declared in modern culture as "legitimately authentic", that is, those that are recognized ethnic themes: American (Indian), Indian, African, and recently Muslim [2].

Appeal to foreign ethnic motifs can be perceived as "sharp" exotic. The Ukrainian theme on the scale of world fashion or at a distance from Ukrainian culture can also play the role of exotic (an example of the American brand Public (New York)), which in 2012 presented a collection in the Ukrainian “rural style”. On the contrary, in the space of Ukrainian fashion, the appeal to Ukrainian folk culture has a completely different characteristic - the characteristic of familiarization with one's own roots, one's own traditions [2].

Moreover, Ukrainian fashion has been gaining recognition on the global scale in recent years, with the emergence of talented Ukrainian designers and brands. Ukrainian fashion is characterized by a mix of traditional and modern styles, with a focus on intricate embroidery, unique prints, and high-quality materials.

One of the most well-known Ukrainian fashion designers is Vita Kin, whose eponymous label features brightly colored, embroidered dresses and blouses that are inspired by traditional Ukrainian folk costumes. Her designs have been worn by celebrities such as Gigi Hadid and Emma Watson, bringing

Ukrainian fashion to a wider audience. [59] Other Ukrainian fashion designers and brands that have gained recognition on the global scale include Anna K, Bevza, and The Coat by Katya Silchenko. These designers are known for their unique and innovative designs, which often incorporate traditional Ukrainian elements such as embroidery and folklore motifs. Overall, Ukrainian fashion is gaining recognition and popularity on the global scale, with talented designers and brands showcasing the unique and innovative aspects of Ukrainian fashion to a wider audience.

Since fashion has a timeless character, it is relevant for cyclical representation. By its nature, fashion is the upper ball of cultural elements, so tradition cannot be completely supplanted. In modern culture, only a mechanism can remain from tradition, and the role of a traditional element will be played, for example, by a foreign cultural element. It is often legitimate to talk about the formation of new traditions and their settlement of the traditional sphere of culture. We can also talk about the formation of traditions, and fashion plays an important cultural role in this process.

Fashion combined with tradition is a slightly modified phenomenon. For example, there may be such a synthesized version as traditional fashion - in the world of fashionable clothes, specific things are known that do not go out of fashion. We are talking about a certain number of phenomena that are fashionable by tradition, fashion (fluidity and changeability) acquire the character of cyclicity and constancy. This is the second way of connecting two opposite cultural mechanisms.

Classic fashion theories

For several centuries, sociologists, philosophers, culturologists, psychologists, political scientists, art historians, designers, advertising specialists have been looking for an answer to the question of what fashion is. We can say that the term "fashion" belongs to the category of such words, the meaning of

which seems to be clear to everyone, but in fact it turns out to be in the category of the most confused, vague and contradictory concepts[38].

The fashion phenomenon has attracted the attention of philosophers since the dawn of modern times. The 16th century French philosopher Michel Montaigne pointed to the unlimited power that fashion has over people's thoughts and feelings. Rather contemptuous of fashion, he was one of the first to call it "mania", which turns people's heads and turns even the smartest of them into baboons [38].

M. Montaigne was echoed by the English philosopher-enlightener of the late 17th - early 18th century Anthony Ashley Cooper, Lord Shaftesbury. In his essay «An Experiment on the Freedom of a Sharp Mind and an Independent Disposition», he wrote: «There was a time when people were responsible only for their actions and their behavior. Their opinions were their own business. They could differ here from others, as well as in their appearance. Everyone had the look and expression that was natural for him.» [38].

However, time passed, and fashion came into its own. For Shaftesbury, fashion is a social evil that distorts the true human essence, the natural appearance of people, leads the "mental constitution" of people to "uniformity", thereby depriving them of the ability to think independently [43]. The philosopher also drew attention to the despotic power that fashion acquires over people, with little regard for the merits of each individual person, because now it is not a person who chooses his clothes, in accordance with his preferences, but fashion, expressed in clothes, dominates a person, forcing him to adapt to its constant change. Shaftesbury wrote: «People from all sides began to be persecuted for their appearance and characteristics, they had to adapt their mine to their shirts in accordance with the right fashion; there were a thousand samples and models of clothing in circulation, and they were changed again and again, at every opportunity»[43]. The conclusion that Shaftesbury insists on is the following: «The personality remains itself and does not lose anything if it is not noticeable,

and does not gain anything if it is seen and applauded by the whole world», because in life there is «something more than fashion and approval» [43]. Such an attitude to fashion cannot be called either positive or objective.

In conclusion, fashion is an essential aspect of culture that reflects the social, economic, and political changes of a society. The essence of fashion lies in its ability to adapt and evolve over time, responding to the needs and desires of its consumers while also shaping the cultural landscape. Fashion and tradition are mutually reinforcing concepts, with fashion drawing on the rich heritage of cultural traditions to create new and exciting expressions of beauty and style. Ukrainian fashion is a unique blend of traditional and modern styles that reflects the country's rich cultural heritage. It is characterized by intricate embroidery, unique prints, and high-quality materials, and has gained recognition on the global scale through the emergence of talented Ukrainian designers and brands.

CONCLUSION TO CHAPTER 1

As a conclusion, the notion of fashion is complex and multifaceted, encompassing a wide range of meanings and interpretations. At its core, fashion can be understood as a cultural phenomenon that reflects the values, beliefs, and aspirations of a particular society or group. As a cultural phenomenon, fashion is characterized by its fluidity, variability, and transience, as trends and styles are constantly evolving and changing over time.

Fashion can also be seen as a form of communication, as individuals use clothing and other forms of personal adornment to express their identities, status, and affiliations. Moreover, fashion plays an important role in the construction and negotiation of gender, sexuality, and other forms of identity, shaping how individuals understand and perform these aspects of their lives.

Furthermore, fashion is a dynamic expression of tradition, constantly updating and reinterpreting classic styles and motifs to reflect contemporary

trends and sensibilities. Ukrainian fashion in the 21st century represents a unique fusion of tradition and modernity, drawing on the rich cultural heritage of Ukraine while embracing contemporary design and innovation.

In summary, the study of fashion requires a multidisciplinary approach, as it encompasses a range of cultural, social, economic, and political factors. By understanding the general characteristics of fashion as a cultural phenomenon and its features as a form of communication, we can gain a deeper appreciation of the role that fashion plays in shaping our identities and the broader culture in which we live.

CHAPTER 2

THEORETICAL ASPECTS OF STUDYING NAMING

2.1 The notion, essence and theory of naming

To start with, naming is a fundamental aspect of language and communication, and the study of naming in linguistics can provide valuable insights into the ways in which language is used to convey meaning and represent the world around us.

Despite the fact that the term "nomination" is widely used in modern linguistic literature, its meaning has not yet been clearly interpreted. The term "nomination" refers to the act of assigning a label or name to a particular object, person, or concept. It is a fundamental aspect of language and communication, as it allows speakers to identify and distinguish between different referents and to convey meaning effectively.

Nomination is closely related to the concept of reference, which refers to the relationship between a word or phrase and the object or concept it represents. When a speaker nominates an object or concept, they are assigning a label or name to it, which can then be used to refer to it in subsequent communication. The process of nomination is not always straightforward, and different languages and cultures may have different naming conventions and practices. For example, some cultures may use multiple names for a single object or person, depending on the context or the speaker's relationship to the referent. The study of nomination in linguistics falls under the broader field of semantics, which is concerned with the meaning of language. Semantics explores the relationship between words and the concepts they represent, and the ways in which words are used to convey meaning in different contexts.

The notion of "Naming" comes from the English "naming", which in turn comes from the Greek word "nemein", which means "assign a name", "name".

Naming is the result of specialized knowledge and extensive erudition, as well as an art, a science and an entire discipline.

An advertising specialist from the United States, Henry Charnesson, to refer to the process of creating a brand or company name, brought out such a thing as “semonemics”. "This term reflects the main task of trademarks - identification, and also reveals the commercial and legal significance of the process of creating a name"[19]

Also in the works of foreign authors there is the concept of "brandnames". Its essence lies in the fact that the name represents the values that prevail in society, which have conquered the world with their popularity. That is, the commercial name becomes a reflection of any idea (e.g. Levi's – freedom) [19].

It also should be noted that in recent years there has been a trend towards more inclusive and diverse naming practices in the fashion industry, with brands incorporating more diverse models and body types into their advertising campaigns and using more gender-neutral language in their product descriptions.

There are two basic approaches to the definition of naming. In the first case, naming is one of the important components of the branding process. This concept includes various means for creating new words or modifying existing ones according to certain rules and norms. From this point of view, naming is reduced to a list of requirements for creating a name, methods of word formation and classification of semantic areas, as well as criteria for evaluating names. In the second case, naming is considered as a complex mechanism, where such areas of knowledge as marketing, sociology, psychology and linguistics constantly interact with each other, providing an information-value foundation for building a brand. According to this point of view, naming is the process of generating a commercial name by collecting and processing information about the naming object, creating all kinds of versions of names, as well as checking and evaluating options for compliance with the marketing objectives of the object.

The presence of two approaches to the definition of naming is due to different tasks that need to be solved with the help of a commercial name. On the one hand, it is a letter combination or a general, vague concept, which is a “phonetic shell” for further filling with content. On the other hand, it is a name that already contains certain content that reflects the positioning of the naming object.

There are three main naming functions. The advertising function reflects the degree of potential of the name in the field of promoting the naming object on the market. This is the ability of a name to motivate consumers to interact with the naming objects as much as possible.

The information function is characterized by the ability of the name to convey information about the naming object. Some names contain such words as "baby", or "junior", respectively, these products are designed for the younger age group. Youth products are characterized by names with the words "drive", "crazy" [19].

Backbone function. Naming is a system in which information flows from different areas of knowledge interact in order to provide the name with the meanings necessary for building a brand. «The nominator tries to put a special meaning, which will become an incentive for further effective communication. According to the idea of the nominator, the addresser and the addressee should be united by a single value judgment. The emotional and evaluative relations of the subject to the ergonym come to the fore: associations, motivation, expression, etc» [19].

Henry Charnesson, author of «The Trademark. How to create a name that will bring millions» highlights the identification function. Its meaning is that the consumer can easily recognize the object of naming from a number of other firms, goods or services of competitors. Through this function, the commercial name «will acquire market value, effectiveness and legal force» [19].

The protective function of the commercial name is also described in this book. It consists in protecting the object of naming from fakes and other types of illegal use.

Thus, naming is an applied speech activity aimed at creating names as speech products.

Also, there are several classifications of names. Let's consider some of them. So, H. Charmesson [19] presents the following classification of brand names.

Common names or common descriptive terms reflect the scope of the organization or some characteristics of the product. These names certainly have informative value, but do not include marketing and legal aspects. Common names have two disadvantages. Firstly, the same names can be used by other companies, since they are not legally fixed, and secondly, the reputation of firms with such a name can become easy prey for competitors.

Let's analyze the classification of names by P. Chua and D. Ilisik, presented in the book "Logo Logic"[20, 30].

Acronym names are an abbreviation created by abbreviating the first letters. The main advantage of this name is brevity, and, consequently, the memorability of the name.

The authors of the book Logo Logic, like H. Charmesson, write that descriptive names cannot become trademarks, and such names can also promote the idea or product of competitors. P. Chua and D. Ilisik note that there is a positive side to such commercial names. They are highly functional[20, 30].

Fictional names are the easiest option for a brand, but the most difficult for a consumer. The problem is in remembering it. Fictional names require new associations from a person.

Metaphorical names are associated. They have an emotional or expressive context. These names immediately evoke certain associations on the "given topic" with certain feelings and ideas.

Origin names are names that go back to the roots, and usually pay homage to the person or place that inspired the birth of the new brand.

Joking names. They are funny, mischievous and even sometimes defiant. This type of name will not provide information about the specifics of the company's activities or the properties of the product, but will tell about the individuality of the naming object.

The name is the first element of any contact of the company or product with the consumer. Name generation is the initial stage of brand development. “The main task of copywriters is to create bright, memorable names that convey the general concept of the product as accurately as possible.

To determine the specifics of naming in the beauty industry, let's turn to the requirements for a commercial name. Creating name has following rules:

Firstly, it is necessary that the name matches the idea of the brand. It should evoke positive associations regarding the quality, properties of the product or organization.

Secondly, the name should be unique, stand out from the many competitive options, easy to remember and recognizable.

Thirdly, the commercial name must be practical. In this case, it is about its readability, pronunciation. Consumers should not have questions about the correct placement of stresses and spelling of the name.

Fourth, an essential characteristic of a good business name is its appropriateness. The name of the product or company should correspond to the cultural and linguistic environment of the selected audience. In the case of introducing a product to a foreign market, it is necessary to conduct a cross-cultural study to determine whether the name corresponds to the culture, traditions and peculiarities of the state structure of the country.

The commercial name should express the mission of the business and the views of the owners or top managers. The authors of the book believe that this criterion applies to our naming, because in the West only the patent purity of the

name is important. Moreover, the name must establish the communication process. The product has a positioning, and the company has a goal. In this case, a good name will tell everyone about what the product is for and how the company lives, it will help to establish a long-term relationship between the product or company and the consumer. An important criterion is the ability of a name to be acceptable in various business areas. The name should work for the future. There are two main types of impact of a commercial name on the audience: physiological and psychological. The physiological impact is aimed at the visual senses of buyers or customers. It consists of two parameters: colour and font. Colour solutions in the design of a brand name can support or, on the contrary, destroy the whole semantic concept of the naming object. In colour rendering, even the smallest details are important: brightness, saturation, number of shades. The “correct” colour will emphasize the harmony of forms, and the “wrong” colour will destroy the unity of the image [30].

The font is able to reflect the ideas underlying the positioning, it must influence the consumer with its energy. Aesthetic and attractive font is associated with clarity, uniqueness, internal purity of the company's image. The main purpose of the font is to become a branded distinctive element of the company. The main visual characteristics of a font are: line, weight, style. The idea that thin lines reflect beauty, femininity and lightness is firmly fixed in the subconscious of the consumer, while heavier and more massive fonts reflect aggressiveness, masculinity, and strength.

Thus, colour and font are important naming tools that are perceived at a subconscious level. Therefore, there is an active struggle in the advertising market for shades of tone that will be identified with the brand.

The psychological impact of naming on consumers is also important. In this case, the structure of the «psychological space» in which the new brand is immersed is taken into account [30]. A commercial name should generate among

potential consumers the expectations that a given socio-demographic group has for the relevant goods, services or organizations.

The psychological impact is based on two key criteria: the sound of the name and the associations that arise when meeting him. Speaking about the euphony of a commercial name, you need to know that a certain combination of sounds, including each word, evokes certain associations in a person to the source of these sounds and their meaning. For example, growling or grinding at low tones makes a person feel dangerous and expect something big, even if the person does not see the source of this sound. High tones are no longer perceived by a person as dangerous, for example, the chirping of birds, although not necessarily as pleasant (the sound of foam rubber rubbing against glass). The associations between certain sounds and their meanings are quite stable.

So, a well-designed visualization and psychology of the name is the key to achieving a positive image of a company, product or service. A harmonious combination of colour, font and euphony of names can solve the main task of a business - increasing sales and making a profit.

In conclusion, we may say that the theory of naming in fashion brands is closely related to the study of branding and marketing. According to this theory, the names of fashion brands are not just arbitrary symbols, but are instead carefully chosen to reflect the values, image, and identity of the brand. This means that the name of a fashion brand is not just a matter of semantics, but is instead a crucial part of the brand's overall marketing strategy.

2.2 Correlation of the notion of "naming" with the notion of "trademark", "brand"

The name has been studied for a long time from a paradigmatic point of view. Ancient thinkers adhered to the materialist theory in interpreting the

mechanism of nomination, substantiated the complex relationship between the word, object and concept. Representatives of the Prague Linguistic Circle supplemented the theory of nomination by defining language as a system of signs used to realize a specific goal.

Many linguists interpret nomination as one of the forms of implementation of the cognitive function of language, considering means of nomination as elements that fix in their meaning a generalized image created on the basis of single objects [1].

It is believed that the basis of the nomination is the interdependence of the lexico-semantic system of the language and the phenomena of reality. Nomination closely connects the surrounding reality with its linguistic reflection, establishes a relationship between objects and the means of verbalization chosen for their designation. In general, as an act of objective reality, nomination accompanies a person throughout his life.

The main principle of the nomination is to try to show the development of information, acquired knowledge and experience and mark them in different ways. Thanks to this, the process of naming fixes various directions of connections and relationships between objects and phenomena of reality and makes informative connections, which ensures the continuity of the language and contributes to the systematicity of the nomination.

The first thing that any consumer faces, whether it is food in a supermarket or a fashion boutique, is brand attributes - the name, logo, style-forming elements of identification, etc. [24] Therefore, successful companies have paid and continue to pay great attention to these aspects. The idea that the world has long been selling not a product, but its name, at least that the name is an integral part of the product, is known to every entrepreneur.

A company's naming should help it achieve success and secure legal protection, as well as establish an emotional connection with potential customers and other target audiences. The name or title is intended to separate one company

from its competitors and create its own place in the market. One of the sociological studies showed that about 11% of consumers will not use the company's products if they do not like the name, which is why building a strong brand is unthinkable without developing an effective name.

The results of sociological and marketing research have repeatedly confirmed the following facts:

1. «In 90 cases out of 100, the buyer will choose the brand whose name inspires a certain level of trust in him».
2. «11% of consumers will stop using a product altogether if they don't like its name».
3. «77% of companies with an incorrectly chosen name fail within 1-2 years and cease to exist on the market».

Therefore, the name can be a decisive aspect in choosing a brand for some buyers.

A trademark is a name, term, sign, symbol, design, or combination thereof, intended to identify your product and differentiate it from that of competitors [10]. In other words, a trademark is a specific form of naming that is legally recognized and protected.

A brand, on the other hand, is a broader concept that encompasses not only the name or symbol that identifies a product or service but also includes the reputation, image, and perception that consumers have of the product or service. A brand includes a brand name, a brand name and a trademark. The brand name represents part of the brand in the form of letters, words and their combinations that can be spoken. A brand mark is a part of a brand that is recognizable but not pronounceable. It represents a character, pattern, distinctive colour, or typography [10].

Obviously, the concepts of naming, brand, trademark and trademark are closely related, but not interchangeable. In practice, the words "brand" and "trademark" are sometimes used as synonyms, but the concept of a brand is

broader, since in addition to the trademark it includes: the product or service itself with all its characteristics, a set of expectations, associations perceived by the user and attributed to them by the product (image), information about the consumer plus promises of any benefits given by the author of the brand to consumers.

In order to be a leader in a highly competitive market or in a selected segment, it is not enough to offer consumers a quality product, essentially the same as that of competitors, because in developed markets all products presented are a priori of high quality, that is, they comply with certain state standards (GOST) or ISO certified [10]. It is also necessary to rebuild from competitors with something that will allow you to form a preference for this particular brand. Thus, the need to create brands arises when the number of brands that are similar in purpose, quality and price is growing rapidly, and the differences that are essential for consumer choice are also rapidly decreasing. In other words, it is necessary to formulate the "brand contract" of the brand in such a way that the consumer understands what else, besides the product itself, he acquires by buying and using this particular branded product.

In the fashion industry, the use of trademark law is an essential tool for protecting brand names and symbols from infringement or unauthorized use. By registering a trademark for a brand name or symbol, fashion companies can establish legal rights over their brand and prevent others from using their name or symbol without permission.

In conclusion, the notion of "naming" is closely related to the concepts of "trademark" and "brand" in the fashion industry, as they all refer to the process of assigning names or symbols to a product or service, and creating a distinct identity that can be legally protected and strategically marketed to consumers.

2.3 Naming techniques and verification

Naming a fashion brand requires careful consideration and a variety of naming techniques. These techniques involve creating brand names by using specific words, word combinations, and language features. Verification is also a critical step in the naming process, as it ensures that the chosen name is legally available and protectable.

Some common lexical naming techniques in the fashion industry include:

Alliteration: This technique involves using words that start with the same sound to create a memorable brand name. For example, "Lara & Lillian", "Miu Miu" and "Calvin Klein" use alliteration to create their brand names. At its core, sound symbolism is the belief that the sounds of words can carry meaning and affect the perception of a word or phrase. For instance, harsh or abrupt sounds may be associated with negative emotions while soft or melodic sounds often convey a sense of calmness or delicacy. Furthermore, specific sounds can be used to create onomatopoeic words, which imitate the sounds they represent. **Onomatopoeic words** have a direct relationship between their pronunciation and the sounds they describe, adding a layer of auditory meaning to the words themselves. As an example, in the fashion brand's name "Zip-code" the word "Zip" is onomatopoeic, that imitates the sound of a zipper. It describes the action of fastening or unfastening a garment with a zipper, adding a tactile and auditory element to the description. By incorporating onomatopoeia, fashion brands can add an extra layer of sensory experience to their products or marketing materials, allowing customers to mentally engage with the sound and texture associated with the described garments or actions.

Portmanteau: This technique involves combining two or more words to create a new word. For instance, "Instagram" is actually a combination of "Instant" and "Telegram." Another great example here is "FedEx," a combination of "Federal" and "Express." In certain circumstances, it may also be possible to

combine one full word with a portion of another term to create something new. For example, “Pinterest” is a combination of “Pin” and “Interest.” In fashion, "Net-a-Porter" - this online luxury fashion retailer combines the words "internet" and "porter" to create a name that suggests a personal shopping experience. Using portmanteau in the fashion industry has become a trend in recent years, as it creates a brand name that is unique, memorable, and instantly recognizable. However, it is important to ensure that the chosen name is legally available and protectable before using it to build a brand. This involves conducting a trademark search to ensure that the chosen name is not already in use by another company and is not culturally insensitive or offensive.

Moreover, in the context of naming fashion brands, there is a term "**eponym**" used to describe a brand that is named after a person or a place. Eponymous fashion brands are often named after the designer, founder, or creative director of the brand, or after a location that has special significance to the brand.

Examples of eponymous fashion brands include Coco Chanel, who founded the Chanel fashion house, and Ralph Lauren, who founded the Ralph Lauren Corporation. Other eponymous fashion brands include Calvin Klein, Tommy Hilfiger, and Alexander McQueen.

Eponymous fashion brands can be highly effective in establishing a strong brand identity and creating a sense of authenticity and heritage. By naming a brand after a person or place, the brand can create a personal connection with its consumers and build a unique story and narrative around the brand.

In conclusion, lexical naming techniques are a crucial aspect of naming fashion brands. By using specific words, word combinations, and language features, fashion brands can create memorable and unique brand names. Verification is also an essential step in the naming process, as it ensures that the chosen name is legally available and protectable. By carefully selecting a name that effectively communicates the brand's unique attributes and values, fashion

brands can create a powerful and memorable identity that resonates with consumers.

CONCLUSION TO CHAPTER 2

As a conclusion, naming is a complex and multifaceted process, encompassing a range of theoretical perspectives, including linguistic, semiotic, and cultural approaches. The essence and theory of naming suggest that names are not arbitrary, but rather have meaning and significance that are derived from their linguistic and cultural contexts. By studying the notion, essence, and theory of naming, we gained a deeper insight into the nature of language and how it is used to express and convey meaning.

The comparison of the notion of naming with the notions of trademark and brand reveals the close relationship between these concepts. While naming is the process of creating a name for a particular entity, trademark and brand are related to the legal and commercial use of that name in a specific context. Understanding the differences and similarities between these concepts is essential for creating effective and legally valid names for various purposes.

Overall, the naming of fashion brands involves a careful consideration of a range of linguistic factors that are designed to create a memorable and distinctive brand name that reflects the brand's identity and values. By understanding the linguistic, cultural, and legal factors that shape the creation and meaning of names, fashion brands can create effective and meaningful names that accurately represent the intended message.

CHAPTER 3

ANALYSIS OF NAMING FEATURES IN FASHION INDUSTRY OF THE 21ST CENTURY

Naming features in the fashion industry of the 21st century have evolved to become more creative, unique, and sometimes even provocative. Here are some of the key naming features that are commonly used in the fashion industry today:

1. **Descriptive names:** Some fashion companies use descriptive names to convey a specific message or idea about the brand or its products. These names often describe the style, aesthetic, or function of the brand's products. For example, The North Face is an outdoor clothing and equipment brand that is known for its high-quality, durable products. The name "The North Face" (that means the coldest, most unforgiving side of a mountain) is a descriptive name that emphasizes the brand's focus on outdoor exploration and adventure.
2. **Personal names** are often used to create a sense of personality and uniqueness for a brand. Many fashion brands are named after their founders or designers, while others use personal names to evoke a certain image or style. As an example, Marc Jacobs is known for its edgy and unconventional designs. The use of the designer's name in the brand emphasizes the personal touch and unique style of the brand. Tommy Hilfiger brand is known for its preppy and Americana-inspired designs. The use of the designer's name in the brand emphasizes the personal touch and all-American image of the brand.
3. **Trendy names:** they are often used to appeal to a younger, more fashion-forward audience. These names may incorporate slang or buzzwords, or use unconventional spelling or capitalization to create a unique and trendy image. Here are some examples of fashion brands that use trendy names: Supreme - is a skateboarding and streetwear brand that is known for its

edgy and trendy designs. The name "Supreme" is a trendy name that emphasizes the brand's cool and cutting-edge image. Fenty - founded by singer Rihanna in 2017, Fenty is a luxury fashion and beauty brand that is known for its inclusive and diverse designs. The name "Fenty" is a trendy name that incorporates the founder's last name and gives the brand a modern and fashionable image.

4. Geographic names are commonly used in fashion brand names to evoke a sense of place or heritage, or to create an aspirational image associated with a particular location. For example, Balenciaga - Founded by Cristóbal Balenciaga in 1919, the Balenciaga brand is known for its avant-garde designs and high-end fashion. The brand is named after its founder, who was born in the Basque region of Spain, and the association with Spanish culture and heritage is a key part of its identity.
5. Acronyms: these names are often simple, memorable, and easy to remember. For example, H&M(Hennes & Mauritz) or ASOS("As Seen On Screen").

Thus, naming features in the fashion industry have become increasingly diverse and creative over the years. Companies are using a variety of strategies to stand out from the competition, appeal to consumers, and create a unique brand identity.

3.1. Word building mechanisms in lexis of fashion

The lexis of fashion employs various word-building mechanisms to create new words and expand its vocabulary. Some common mechanisms are:

1. Borrowing

The fashion industry often borrows words from other languages, especially French and Italian, to describe fabrics, designs, and styles. Examples include

"haute couture" (French for high fashion), "kimono" (Japanese traditional garment), "poncho" (borrowed from Spanish, refers to a loose, sleeveless garment that is typically worn over other clothing), and "kaftan" (Arabic traditional garment). [58]

2. *Compounding*

This involves combining two or more complete words to create a new word. In fashion, this method is often used to create new product names or to describe specific styles or trends. For example, "swimdress", "sleepwear", and "jumpsuit" are all compound words. [58] The other analyzed word - "herringbone" - in fashion industry means a quality that shows a V-shaped weave resembling the skeleton of a herring fish. [48] From the definition mentioned previously, we notice two important keywords in defining this fashion term. They are "herring" referring to a kind of fish, and "skeleton" or "bone".

3. *Acronyms and Abbreviations*

This involves creating new words by combining the first letters of a series of words. In fashion, this method is often used to create names for organizations or to describe specific styles or trends. Examples include "CFDA" (Council of Fashion Designers of America), "LBD" (little black dress), "OOTD" (outfit of the day), "LV" for Louis Vuitton, and "NYFW" for New York Fashion Week. [58]

4. *Clipping*

Clipping is the process of shortening a word to create a new one. In fashion, this is often done to create more casual or trendy terms. For instance, "sunnies" for sunglasses, "bra" from "brassiere", "cami" - a clipped version of "camisole," (which is a sleeveless, loose-fitting undergarment for women); "tuxedo" is often shortened to "tux." In fashion, we also can see the examples such as "midi" (from "mid-length"), and "maxi" (from "maxi-length"). [58]

5. *Blending*

Blending is the process of combining parts of two or more words to create a new word with a new meaning. In fashion, this is often done to describe a new

style or trend. For example, "jeggings" (jeans + leggings), jardigan (jacket + cardigan) "skort" (skirt + shorts), "platforms" (flat + platforms) and "shacket" (shirt + jacket). [47]

6. *Backformation*

This mechanism involves removing a suffix or prefix from an existing word to create a new term. For example, a word "pedicure" - a backformation from "pedicurist," which was originally thought to be a compound word made up of "pedi-" (foot) and "curist" (a person who provides care or treatment). However, "curist" is not a commonly used morpheme, and so it was removed to create the new word "pedicure."

7. *Reduplication*

This mechanism involves repeating a syllable or a word to create a new term. For example, "flip-flops" is a reduplication of "flip," reflecting the sound they make when walking. In fashion, it can be an example such as "hanky-panky" (a brand of lingerie). [58]

8. *Coinage*

This mechanism involves creating a completely new word that has no etymological basis. For example, the brand name "Adidas" was coined by its founder and has no meaning in any language.

9. *Conversion:*

This involves taking a word from one part of speech and using it as a word from another part of speech. In fashion, conversion is used to create new verbs to describe specific actions or behaviors. Examples include such words as "dress" (to dress), "mirror" (to mirror).

These word-building mechanisms in fashion lexis help create a unique vocabulary and convey specific meanings and nuances within the fashion industry. The total number of lexical units, on the material of which the methods of word formation were studied, is 30. All fashion lexical units are taken from Vogue's website.

The globalization of the fashion industry has also led to a greater emphasis on creating brand names that are easily recognizable and translatable across different languages and cultures. Brands are using linguistic analysis and research to create names that are linguistically and culturally appropriate for their target audience.

Linguistic analysis of fashion brand names involves examining the language used to create the name, the meaning and connotations of the words used, and the cultural and social context in which the name is used. One key aspect of linguistic analysis is the use of phonetics and phonology to examine the sounds and pronunciation of the name. This involves analyzing the vowels, consonants, and syllables used to create the name, as well as the stress and intonation patterns. Fashion brands may use alliteration, assonance, or rhyme to create a memorable and catchy name. A great example can be a famous brand Calvin Klein, or other fashion brands such as Patrizia Pepe and Zulu & Zephyr.

Fashion brand names may have semantic associations that are intended to evoke certain feelings or ideas. Brands may use words that have positive associations, such as beauty, elegance, or luxury, to create a positive image and association with the brand. They may also use words that are related to the brand's values or products, such as organic or sustainable, to reflect the brand's commitment to social responsibility. One of the analyzed examples may be the name Nike that has associations with athleticism, speed, and performance, which reflects the brand's focus on sportswear and athletic footwear (In Greek mythology, Nike was a goddess who personified victory in any field including art, music, athletics). Another example - Forever 21, the name of this fast-fashion brand is associated with youthfulness, energy, and a sense of never-ending style.

The morphology of fashion brand names can also be important, as they may be made up of different word forms or word parts. Thus, many fashion brand names use prefixes or suffixes, to create unique and distinctive brand names. For example, "Ree" in Reebok is a prefix that means "to tie" or "to bind". So, the name

Reebok could be interpreted to mean "tied foot" or "bound foot", which is fitting for a brand that specializes in athletic footwear.

The cultural and social context in which the name is used is also important in linguistic analysis. Brands may choose names that reflect cultural or regional influences, such as using a French or Italian name to reflect a brand's association with luxury or fashion. They may also choose names that reflect current social trends, such as using a name that celebrates diversity or inclusivity to reflect a more socially conscious consumer market. The analyzed example - Prada - is the founder's surname and reflects the brand's Italian heritage. The name is simple and easy to remember, with a positive association with luxury and high-end fashion. The brand has also used alliteration in their advertising slogans, such as "Prada Possibilities" and "Prada Perfection," to create a memorable and catchy brand image [58].

A survey among 324 young people conducted in April 2023 proved that the brand name almost always evokes certain associations. For example, by most respondents, the name of the fashion brand Dior is associated with luxury, tenderness and femininity. The name Vivienne Westwood is associated with punk atmosphere, exclusivity, and rock-and-roll. Most respondents associated the name of the Chanel brand with elegance, the smell of fresh perfume, black colour and little black dress. In turn, Nike has the following associations - speed, running, and sport.

However, it is important to note that the associations evoked by a brand name may not be universal or consistent across all consumers. Individual perceptions and experiences can vary widely, and cultural and linguistic differences may also impact the way in which a brand name is perceived.

In conclusion, the lexis of fashion is constantly evolving, and word building mechanisms play a crucial role in creating new words and terms to describe the latest styles, trends, and materials. By analyzing fashion lexical units taken from Vogue's website we can see that there are nine word formation processes

implemented to propose the concepts delivered through the fashion terms: borrowing, compounding, clipping, blending, backformation, reduplication, coinage, conversion, acronyms and abbreviations. In addition, brands use linguistic analysis of names involves examining the sounds, meanings, and cultural context of the name to create a memorable and effective brand identity.

3.2. Lexical means of evaluation and colour in fashion discourse

In the fashion discourse, lexical means of evaluation and colour are frequently used to express opinions, preferences, and emotions related to fashion items, trends, and styles. Some of the most common lexical means of evaluation used in fashion discourse include adjectives and adverbs that describe the quality, style, and overall appeal of fashion items, such as "chic," "elegant," "trendy," "timeless," "flattering," and "edgy."

Colour, on the other hand, is a powerful tool for expressing emotions and creating visual impact in fashion discourse. Different colours can evoke different moods and emotions, and they are often used to create specific impressions or associations. For example, black is often associated with elegance and sophistication, while red is associated with passion and excitement. Instead of simply calling a colour "blue", a fashion brand may use a more descriptive name such as "navy", "royal", or "sky" blue. Similarly, a shade of pink may be called "rose", "blush", or "fuchsia", depending on its exact hue. Colours can also be used to describe the style or theme of a particular collection or trend, such as "pastel colours" or "neon colours."

In addition to using specific words to describe the quality and appearance of fashion items, evaluative expressions can also be created through metaphors and similes. For example, a dress may be described as "flowing like a river" or "sparkling like diamonds." These expressions not only convey the quality of the dress but also create a vivid and memorable image for the reader or listener.

Here are some common lexical means of evaluation used in fashion discourse [56, 58]:

1. Positive evaluations:

- Stylish: expresses approval of something that looks fashionable or trendy
- Chic: expresses approval of something that looks sophisticated and stylish
- Elegant: expresses approval of something that looks refined and tasteful
- Classic: expresses approval of something that is timeless and never goes out of style
- Flattering: expresses approval of something that looks good on the wearer's body shape
- Versatile: expresses approval of something that can be worn in different ways or for different occasions

2. Negative evaluations:

- Tacky: expresses disapproval of something that looks cheap or tasteless
- Gaudy: expresses disapproval of something that looks excessively flashy or showy
- Frumpy: expresses disapproval of something that looks old-fashioned or unflattering
- Bland: expresses disapproval of something that looks dull or unexciting
- Dated: expresses disapproval of something that looks out of style or behind the times
- Inappropriate: expresses disapproval of something that is not suitable for a particular occasion or context

Overall, lexical means of evaluation in fashion discourse reflect the subjective nature of fashion and the importance of personal taste and preferences in determining what is considered fashionable or not.

Colour is an essential element of fashion discourse and is often used to describe clothing, accessories, and makeup. [56, 58] Here are some examples of lexical means of colour in fashion discourse:

1. **Bright:** Bright colours are vibrant and eye-catching. They are often used to create a bold and confident look. For example, "She wore a bright red dress to the party."
2. **Pastel:** Pastel colours are soft and muted. They are often used to create a delicate and feminine look. For example, "She wore a pastel pink blouse with her jeans."
3. **Neutral:** Neutral colours are subtle and understated. They are often used to create a classic and timeless look. For example, "He wore a neutral-coloured suit to the business meeting."
4. **Bold:** Bold colours are daring and adventurous. They are often used to make a statement or to add some excitement to an outfit. For example, "She wore a bold yellow scarf with her black coat."
5. **Metallic:** Metallic colours are shiny and reflective. They are often used to create a glamorous and sophisticated look. For example, "She wore a metallic silver gown to the awards ceremony."
6. **Muted:** Muted colours are soft and toned down. They are often used to create a relaxed and casual look. For example, "She wore a muted green sweater with her leggings."
7. **Primary:** Primary colours are bold and basic. They are often used to create a simple and straightforward look. For example, "He wore a primary blue shirt with his khaki pants."
8. **Pastel-Neon:** Pastel-neon colours are a combination of soft pastels and bright neons. They are often used to create a playful and whimsical look. For example, "She wore a pastel-neon pink skirt with a white top."
9. **Jewel-Tone:** Jewel-tone colours are rich and luxurious. They are often used to create an elegant and sophisticated look. For example, "She wore a jewel-tone emerald dress to the gala."

Colour in fashion discourse plays a crucial role in the way clothing and accessories are perceived. Different colours can convey different moods,

styles, and meanings. Some examples of how colour is used in fashion discourse are:

- Black: often associated with elegance, sophistication, and formality
- Red: often associated with passion, energy, and sexiness
- Pastels: often associated with softness, femininity, and sweetness
- Neons: often associated with boldness, edginess, and youthfulness

Thus, the lexical means of evaluation and colour are important tools in fashion discourse that allow individuals to express their opinions and preferences about clothing and style, as well as convey certain meanings and messages through the use of colour.

In the context of fashion discourse, lexical means of evaluation and colour are used to describe and evaluate clothing, accessories, and other fashion-related items. Here are some examples of these lexical means [56, 58]:

1. Adjectives: Fashion discourse often uses a variety of descriptive adjectives to evaluate the quality, style, and overall impression of clothing and accessories. For example, "elegant," "trendy," "chic," "classy," "edgy," "funky," "flattering," "versatile," and "comfortable" are all adjectives commonly used in fashion discourse.
2. Figurative language: Fashion discourse also uses figurative language to create vivid and memorable descriptions of fashion items. For example, "timeless elegance," "effortless style," "bold statement," "delicate femininity," "understated sophistication," and "daring edge" are all examples of figurative language used in fashion discourse.
3. Colour vocabulary: Colour plays a significant role in fashion discourse, and a range of colour vocabulary is used to describe clothing and accessories. For example, fashion discourse may use terms like "pastel," "vibrant," "neutral," "bold," "earthy," "metallic," "bright," and "muted" to describe the colours of clothing and accessories.

4. Branding and marketing language: Fashion discourse also includes specific language used in branding and marketing. For example, fashion brands may use words like "luxury," "exclusive," "limited edition," and "premium" to describe their products and create a sense of exclusivity and desirability.

Finally, it is worth noting that cultural and social factors can also influence the use of lexical means of evaluation and colour in fashion discourse. Different cultures may have different preferences and associations with certain colours, and these differences can affect the way that fashion is evaluated and described in different contexts. Similarly, social trends and movements can also influence the way that evaluative expressions are used in fashion discourse, reflecting the changing attitudes and values of society as a whole.

In conclusion, lexical means of evaluation and colour in fashion discourse play an important role in creating a particular image and aesthetic for clothing and accessories, and can influence consumer behavior and purchasing decisions. Based on the research into the lexical means of evaluation and color in fashion discourse, it is clear that language plays a crucial role in shaping our perceptions of fashion and the way we evaluate and describe different styles, trends, and colors.

3.3. The etymology of fashion brand names

The etymology of fashion brand names can reveal interesting insights into the origins and meanings of these names, as well as the cultural and linguistic influences that have shaped them. Here are some detailed analysis of fashion brand names and their etymology:

Dior: The fashion brand Dior was founded by French fashion designer Christian Dior in 1946. The brand is named after its founder, Christian Dior, and

its name is derived from his surname. The origin of the surname Dior is not entirely clear, but it is believed to have originated from the Norman-French word "d'or," which means "of gold." It is also possible that the name comes from the Old French word "dor," which means "gilded" or "golden." Christian Dior chose the name for his fashion brand because he believed that it represented luxury, elegance, and sophistication, which were the hallmarks of his designs. The name Dior has since become synonymous with high fashion and is recognized worldwide as a leading luxury brand. [53,58]

Chanel: The fashion brand Chanel was founded by French fashion designer Gabrielle "Coco" Chanel in 1909. The brand is named after its founder, and the origin of the name Chanel is believed to have several possible origins. One possible origin of the name is from the French word "châtelaine," which means the mistress of a château or a woman in charge of keys. Another possible origin of the name Chanel is from the word "cannelle," which means cinnamon in French. It is said that Coco Chanel was fond of the scent of cinnamon and used it in her perfumes, which may have influenced her choice of brand name. Regardless of the origin of the name, the brand Chanel has become synonymous with luxury and high fashion, known for its iconic designs such as the Chanel suit and the little black dress. [54, 58]

Prada: The fashion brand Prada was founded by Italian fashion designer Mario Prada in 1913. The brand is named after its founder, and the origin of the name Prada is linked to his family's history. The name Prada is derived from the word "prada" borrowed from Sanskrit, and means "giving", "bestowing". It started off as a leather goods store named "Fratelli Prada", which means Prada brothers in Italian. Fratelli Prada sold products like handbags, steamer trunks, and animal products. The store was located in Milan, Italy and was known for its high-quality craftsmanship and attention to detail. Over time, the Prada brand expanded to include clothing, footwear, and accessories, becoming one of the most well-known luxury brands in the world. The brand is known for its

minimalist designs, use of high-quality materials, and timeless elegance. Today, Prada is still owned and operated by the Prada family, and it continues to be a leader in the fashion industry, renowned for its innovative designs and commitment to quality. [50, 51]

Burberry: The British fashion brand Burberry was founded in 1856 by Thomas Burberry. The brand is named after its founder, and the origin of the name Burberry is linked to his family's history and the location of his first store. The name Burberry is believed to have originated from the old English word "burh," which means "castle" or "fortress," and the word "burgh," which means "stronghold." The name also may have been influenced by the town of Bury, located near the original location of Burberry's first store. The brand is known for its iconic check pattern, which features a camel, black, red, and white plaid design. The pattern was first used as a lining for Burberry's signature trench coats in the early 1920s and has since become synonymous with the brand's heritage and British identity. Nowadays, Burberry is a global luxury brand that is known for its innovative designs, commitment to sustainability, and its iconic check pattern. [49,57]

Vivienne Westwood: This fashion brand was founded by British fashion designer Vivienne Westwood in the 1970s. The brand is named after its founder, and the origin of the name Westwood is linked to her family's history. She was born as Vivienne Isabel Swire and later changed her surname to Westwood after marrying her first husband, Derek Westwood, in 1962. The name Westwood is a toponymic name, meaning it is derived from a place name. In this case, it is believed to be derived from the town of Westwood in Lancashire, England. Westwood is known for her unconventional and avant-garde designs, which often incorporate punk elements and historical references. Her designs have had a significant impact on the fashion industry, and she has been recognized with numerous awards and honors throughout her career. Overall, the etymology of the brand Vivienne Westwood reflects the personal story and legacy of its founder,

as well as the brand's association with punk fashion, British culture, and innovative design. [41, 52, 55]

In conclusion, the etymology of fashion brand names can reveal interesting insights into the cultural and linguistic influences that have shaped these names, as well as the personal stories and legacies of their founders. By exploring the etymology of fashion brand names, we can gain a better understanding of their histories and the values they represent.

CONCLUSION TO CHAPTER 3

As a conclusion, the analysis of word building mechanisms in the lexis of fashion highlights the importance of understanding the ways in which words are formed and combined to create new meanings in the fashion industry. Borrowing, compounding, clipping, blending, backformation, reduplication, coinage, conversion, acronyms, and abbreviations are all important techniques used to create new words and expressions in fashion discourse.

Furthermore, the use of lexical means of evaluation and color in fashion discourse allows for the creation of nuanced and complex meanings related to fashion products and trends. Words like "luxury," "trendy," and "chic" are often used to evaluate fashion products, while color words like "vibrant," "pastel," and "muted" are used to describe the colors of fashion products.

Finally, researching the etymology of fashion brand names provides insight into the cultural and historical context in which these brands were created. By analyzing the origins and meanings of brand names, we can gain a deeper understanding of the values and aspirations of the brands themselves.

In conclusion, the analysis of word building mechanisms, lexical means of evaluation and color, and the etymology of fashion brand names provides insight into the dynamic and multifaceted nature of fashion as a cultural phenomenon. By

understanding the linguistic and cultural factors that shape fashion discourse and brand creation, we can gain a deeper appreciation for the role that fashion plays in shaping our cultural identities and expressions.

CONCLUSION

The in-depth analysis, allows us to make the following conclusions:

Fashion is a social phenomenon that is shaped by cultural, economic, and historical factors. It reflects the values, beliefs, and ideals of a particular society, and plays a significant role in shaping individual and collective identities. Fashion has a wide impact on culture, involving various layers in the circle of changes, becoming a symbol of novelty in a changing world.

The naming features used in the fashion industry of the 21st century are an important aspect of brand identity. Personal names, descriptive names, trendy names, acronyms, and geographic names are all utilized to create a unique and memorable brand image. The fashion industry is highly competitive, so a strong brand name can help a fashion brand or designer stand out in a crowded marketplace. As the fashion industry continues to evolve, it will be interesting to see how naming trends and strategies develop and change over time.

While writing the thesis, we analyzed the notion, essence and theory of naming. Thus, naming is understood as the creation of a special, unique communication system - a language in which the brand will be the subject of communication and interaction with the consumer of a language consisting of one name. Naming in fashion discourse is a critical aspect of the fashion industry, as it is the way in which fashion brands and designers communicate their brand identity and message to consumers.

Furthermore, we analyzed various word building mechanisms to create new names: borrowing, compounding, clipping, blending, backformation, reduplication, coinage, conversion, acronyms and abbreviations and gave examples to them. Moreover, we investigated that fashion brands often use strategies such as alliteration, assonance, and incorporation of cultural and linguistic heritage to create memorable and effective brand names. The sound, connotation, and association of a brand name can reflect a brand's identity, values,

and product offerings. By analyzing the linguistic features of fashion brand names, we gained an insight into how these brands create a distinctive and recognizable brand image. We also conducted a research and found out that names are carefully crafted to evoke certain associations and convey a particular image to consumers. For instance, fashion brands such as Chanel and Dior have become synonymous with luxury, elegance and exclusivity, while the Nike brand is associated with running, sports and speed.

In addition, we have given the analysis to the lexical means of evaluation and colour in fashion discourse. It should be noted that the nomination of colours in the context of fashion is an essential aspect of the fashion industry. They can evoke different emotions and have cultural and symbolic meanings. For instance, red can represent passion, power, or love, while black can represent sophistication, elegance, or mourning. Designers take into account these cultural associations and meanings. In this sense, colour names can be seen as a linguistic tool for conveying certain meanings and emotions.

Moreover, we gave the detailed analysis to some famous brand names (studied their etymology), that provide insight into the history and evolution of the fashion industry, as well as the cultural and social influences that have shaped fashion over time.

Overall, the naming features in the fashion industry of the 21st century reflect a greater understanding of how language shapes perceptions and influences consumer behavior. An understanding the word building mechanisms, lexical means of evaluation and color, and etymology of fashion brand names are essential for gaining a comprehensive understanding of the language and discourse of the fashion industry. By analyzing these aspects of fashion language, we can gain a deeper appreciation for the ways in which language is used to create meaning and shape the cultural and social context in which fashion products and trends exist.

ABSTRACT

The naming of fashion brands in the 21st century is highly relevant for several reasons.

Firstly, the fashion industry has become increasingly competitive, and a brand's name can make a significant impact on its success. A memorable and catchy name can help a brand stand out from the competition and create a strong brand identity.

Moreover, as fashion is now regarded as a cultural phenomenon, a well-chosen name can make a brand more memorable and recognizable across different cultures and languages. The naming of fashion brands in the 21st century reflects the current cultural and social trends. Fashion brands that choose names that reflect current cultural movements, such as streetwear or gender-neutral clothing, can appeal to younger generations and stay relevant in a constantly evolving industry.

This study seeks to uncover the socio-cultural underpinnings of the fashion phenomenon, specifically by analyzing the names used in the fashion industry. The research focused on the naming practices within the 21st-century Fashion Industry. The subject of the investigation is the productive processes of word creation in "Fashionspeak," along with the lexical means of evaluation and the use of colour in fashion discourse.

The methodological basis of the work includes primarily works of both domestic and foreign authors in fields such as cultural theory and history, as well as articles by linguists, sociologists and other scientists; encyclopedias of language and linguistics, fashion magazines, and articles about fashion brands and their names.

The material of the research are fashion magazines such as Vogue, Harper's Bazaar, and Glamour, fashion platforms Fashionunited, Fashion.luxury and encyclopedia Britannica.

The structure of the study is determined by the sequence of solving the main research problems and the logic of presentation. The work consists of three chapters, eight paragraphs, introduction, conclusion, summary and references, which includes 59 items. The work consists of 61 pages.

During writing the work, we have done the following tasks:

Firstly, we explained the notion of "fashion" and analyzed the general characteristics. Secondly, we described the features of fashion as a cultural phenomenon (fashion reflects cultural values; changes over time; influenced by various factors; has global impact) as well as considered the essence of fashion in the context of culture.

The second chapter was dedicated to the notion / process of "naming". So, we analyzed the notion, essence and theory of naming, and compared the notion of "naming" with the notions of "trademark", "brand". Also, we researched naming techniques and verification.

Chapter 3 includes the analysis of the word building mechanisms in lexis of fashion: borrowing, compounding, clipping, blending, backformation, reduplication, coinage, conversion, acronyms and abbreviations. We conducted the linguistic analysis of fashion brand names, examining the sounds, meanings, and associations of brand names in the fashion industry. Furthermore, we analyzed the lexical means of evaluation and colour in fashion discourse.

Finally, we researched the etymology of fashion brand names that provide insight into the history and evolution of the fashion industry, as well as the cultural and social influences that have shaped fashion over time.

In conclusion, naming features in the fashion industry of the 21st century in the context of linguistics reflect a greater understanding and appreciation of language and culture. The use of creative and memorable names, consideration of global branding, and the role of language in creating and conveying meaning all highlight the importance of linguistics in the fashion industry.

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