

**Ministry of Education and Science of Ukraine**  
**Taras Shevchenko National University of Kyiv**  
**Educational and Scientific Institute of Philology**  
**Department of English Philology and Intercultural Communication**

**Bachelor's paper**  
**NAMING IN FASHION INDUSTRY OF THE 21<sup>ST</sup> CENTURY**

**Lin Lele**

4th year student of the Education Program  
'English Studies and Translation  
and Two Western European Languages'  
Field of science: 03 "Humanities"  
Specialty: 035 "Philology"

Supervised by:  
**PhD., Oksana I. Borymska**

Допущено до захисту»

Протокол засідання кафедри англійської філології  
та міжкультурної комунікації

Протокол № 10 від 29.05.2023

Зав. кафедри \_\_\_\_\_ д. філол. н., проф. Алла БЄЛОВА

KYIV – 2023

## CONTENTS

<b>INTRODUCTION</b> .....	3
<b>CHAPTER 1. THEORETICAL ASPECTS OF NAMING IN FASHION INDUSTRY</b> .....	5
1.1. The history of naming in fashion industry .....	5
1.2. Characteristics and functions of naming in linguistics .....	8
1.3. Classification of naming .....	11
Conclusion to Chapter 1 .....	16
<b>CHAPTER 2. LINGUISTIC FEATURES OF NAMING IN FASHION INDUSTRY</b> .....	18
2.1. Phonetical features of naming .....	18
2.2. Morphological features of naming .....	23
2.3. Lexical features of naming .....	25
Conclusion to Chapter 2 .....	30
<b>CHAPTER 3. SEMANTIC FEATURES OF BRAND NAMING IN FASHION INDUSTRY</b> .....	32
3.1. Semantic features of naming .....	32
3.2. Thematic groups of naming .....	35
Conclusion to Chapter 3 .....	38
<b>CONCLUSION</b> .....	40
<b>ABSTRACT</b> .....	42
<b>REFERENCES</b> .....	44

## INTRODUCTION

As we move into the 21st century, naming in the fashion industry is becoming more and more important. In the past, fashion brands were often named after their founders or designers, but with the rise of social media and globalisation, new trends are emerging. From minimalist, one-word names to descriptive phrases, fashion brands are choosing names that reflect their brand identity and capture the attention of consumers. Building a strong brand and establishing a unique identity is crucial for any fashion company to succeed in this space. Therefore, naming plays a pivotal role in the branding process of the fashion industry. A name should convey the right message about the brand image, values, and products to the target audience. In this paper, we will explore the linguistic features of naming in the fashion industry.

In the process of brand development, phonetic, psychological, semantic and linguistic characteristics of the chosen name are used. The linguistic expression of a brand is an association, the main meaning that is associated with this image. The linguistic essence of the brand is the most visible element for the consumer.

The semantic approach is based on the unique features of the brand, its key characteristics and associations associated with them. Brands as corporate-owned words «have become-accidentally or intentionally-part of the soundtrack of our lives, key components of everyday modern language, if not a new language at all».

Many researchers have considered the peculiarities of brand names. Such studies include the works of researchers such as A.V. Budnik, N.K. Moiseeva, H.Charmasson, V.Y.Kozhanova and others.

The linguistic features of brand names play a significant role in building a brand's identity, reputation, and market presence. A distinctive, easy-to-remember, positive, simple, and clear brand name enhances the recognition of your product, distinguishing it from others in a crowded market. Brands use verbal and auditory associations to create meaning and evoke emotions, associations that influence consumer behavior. Naming usually uses various phonetic, morphological, lexical and semantic techniques to make them memorable, unique and expressive. Based on

the features of the name in the fashion industry that affect the language, it is important to study their linguistic features.

**The relevance** of the work lies in the fact that naming as a linguistic process has been studied relatively recently. When naming fashion industry brands, various linguistic techniques are used that make the name expressive, distinctive and memorable. The study of these units of language is important in linguistics at the present time, since naming in the fashion industry changes with time, which leads to a change in the language at the same time. That is, new words appear in the language, various means of expressiveness become the most used, which requires careful study.

**The object** of this research is to study the linguistic features and main characteristics of naming.

**The subject** of the study is to study the linguistic features of brand naming in the fashion industry.

**Research methods** include: classification, induction, method of analysis.

**The novelty** of this work is that naming in the fashion industry is of particular interest in linguistics at the present time, since naming is created using various linguistic means. Such techniques are distinctive in the language that their study becomes important for analyzing the features of the name as a whole.

**The theoretical significance** of the work lies in the fact that various ways of studying the features of naming in the fashion industry are presented. The linguistic features used in naming, the thematic group of words of the names included in the language are also revealed.

**The practical significance** of the work is that the revealed results of the analysis can be applied in the study of the linguistic features of naming in the fashion industry.

**Supporting materials:** articles from scientific literature, Internet sources; names of various brands.

**The structure of the research** consists of an Introduction, 3 Chapters, the Conclusion and the List of references.

# CHAPTER 1. THEORETICAL ASPECTS OF NAMING IN FASHION INDUSTRY

## 1.1. The history of naming in fashion industry

Fashion industry is a vast and complex world, with many moving parts and diverse sub-sectors, each have their own unique history and culture. One of the most fascinating aspects of this industry is its naming conventions, which range from simple, descriptive to complex, and symbolic. In today's society, fashion is typically the primary evolutionary factor that regulates social and economic relationships. The investigation of style is done as per various methodologies - social brain research and analysis, financial matters as per market private enterprise and social examinations, where, both here and there, design goes about as a vital part in current human culture.

Fashion naming in English is a long history. As a rule, many words about fashion in English are borrowings. This is explained by the fact that fashion culture comes from European countries like Italy and France (and others), that the language of these countries influences the naming in English. It is common for concepts in the fashion industry to borrow from various historical stages of French development (in most cases). Because of this, it is important to note that the linguistic cultures of France and Britain are closely related to the fashion industry. The French had a significant impact on their own ethnic neighborhood during the XIII–XVII centuries.

The first period of naming dates back to the XI-XII centuries, when there were no high technologies for production, and the harsh climate causes the scarcity of clothing terms of this period. The terms of this period include one-component concepts that determine the generic affiliation of clothing. For example, *sleeve*, *gown*.

The second period dates back to the XII-XV century, when borrowings occurred due to the close connection of languages. The development of terminology was significantly influenced by continental Europe, in particular France. Until the 14th century, the English language was romanticized, the aristocracy dressed in

French fashion, therefore, many English clothing terms took root from French language. For example, *sabot* and etc.

The third period dates from the XV-XVII century, the beginning of the Renaissance, which contributed to the penetration into English terminology of terms from European languages, in particular French, Italian, German and Spanish. For example, *beret* from French, and for the first time, the term *mode* (fr.) appears and takes root of fashion.

The fourth period covers the period of the XVII-XIX century, when production technologies reach a high level. The period is characterized by the appearance of a large number of terms, as for new materials, for example: calico (plain-woven textile); moleskin (cotton fabric) and etc. Also during this period, the number of terms formed lexically and semantically increases, for example: *hour-glass*; *pagoda sleeve - a funnel-shaped sleeve* [17, p. 12].

The most recent period dates from the XX-beginning of the XXI centuries. During this period, there was a lot of work in various fields, a number of innovations affected everything. Such changes have also influenced the language in the fashion world. For example, there are new concepts such as: *coverall*, *ankle-length skirt-skirt up to the middle of the shin*, *nylon stockings* and etc. [17, p. 8]

Current etymologists have not distinguished explicit stages in that frame of mind of shoptalk in the design business. It is frequently challenging to organize the rapid emergence of new slang units into a specific structure. Shoptalk in the style business will in general be shaped totally precipitously, both affected by patterns and with the assistance of different verbal translations related to the vision of the creator or model.

Researchers R. Barth and J. Baudrillard noted that one of the features of fashion is that comes as an integral element of culture. R. Barth adheres to the position that fashion is characterized by being a system with three subsystems: «clothes-image», «clothes-description», «real» clothes. According to the representative of semiotics, it is worth noting that «it is characteristic for a technological structure to act as the original language – code, according to which

typical for real things to act only as speech components. For the other two structures – verbal and iconic, it is characteristic to act as a kind of language codes, derived languages, translations, located between the source language and the components of the speech of the language when the distribution is carried out» [2, p. 39].

«Naming is a professional activity of name formation, which is the selection (search, inventing) of a suitable name for everything that, from the point of view of the customer, needs its own original name» [29]. The concept of «Naming» comes from the English «naming», which in turn comes from the Greek word «nemein», which means «to assign a name», «name» [32, p. 232].

Currently, naming has turned into a separate industry, where many brands and creators of various things (even technologies) study their work, and use various linguistic means. The main purpose of naming is considered to be the creation of a name (brand) so that it can be promoted in the future, and so that the name is distinctive and memorable to others.

For the most complete implementation of their concepts into the constantly evolving material culture, naming workers use their ability to understand human nature to create a new name. It is necessary either to borrow or invent a word that will easily enter the market and replenish the vocabulary of buyers. In the process of cultural development, we have become fast-reading people who are able to evaluate a newspaper article by the headline and understand the meaning of advertising just by looking at it. If the name is done correctly, then the slit audience can accept it immediately. As noted by H. Charmasson, specialists working in the field of naming «consider the process of creating new names from the point of view of their main specialty. Most of them ignore the requirements of all disciplines except their own» [5, p. 91].

As A.V. Budnik notes, «Brand semantics is formed in a person's mind, providing an emotional connection between the linguistic perception of the brand and its semantic functionality, so a linguistic brand is a set of real and virtual opinions that are expressed in a certain product, and the brand name carries a semantic load, attracting consumers» [3, p. 65].

As we know, the name is the most important brand communicator, integrating all the main ideas and positions, briefly expressing its essence, conveying expressiveness, necessity, a certain meaning inherent in it. As a rule, the brand name forms long-term strategic potential of the company, and its linguistic aspects allow us to give a new semantic shade to the name.

The linguistic expression of a brand or its name is an association, the main meaning that is associated with this brand. There is also a secondary value associated with the generally accepted value. Even the secondary meanings of the linguistic brand name form the main meaning of the word, and, accordingly, the brand image.

In the process of developing a brand name, many characteristics such as phonetic, linguistic, psychological and semantic features of the chosen name are taken into account. From the point of view of brand identity, morphological criteria of name formation are of particular importance.

Thus, naming has its own long history, which has changed and is changing over time. This process requires a linguistic approach, in which it is necessary to take into account various features of the language in order to create a name that characterizes the brand and makes it recognizable. The history of naming in the fashion industry as a linguistic process is long and rich, and has evolved significantly over time. The art of naming fashion brands, products, and collections has played a central role in the development of the fashion industry, and continues doing so nowadays.

## **1.2. Characteristics and functions of naming in linguistics**

The problem of identifying the sources of new linguistic units, as well as their adequate scientific description from the standpoint of the history of formation and evolution, stability and variability, as well as linguistic and cultural characteristics, has not diminished in contemporary linguistics.

The fashion industry includes numerous categories of clothing items, including the names of dresses, shoes, hats and others, as well as the names of various styles of clothing and fashion concepts characteristic of modern culture in

various countries. The innovative jargon of the style circle can be viewed as in the complex of its semantic and linguistic culturology qualities that structure the public social semiotic worldview. Additionally, the polysystem of clothing and fashion nominations is intriguing due to the integrative nature of its vocabulary. In this regard, it seems important to determine the semantic relations that exist between these units, to systematize the findings of its linguistic study, to characterize the main properties and development trends of this taxon, and to identify the sources of these units. At this point in the development of linguistics, one of the primary aspects that can be identified is the linguistic and cultural aspect of the study of lexical units. «Naming is one of the marketing disciplines dedicated to the development of names and titles» [33, p. 9].

Thus, naming is the process of creating a commercial name, in which a specialist selects, creates a name for the brand. It is important that the name must undergo various checks, and it must be logically constructed taking into account the phonetic, lexical and morphological features of the language, since the «name» represents the brand and it is important that it presents a good idea of the brand itself as a whole.

Names in the fashion industry have their own distinctive characteristics. Many linguists claim that the vocabulary of this sphere has a distinctive structure and sometimes semantics, i.e. many creators of fashionable things focus on special words, things, and create new concepts that are fixed in the language due to their dissemination. As researcher R. Bartes notes, «desires are not caused by a thing, but by its name. And if so, then countless things that fill and form the imaginary of our days are increasingly under the jurisdiction of semantics, and linguistics, with some development, should be reborn as the science of all imaginary worlds» [2, p. 34].

When naming, it is important to solve various problems using a commercial name. The name itself is a «letter combination or a general, blurred concept, which is a «phonetic shell» for further filling with content» [24]. On the other hand, «a name in which certain content is already concentrated, reflecting the positioning of the naming object» [33, p. 13].

Many researchers distinguish three main naming functions. One of them is advertising, in which the brand name is being promoted on the market. This is the ability of a name to motivate consumers to interact with naming objects as much as possible. Researchers M.E. Novichikhina and I.A. Sternin argue «the name should attract the attention of the audience and, thus, make the naming object recognizable» [30, p. 67].

The information function is characterized by the ability of the name to transmit information about the naming object. «Some names have words in their composition that are designed to sell goods by age (children, adults). The names can also speak about the gender of their consumers» [32, p. 233].

In most cases, naming is a system in which information from various fields of study interact to give a name the meanings it needs to become a brand. «The nominee tries to put a special meaning, which will become an incentive for further effective communication. According to the nominee, the addressee should be united by a single value judgment. The emotional-evaluative relations of the subject to the ergonym come to the fore: associations, motivation, expression, etc.» [28, p. 12].

Researcher K.Charmasson highlights the naming identification function. According to the author, its meaning is that «the consumer can easily recognize the naming object from a number of other firms, goods or services of competitors, thanks to which the commercial name will acquire market value, efficiency and legal force» [6, p. 21]. The author also claims that there is a protective function of a commercial name, which consists «in protecting the naming object from forgeries and other types of illegal use» [6, p. 33]. Hence, naming is an applied discourse action pointed toward making names as discourse items.

Thus, naming as a linguistic process plays a crucial role in the field of fashion and linguistics. Linguistic features characterize this process, since the name is chosen based on linguistic means and taking into account the peculiarities of the language. The function of naming in linguistics is presented as informative and communicative, since it provides information and understanding about a brand, and is used in communication. It also helps brands to stand out and communicate their

value proposition to consumers effectively. A good name should be short, reflective, unique, memorable, easily pronounceable, appropriate, and timeless, have international appeal, and evoke emotions. Therefore, fashion brands should take great care when choosing their name as it can significantly affect their success in the industry.

### **1.3. Classification of naming**

Naming is a complex linguistic process in which the created name includes various brand information, which is created taking into account various linguistic features. Naming is a crucial aspect of branding and marketing, particularly in the fashion industry, where the name of a brand can represent its values, identity, products, and even its target audience. A good name is creative, memorable, and reflective of the brand's ethos, while a poor name can be a significant barrier to success. Choosing the right name for a fashion brand is essential and a good name embodies the brand's personality, values, and message, which creates an emotional connection with the target audience.

When researching naming, many researchers distinguish different types of names. Each of them has its own distinctive features. The researcher H. Charmesson presents a classification of brand names. The scientist says, «Common names or ordinary descriptive terms reflect the scope of the organization's activities or any characteristics of the product. These names certainly have informative value, but they do not include marketing and legal aspects» [6, p. 49].

Speaking about common names, the author notes two main disadvantages: «first, naming can be used by other companies, since they are not legally fixed; secondly, the reputation of firms with such a name can become easy prey for competitors» [6, p. 50].

The researcher H. Charmesson identifies «moderately descriptive names» that partially reflect the scope of activity or the essence of the naming object. He notes that in this case, «a degree of individuality can be given with the help of fancy writing. Such names are subject to protection only if the firm is widely known and

has its reputation» [6, p. 71]. However, the researcher called the following type «highly associative», which «cause direct associations with the designated goods, services or the type of activity of the company. And they are subject to legal protection» [6, p. 71]. He also singles out «fancy names», considering them «original and neologisms that are also subject to legal protection» [6, p. 78].

Let's consider another classification of naming presented in the work of P. Chua and D. Ilisik. They refer to the first type as «acronym names», i.e. an abbreviation is created by using the first letters. «The main advantage of this name is brevity, and, consequently, memorability of the name» [33, p. 22]. These are combinations of letters from long-worded descriptions but are ultimately pronounced as one whole word. Acronyms are made up of the first letters of each word in a phrase or brand name. This approach is often used by well-established brands that have long names or initials that have become recognizable to consumers. The fashion industry has many brands that have acronym-style names such as *H&M*, *DKNY*, *ASOS*, and etc. [10]

Scientists refer to the next type of «connected names», which are formed when using the word-formation method «addition», those a combination of two or more words. «Technically, such commercial names are neologisms, but the internal recognition of each word in combination makes it possible to distinguish them into a separate category» [33, p. 36]. Connected or hybrid names combine two or more words to create a new name that represents the brand's values or identity. For example, *Victoria's Secret* combines the founder's name with the idea of a secret or mystery, creating a luxurious and glamorous image for the brand. Other brands that use hybrid names include *H&M*, *TopShop* and *Zara* [10].

The explorers single out «fictional names» as the simplest option for a trademark, but the most difficult for the consumer. The problem is remembering it. «Fictitious names require new associations from a person, but if such a commercial name is successfully created and mastered by the consumer, then the financial return becomes greater than spending on promotion» [33, p. 92]. Fictional names often used to create an imaginary world or a story for the brand. These names can be

whimsical, playful or even dark and gothic. Examples of brands that use fictional names include *Alice + Olivia*, *Moschino* and *Comme des Garçons* [10].

«Metaphorical names» refer to associative ones, and usually have an emotional or expressive context. «These names immediately evoke certain associations on a «given topic» with certain feelings and ideas» [33, p. 104]. It can be abstract names that are non-descriptive and do not directly relate to the product or brand's function. Instead, these names use metaphors, imagery or other abstract concepts to create an emotional connection with consumers. Brands that use abstract names include *Nike*, *Adidas*, and *Puma*.

The «original source names» go back to the roots, which usually «remain a tribute to the person or place that became a generator of inspiration at the birth of a new brand. These names can be both real and fictional, but they always have some kind of semantic binding» [33, p. 168]. However, it can be personal names too. In the fashion industry, some of the most successful brands names are named after their founders. Personal names are often used by fashion brands to create a sense of familiarity and personality for their brand. This approach evokes an emotional connection with the brand, as consumers often feel like they are associated with a particular personality or lifestyle. Examples of brands that use personal names include *Karl Lagerfeld*, *Ralph Lauren*, *Alexander McQueen*, *Tommy Hilfiger*, and *Giorgio Armani*. These brand names are made by using personal names of founders [10].

«Humorous names», i.e. funny, mischievous, funny and even sometimes defiant. «This type of name will not provide information about the specifics of the company's activities or about the properties of the product, but will tell about the individuality of the naming object» [33, p. 168].

The classification of naming can be different, since each scientist relies on different language features. Next, let's consider the classification of names presented by V. Pertia and L. Mamleeva. Researchers referred the first type as an «abbreviation». According to investigators, «a commercial name is created by adding abbreviated elements of a word into one whole, and they are divided into two

types: the formation of a name by truncating the final part of the word and by shortening [31, p. 120].

They refer to the second phonetic means of «alliteration». With this method, «the name contains repeated syllables or sounds» [31, p. 120].

In addition, researchers V. Perzia and L. Mamleeva distinguish the «name-hint». In this case, «the commercial name evokes in the consumer's mind certain associations with the properties of the product or the qualities of the organization» [31, p. 121].

«Analogy» presupposes the use of an existing word in the name, a term without its changes. «These are mostly names from history, literature or cinema, as well as plants, animals or just euphonious words that evoke the necessary associations» [31, p. 121].

«Names-neologisms» represent a generated new, previously unknown word, which is further fixed not only in the language, but in some cases in special dictionaries [31, p. 21]. Neologisms or made-up names are usually nonsensical words created to be used as the brand's name. These names can boost memorability and perception since they are unique and unknown to any prior experience or usage. Great examples of made-up names include *Häagen-Dazs*, *Kodak*, *Ray-Ban*, and *eBay*.

The category of mythological names is dominated by «ancient and domestic themes». And the range of use of historical names is quite narrow, such commercial names are less common than others. It is worth mentioning that the authors also distinguish «geographical names» or toponyms, «reflect the connection of a certain place with the origin of the goods or the location of the organization» [31, p. 21]. Many brands prefer geographic names that aim to describe the origin or location of the parent brand. It provides an ideal opportunity for brand recognition in countries around the world. Geographical names are often used to create a sense of heritage, authenticity and quality. Some examples of this include *Burberry* (named after a district in London), *Hermes* (named after its founder's birthplace in France), and *Columbia Sports* [1, p. 268].

As researchers Frenkel, A., Budnik A.V., Farquhar P. H. note, brand names can contain numbers. Numbers are often used to represent a significant date or signifier. Examples of brands using numbers include *7 For All Mankind*, *3.1 Phillip Lim*, and *10 Crosby Derek Lam* [10].

It is very common to use descriptive names. In naming, descriptive names focus on the product, its features and benefits, and tend to be simple, easy to pronounce, and memorable. Descriptive names are straightforward and self-explanatory, usually describing the product's function, materials or design elements. These names often used by brands that are more utilitarian, emphasizing practicality over style. Examples like *American Apparel*, *Abercrombie & Fitch*, *Forever 21* and *Old Navy* offer clarity on their products' characteristics and values [10].

However, the authors of the book distinguish «imitative names». A striking example is the brand of digital technology «*Kodak*». The commercial name reflects the sound of the camera when taking a picture. «Rhymed names» have an advantage – it is easy for the consumer to remember them. Moreover, «names-symbols» do not reflect the object of the nomination [31, p. 21].

The logical investigation of design phrasing is significant, since it is directed by the interest of time. The issues of the arrangement, improvement and arrangement of the expressed word reference of design, the times of advancement of style phrasing, its present status, useful methods of term development around here, typological and primary highlights of phrased units of the design circle, their topical, as well as lexico-semantic portrayal remain deficiently examined.

It is worth noting that young people have a great influence on the fashion industry, and the appearance or replacement of words. Since they mostly follow fashion, trends, the industry often looped for the production of clothing for the younger generation. During this period, the terminological vocabulary of fashion has doubled. Among the terminological units, not monosyllabic, but multicomponent terminological combinations (mannish-style wide-leg trousers) appear. The trend towards convenience leads to savings in language resources. In the field of fashion,

all kinds of abbreviations and conjugations of words began to be actively used, for example, *d-b - double-breasted; tux - tuxedo*, etc. [17, p. 15].

As a result, there is a growing interest in professional and linguocultural linguistics in the study of particular lexical layers and the problem of identifying the sources of new linguistic units in an effort to describe adequately them from the perspective of the history of their origin, development, and functioning in a particular or different terminological system. In such manner, the style term framework is a ripe and socially requested object of exploration. As the fashion industry continues to evolve with new trends, innovations and advancements, naming is crucial to create a strong brand identity in the minds of consumers. A well-crafted name has the potential to communicate a brand's values, story, and mission in a simple yet effective way.

Thus, the typology of naming in the fashion industry is complex and varied, with brands utilizing a wide range of approaches to create unique and memorable names that differentiate them from competitors. The approach chosen reflects the brand's values and identity and is crucial to create a strong brand identity in the minds of consumers. As fashion brands continue to evolve, it will be interesting to see how they utilize new techniques and trends to create innovative and effective naming strategies.

### **Conclusion to Chapter 1**

Naming is a complex and linguistic process in which it is important to take into account language features. Initially, this process was based on the method of making clothes, i.e. in early times, the names were mainly invented due to the name of the clothes and the material from which it is made. With the development of all areas like the fashion industry, technology and language changes have had a huge impact on the formation of the naming process as a separate activity. Other languages such as French, Italian, Spanish and others also had a huge influence, and

since they, together with English, are part of the same Indo-European family of languages, many words have the same etymology, and have often influenced each other for several centuries. In addition, many fashion houses and fashion trends originate from France, Italy and Spain, due to which borrowings appear. Naming includes a thorough study of the peculiarities of the language, knowledge of various techniques that make the name distinctive and memorable.

There are various classifications of naming in linguistics. Each of the researchers relies on different signs of this process, on its structure. There are different types of naming based on its method and type of formation, such as the creation of new words (neologisms), a name created by the usage of metaphors, personal names, toponyms, etc. It is also worth noting that naming has a distinctive meaning, i.e. the name represents the brand name, its ideas and the main goal. So, naming as a linguistic process consists of many aspects that need to be studied in order to create catchy, interesting and memorable names.

The name of a fashion brand helps customers identify the brand and distinguish it from its competitors. A distinctive and original brand name can contribute to strong brand recognition. However, a fashion brand's naming can have a significant impact on the personality of the company and elicit a variety of emotions from consumers. Overall, fashion brand naming's linguistic functions are crucial to developing a brand's identity and attracting customers.

## CHAPTER 2. LINGUISTIC FEATURES OF NAMING IN FASHION INDUSTRY

### 2.1. Phonetical features of naming

The fashion industry is of particular interest, and its vocabulary is full of neologisms, various words having structural differences. When discussing fashion, the word «brand» often understood, since there are majority of fashion houses that represent the fashion world, create and promote it. The term «brand» has been defined by various researchers, and as a rule it is traditionally designated as the name of a product, a kind of messenger of a positive future, a promise, the first thing a consumer learns about a company or its product.

Currently, «a brand is more than just a trademark, it is a «stigma» in the mind, an imprint in memory, a special branding construction industry, with its own ideology and tools for its implementation» [22]. By diligently working on interaction with customers through the name, logo, visual image of the product, packaging, and all forms of advertising can guarantee recognition of the name. When a consumer thinks about the product category to which a particular product or service belongs, a strong brand is always «on the mind». The consumer receives the brand's message not only verbally, but also culturally: certain words, images and pictures have a reasonable social importance.

The term brand means, «a combination of the name, slogan, visual and sound elements of the created emotional image formed in the consumer's mind, as well as certain expectations associated with this trademark» [25, p. 30].

A brand name is a very specific nomination that performs, in addition to the main lexical unit of the nominative function, a number of other significant purposes. Marketing specialists note the following: «a brand is a set of real and virtual opinions that are expressed in a certain product and the brand name carries a semantic load, attracting consumers» [3, c. 65].

Every brand name is unique and carries a specific meaning, sound, and image. Brand names act as shorthand for the company or the product it promotes, allowing

customers to quickly identify and differentiate one brand from another. Names create associations with attributes such as quality, reliability, and innovation, and they can evoke emotions and create tribal loyalty. When creating a brand name that would identify a company, service, product as unique and would cause positive emotional associations among customers. As researcher V. Y. Kozhanova notes, it is important to adhere to certain rules. These rules consist of the following:

- «The brand name should be easy to pronounce.
- The brand name should be correctly phonetically constructed for the easiest memorization.
- The brand name must be created taking into account the study of different languages, so that it does not cause unpleasant associations in other languages.
- The brand name should be positively perceived in a subjective sense» [14, p. 4].

Currently, naming has turned into a separate industry, where many brands and creators of various things (even technologies) study their work, and use various linguistic means. The main purpose of naming is considered to be the creation of a name (brand) so that it can be promoted in the future, and so that the name is distinctive and memorable to others. The linguistic features of brand names play a significant role in their effectiveness. A good brand name must be distinctive, easy to remember, easy to pronounce, positive and simple, and clearly communicate the brand's value proposition. A crucial aspect to consider is the linguistic component, which is the essence in branding, since it directly affects the function of brand names. In choosing a brand name one should take into account phonological, morphological and semantic aspects.

Phonetics is the study of the sounds used in human language. These sounds, called phonemes, are the building blocks of language, forming the fundamental units of speech sounds. Phonemes are unique to each language and its corresponding alphabet. Phonetics also considers the physical and physiological aspects of speech production, including the tongue, lips, jaw and vocal cords. Sound produced when air moves in the mouth, throat and nose through the movement of these parts of the

body, creating a range of vowels, consonants and other speech sounds. Sound and brand names when it comes to fashion branding, the sound of a brand name is crucial for establishing a memorable, catchy and distinctive identity. Sound is a powerful tool to build associations in the mind of the consumers, such as quality, luxury and style, by using the specific phonetic features.

Brand names should be easy to pronounce. The audience should not struggle to pronounce it, which means that it will be more people to say it and promote the brand. Easy pronunciation also helps brands communicate effectively with their target market. For example, *Coca-Cola* naming is made out considering phonetic features of the language, it has a memorable sound, and everyone can pronounce it [18, p. 249].

«Linguistic factors other than phonetic devices may also have an impact on brand-name memory, particularly semantic devices» [23]. Researchers have suggested that «brand-name recall might be improved by the proper implementation of semantic features» [20], and some support for this proposition has been reported. For example, brand names that are «perceived to be congruent with the product category have been shown to produce more positive attitudes than names that are perceived to be very incongruent with the product category» [15]. In addition, names that suggest a specific product attribute lead to better advertising recall, but if advertising claim is consistent with the brand name [13, p. 53].

Let's consider the phonetic features and techniques used in naming, using the example of naming brands of the fashion industry:

- Alliteration. Consumers recall brand names that convey meaning, are easy to spell, and easy to pronounce. One of the ways to achieve easy-to-remember names is using alliteration. The repetition of the same letter or sound helps to build associations and create a rhyme-like effect. For example, *Lululemon*, *Calvin Klein*, and *Max Mara* are all alliterated names that are easy to remember [10].

- Repetition of sounds. Another technique to achieve memorability is by using repetition, such as *UPS* or *AT&T* [10]. Repeating letters or sounds of a word helps

to reinforce them in the minds of the audience, making them easier to recall later on. Repetition also creates a rhyming effect similar to alliteration.

- Rhyme is rhetorical mean that have been used in language for thousands of years, as they help to increase the memorability and catchiness of a brand name. Rhyme is particularly effective in fashion branding, as they create a sense of rhythm, repetition and consistency that makes it easier for a brand name to be recalled and recognized. One example of fashion branding using rhyme is *Toyota Yaris*, where the two syllables rhyme. Another example is *Ray-Ban*, where “ray” rhymes with “ban”. Other examples include *Topshop*, *Juicy Couture* and *Oreo* [10].

- Sound symbolism, is the idea that certain sounds have inherent meanings or are connected to certain concepts or emotions. For example, “b” and “p” sounds are considered “hard” and connote strength, while “s” and “m” sounds are considered “soft” and connote gentleness. Phonosemantics, another type of sound symbolism, is the association of words with a specific emotional or psychological response, based on the sound qualities of the word. «This latter conjecture was supported in a study that found that brand names beginning with a plosive tended to be better recalled and recognized than brand names beginning with soft consonant sounds or vowel sounds» [23]. In fashion branding, sound symbolism can be used to associate a particular brand with a specific concept or emotion. For example, the brand name *Levi's* contains both the “e” and “i” vowels, which are associated with energy and dynamism, making it appropriate for a brand selling jeans. Similarly, *Nike* uses a vowel that connotes speed, which is appropriate for a brand that sells sportswear [10].

- Onomatopoeia is another phonetical feature of naming in the fashion industry. Onomatopoeia involves using words that imitate the sounds of the products they represent. One example of this is *Zara*, which is a name that imitates the sound of a buzzer. The name reflects the brand's identity as a fast fashion retailer that produces clothing quickly and efficiently. Another example is *Bongo*, which is a name that imitates the sound of a drum. The name reflects the brand's identity as a manufacturer of denim clothing [10].

- Vowels and Consonants. Vowels serve as the most sonorous sounds of human speech, opening and closing every syllable in nearly every language. Different vowels have varying effects in how a brand name will be perceived by consumers. In fashion branding, fashion marketers usually prefer strong, clear and easy to enunciate vowels to make the brand name memorable, fun and catchy. One prominent example of a fashion brand that employs this strategy is Chanel. The name *Chanel* contains two vowels, /a/ and /e/, two sounds that complement each other very well. /a/ is produced by opening the mouth, and this sound is associated with clarity and boldness. /e/ is produced through a more relaxed mouth position, associated with class and elegance. Another example of a brand that uses vowels effectively is *Calvin Klein*, the vowel sounds of /æ/ and /i/ are short and strong. The shortness ensures that the brand name is easy to pronounce and memorable, while the strength of the sound adds a sense of authority and sophistication. In contrast, consonants are the backbone of any name and provide more detail in how the brand name is perceived by the consumer. Different consonants evoke different emotions and connotations, which can greatly affect the impact of the brand name. Fashion brands often use consonants containing friction, stops and plosives, as they are considered striking, sharp and powerful. These sounds are often associated with luxury items and high-end brands.

One such sound is the "s" sound. Sibilant sounds are sharp and crisp, conveying a sense of precision and sophistication. Examples of fashion brands that use the "s" sound prominently are *Salvatore Ferragamo*, *Stella McCartney* and *Michael Kors* [10]. Another example of a consonant frequently used in fashion branding is the "k" sound. The "k" sound is a stop consonant, produced by closing the back part of the tongue against the velum. This sound is considered strong and decisive, conveying a sense of authority and exclusivity. Examples of fashion brands that use the "k" sound prominently include *Jimmy Choo*, *Givenchy* and *Balenciaga* [10].

Thus, phonetic features of fashion branding have a crucial role to play in the identity and perception of fashion brands. By examining the use of different sound

structures, speech sounds and rhetorical devices, we can appreciate the use of phonetics in creating memorable, catchy and distinctive brand names. Successful phonetic features in fashion branding can make a brand name stand out, enhance brand appeal, and lead to favorable consumer reception. Phonetics is hence an important consideration in the development, evolution and success of names within the fashion space.

## **2.2. Morphological features of naming**

The name of a fashion brand is one of its most important features. A name can make or break a brand, and as such, it is essential to create a name that resonates with the target audience and communicates the brand's values and identity effectively. As we know, naming uses various language techniques that make them distinctive, memorable and expressive. When naming, specialists study the linguistic features of the language, use various dictionaries to select words, take into account phonetic, morphological, lexical features and various language techniques.

Y.A. Kuminskaya and E.O. Krivorotko write in their works that «naming is an integral component of the branding process, which includes linguistic, psychological and marketing foundations and promotes sales promotion» [27, p. 360].

To create a successful commercial name, a number of researchers define the following rules:

- «Firstly, it is necessary that the name correspond to 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 should be practical. In this case, it is said about its readability, pronunciation. Consumers should not have questions about the correctness of the emphasis and spelling of the name;

- Fourth, an integral characteristic of a proper commercial name is its relevance. The name of the product or company must correspond to the cultural and linguistic environment of the selected audience. In the case of the introduction of goods to a foreign market, it is necessary to conduct a cross-cultural study on the conformity of the name to the culture, traditions and peculiarities of the state structure of the country» [27, p. 360 -363].

Morphology is the study of the structure and formation of words, including the ways in which words are formed from smaller units, known as morphemes. Morphological analysis provides insight into the construction of words and helps us understand how they are formed. As a rule, morphological techniques are very common in naming brands. As a play on words, a change in the composition of a word attracts the attention of many, which makes naming more noticeable. Morphological features can be used to create new words or modify existing ones to create a unique brand name. For example, the brand name *PayPal* combines the words «pay» and «pal» to create a sense of friendliness and ease of use. The use of affixes such as prefixes and suffixes can also be used to modify existing words to create a brand name that reflects the values and positioning of the brand. Brand namings also have strong etymological connection to the brand's values or positioning can create a sense of authenticity and credibility. For example, the brand name Patagonia takes its name from the region in South America that is known for its rugged terrain and extreme weather conditions, reflecting the brand's focus on outdoor exploration and adventure.

Consider the application of morphological techniques used in naming in the fashion industry:

- Root changes. A root is the basic or the core element of a word, which carries its primary meaning. In fashion brand naming, roots can be derived from various sources such as a place, a person's name, an animal, or an object. Roots can also be combined with other morphological elements to create a distinctive brand name. For example, the fashion brand *Acne Studios* takes its root from the medical term, acne, which means a skin condition [37]. The founder chose the name to be controversial

and non-conformist, creating a unique identity that reflects the brand's unconventional style.

- Prefixes. A prefix is an element added to the beginning of a root to alter its meaning. Prefixes are used in fashion brand naming to add a distinctive touch to words and create an identity that resonates with the target audience. For example, *Uniqlo*, a Japanese retailer that uses the prefix *uni*, meaning unique or one [10].

- Suffixes. A suffix is an element added to the end of a root to create a new word with a different meaning. Suffixes can be used in fashion brand naming to add a touch of creativity and uniqueness. For example *Modcloth* [10]. The name uses the suffix *-cloth*, which adds a sense of authenticity and traditional style that resonates with the target audience.

- Blends. A blend is a new word created by combining two existing words to create a new meaning. Blends are a popular way to create unique and memorable names in fashion brand naming. For example Australian swimwear brand *Triangl* [10]. The name is a blend of the words *triangle* and *angle*.

- Compound words. A compound word is a new word created by combining two or more existing words. Compound words can be used in fashion brand naming to create a strong and distinct identity. For example, the fashion brand *Abercrombie & Fitch* combination of founders name`s David T. Abercrombie and Ezra Fitch [10].

Thus, morphological features play an essential role in the creation of a distinctive and memorable brand naming in the fashion industry. Roots, prefixes, suffixes, blends, compound words are just some of the morphological elements used for brand naming. By understanding these morphological features, fashion brands can create brand names that effectively communicate their identity, values, and style, and resonate with their target audience.

### **2.3. Lexical features of naming**

In fashion branding, lexical features such as semantics, syntax, and pragmatics play a crucial role in defining brand identity, creating emotional and psychological

connections with consumers, and establishing a brand's long-term success in a highly competitive marketplace. According to V. S. Elistratov, «naming is a theoretical and practical discipline dealing with the issues of the correct, and successful name creation, naming and nomination. If we consider naming in a narrow sense, then this implies the creation of a commercially successful proper name; in a broad sense, the art of naming everything in general» [26, p. 293].

The naming process includes «selection of semantic or lexical fields rich in useful words», as well as «selection of keywords from the brief». For example, if you need to come up with the names of a company that is engaged in cargo transportation, then you need to use words such as *wheel, road, path, speed*, etc. It is also important to consider phraseological, explanatory, lexical dictionaries, since it is in them that you can find the right expression or word.

Naming is a creative process in which many specialists use various techniques. As a basis, it is possible to take any common word or expression and adjust it to the name of company. For example, the cafe «*Absolutely PHObulous*» in which the word «fabulous» was changed to «Pho» («Pho-bo) what is the specialty of this cafe (a dish of Vietnamese cuisine). Such creativity attracts people's attention, which is a successful example in naming. Let's consider another example in which the company «*Tech it easy*» made its naming from the expression «take it easy». Thanks to the creative name, anyone who catches a glimpse of this sign will be able to understand that this company is connected with technology.

When naming, it is worth considering the following:

- «its value (any values);
- its meaning in other languages;
- emerging emotions;
- associations;
- declinability, conjugability;
- memorability;
- transliteration
- visualization (the ability to create numerous graphical interpretations);

– protection capacity» [29].

Numerous researchers have speculated on the «possible link between linguistic features of brand names and memory for the brands» [7]. Researchers have categorized brand names in terms of «linguistic categories» [23] and have shown that «certain linguistic features are used more often than others» [21]. In addition, some laboratory experiments have shown that certain linguistic features of brand names may be related to the recall of or attitudes toward these brands. The resulting pattern is one in which the studies involving real brand names are primarily descriptive and provide no empirical links between linguistic features and memory measures, whereas the ones providing empirical tests of linguistic effects are laboratory studies that investigate only one or two linguistic features under artificial conditions [36].

When naming, lexical techniques are often used, taking into account the peculiarities of the language. Let's consider the lexical features and techniques used in brand naming:

- Coinages refer to the creation of new words, either by blending existing words or by applying a prefix or suffix to a word. Many well-known fashion brands have employed coinages to create attention-grabbing and iconic names. One such example is *Prada* [1, p. 269]. This naming is a coinage created by the founder's surname, reflecting the brand's Italian heritage and design aesthetic. Another example of coinages is *Swarovski*, words is a combination made from the founder's surname and a German noun to create a unique and memorable brand name [10].

- Blending is a form of coinage that involves combining parts of two or more words to form a new word. In the fashion industry, brands use blending to create memorable and catchy names. For example, the brand H&M is a blend of the names of its founders, Hennes and Mauritz [10].

- Compounding is another form of coinage that involves combining two or more words to form a new word. For example: *Calvin Klein*, which is a combination of the names of its founders, Calvin and Klein [8].

- Acronyms and abbreviations refer to the formation of brand names from the initials or abbreviations of a group of words. Acronyms and abbreviations offer an effective way for fashion brands to create concise, memorable, and functional brand names that reflect their identity and values. Many fashion brands have used acronyms to create catchy, attention-grabbing names that align with their brand image. One such example of acronym in fashion branding is *YSL* (Yves Saint Laurent), *DKNY* (Donna Karan New York), *CK* (Calvin Klein), *LV* (Louis Vuitton), and *H&M* (Hennes & Mauritz), *ASOS* (As Seen On Screen), *COS* (Collection of Style) [10].

- Verbing refers to the process of using a verb as a brand name. Verbing provides an effective way to create exciting, memorable, and action-driven brand names that appeal to consumers. Example of verbing in fashion branding is *American Apparel*, *Patagonia* and etc. [10].

- A portmanteau is a word formed by merging two or more words into one. Examples of fashion brands that use portmanteaus include *Fendi* (Fenducci and Silvia Fendi), *TSE* (TSE Cashmere), and *Juicy Couture* [10].

- Borrowings. Often in naming borrowings from other languages are used to create distinctive brand names. This strategy is particularly useful for brands that target a global audience and want to convey a sense of sophistication and exoticism. Examples of foreign words used in fashion branding include *Chanel* (a French word meaning «channel»), *Prada* (an Italian word meaning «prize»), *Gucci* (an Italian word for «good»), and *Balenciaga* (a Spanish surname) [1, p. 270].

- Neologisms or fictional names are made-up names that do not exist in language. They are free of any cultural or historical baggage, which can make them more adaptable to various market segments. Examples of fictional names in fashion branding include *Abercrombie & Fitch*, *Lacoste*, *H&M* etc. [10].

- Personal names are names that refer to an individual, such as the founder, designer, or creative director of a fashion brand. Examples of fashion brands that use personal names include *Coco Chanel*, *Alexander McQueen*, *Karl Lagerfeld*, and *Marc Jacobs* [1, p. 270].

- Geographical names. As we mentioned before, geographic names are preferred by brands to describe the origin or location of the parent brand. Geographical names are often used to create a sense of heritage, authenticity and quality. For examples *Burberry* (named after a district in London), *Hermes* (named after its founder's birthplace in France), and *Columbia Sports* [10].

- Antonyms are words with opposite meanings. In fashion branding, antonyms can be used to create a name that emphasizes the brand's unique selling points. For example, the fashion brand *Alexander McQueen*, uses antonyms in its brand name to represent the brand's edgy and unconventional style. The name Alexander is derived from the Greek word Alexo, meaning to defend or protect, while McQueen is a Scottish surname that means humble servant [1, p. 270]. The designer himself stated, "It's the antithesis between the refined and the raw."

- Synonyms are words with similar meanings. In fashion branding, synonyms can be used to express the brand's specific attributes or qualities. For example *Rag & Bone*, the name of brand is composed of two synonyms that represent the brand's style and values. The term "rag" refers to a fabric, usually disheveled and tattered, that symbolizes the brand's unconventional style. The term "bone" represents the brand's classic and timeless approach to design, using natural materials [12].

- Homonyms are words with the same spelling or pronunciation but have different meanings. In fashion branding, homonyms can be used to create a witty and clever name, playing with words and their double meanings. One example of a fashion brand that uses homonyms is Forever 21. The name Forever 21 plays with the homonym of "forever," meaning eternal and "for every," making the brand inclusive for all age groups and styles [10].

It should be noted that syntactical sentence fragments are also used in naming of fashion brands. These are incomplete sentences. Sentence fragments rely on combining two or more words without including a verb or grammatical structure. One example of a fashion brand that uses sentence fragments is American Eagle Outfitters [35]. The brand name is a combination of several nouns, creating a name

that is memorable and relatable to the target audience. Another example of a fashion brand that uses sentence fragments is *Steve Madden*. The brand name combines two nouns, creating a name that is playful and memorable.

Thus, fashion branding is a complex process that involves a range of lexical features that helps to create memorable and impactful brand names. Fashion brands employ different techniques, such as coinages, acronyms, verbing, neologisms and others, to create distinctive and catchy names, reflecting their identity and values. The success of fashion brand names, however, is contingent on a range of external and internal variables, such as the target audience, context, and mode of delivery, are the factors that influences brand's overall appeal and differentiation in the marketplace. By understanding the lexical features of fashion branding, fashion managers and marketers can create impactful and memorable brand names that resonate with their customers, driving long-term brand loyalty and financial success [16].

## **Conclusion to Chapter 2**

The naming process includes the study of phonetic, morphological, and lexical features of the language. So, each of the naming types has a number of characteristics that are studied from the linguistic side. So, the types of naming are divided based on their common and distinctive features. There are phonetic naming, in which special attention is paid to the phonetics (sounds) of the name, so that it sounds good and distinguishes it, so morphological in which morphemes play an important role in creating the name. Also lexical in which lexical qualities and naming features are considered. In addition, the types may differ based on the designation of the word, i.e. by its semantics. Since naming is a linguistic process, it has a complex linguistic structure. As a rule, language tools are not only useful for creating a unique name, but they also make them expressive and memorable.

As we have found out, phonetic techniques include such techniques as alliteration, rhyme, onomatopoeia, sound symbolism and accounting for vowels and consonants in a word. Phonetic techniques allow you to create a rhythmic word that

is remembered quickly and easily. In this case, it is important to take into account the sound features of the language, in particular orthoepy, since it is also important to pronounce brand names correctly. Morphological techniques include blending, word compound words, affixation and root replacement. Morphological techniques require a grammatical approach, since the names must be grammatically correct. However, there are exceptions when brands specifically make grammatical mistakes in order to attract people's attention. Lexical ones include the use of antonyms, synonyms, homonyms, personal names and toponyms. Lexical techniques are of particular interest, since such techniques are most often used in naming, and with their help unique, memorable names are created. By the help of such techniques, the namings have a special structure, and often a distinctive pronunciation, spelling, which distinguishes them from others.

## **CHAPTER 3. SEMANTIC FEATURES OF BRAND NAMING IN FASHION INDUSTRY**

### **3.1. Semantic features of naming**

Naming in linguistics presented as a complex process in which language features studied in order to make the brand name recognizable and expressive. Brand naming in the fashion industry is currently competitive, as this industry is developing rapidly. In addition, thanks to this, naming changes along with languages in which various changes occur, in particular in the vocabulary of the language.

Branding is defined as «a system of signs and symbols that fulfills, even if in a symbolic way, consumers' emotional, relational and/or sense of belonging needs» [4, p. 581]. One of the key branding decisions is the formulation of brand names, as brand namings «serve to communicate the meaning of a brand and influence perception, memory, attitudes, and behavior» [4, p. 572]. For these reasons, it is imperative that companies strategically utilize aspects of language in order to ensure the success of their brands

The field of brand linguistics is the intersection of marketing and language. Brand linguistics can be defined as «the interdisciplinary study of how language influences the consumer psychology of brands» and can be considered an area of study within consumer behavior [4, p. 587]. Brand namings are an avenue through which to marry the arts of marketing and language. A «brand» is defined as a «naming, symbol, design, or mark that enhances the value of a product beyond its functional purpose» [9, p. 25].

For the most complete implementation of their concepts into the constantly evolving material culture, naming workers use their ability to understand human nature to create a new name. It is necessary either to borrow or invent a word that will easily enter the market and replenish the vocabulary of buyers. In the process of cultural development, we have become fast-reading people who are able to evaluate a newspaper article by the headline and understand the meaning of advertising just by looking at it. If the name is done correctly, then the slit audience

can accept it immediately. As noted by H. Charmasson, specialists working in the field of naming «consider the process of creating new names from the point of view of their main specialty. Most of them ignore the requirements of all disciplines except their own» [5, p. 91].

As a rule, when naming a brand, it is important to take into account not only the features of the letter, but also the semantics of the word that will represent the brand in the future. Many brand names usually have their own distinctive meaning, which makes them unique and distinguishes them from others. There are also cases when the name, being a neologism, represents a new designation of a word or concept. Thus, naming semantics is an important aspect in linguistics in general.

The semantic structure of fashion branding involves the use of words and symbols that carry a range of meanings and connotations, including positive emotional associations, social status, and lifestyle aspirations that appeal to consumers [34]. Fashion brand names must create unique emotional connections, establish a sense of cultural authority, and align with consumers' perceptions of fashion and lifestyles. Let's consider the semantic features of naming in the fashion industry:

- Descriptive or associative Names. Descriptive or associative names are a semantic feature used in the naming of fashion brands. Associative names are those that associate the brand with certain concepts, ideas, or attributes. For example, *Victoria's Secret* is an associative name because it associates the brand with the concept of "secrets" and creates a sense of exclusivity and intimacy. Example of a descriptive name is *Nike* [10]. The name is named after the Greek goddess of victory, which reflects the brand's focus on sports and winning. The name also has a positive connotation and is easy to remember, making it a successful branding strategy.

- Semantic neologisms. Semantic neologisms are newly coined words that include a unique combination of letters or syllables that do not have an existing meaning. The use of a neologism in a brand name can create a unique identity that is very distinctive and memorable. For example, the brand name *Swatch* is a neologism coined by combining the words "Swiss" and "Watch" [10]. The brand

name creates a unique identity that is memorable and reflects the brand's values of precision, quality, and innovation.

- Cultural references and allusions. Cultural references or allusions are references to literary works, historical events, or cultural elements that have relevance and significance. The use of cultural references in fashion branding can create a unique and evocative brand identity that resonates with target audiences. For example, the brand name *Hermes* is a cultural allusion to the Greek messenger god [1, p. 267]. The name creates a unique and memorable identity that reflects the brand's values of speed, agility, and innovation.

- Metaphors. One of the most important linguistic features of naming in the fashion industry is the use of metaphor. Metaphor refers to a linguistic device that compares two things in a way that helps to explain or clarify the thing being described. In the fashion industry, metaphors are commonly used to evoke certain emotions or associations with the brand, product or collection. For example, the use of animal metaphors such as "*Panthera*" to describe a collection of clothes can evoke feelings of strength, elegance and grace. Similarly, the use of natural and organic metaphors such as "*Butterfly Garden*" or "*Wildflower Dreams*" can evoke feelings of beauty, freedom, and nature [10]. These metaphors add depth and complexity to the brand, product or collection, giving it a unique identity that sets it apart from competitors.

- Positive Emotional Associations. In fashion, branding, positive emotional associations are crucial to create a sense of desirability and aspiration. Fashion brand names need to evoke emotions, such as power, luxury, confidence, and elegance, which create a positive and lasting impression on the consumers. Semantic features such as imagery, symbolism, and metaphor, all of which become an essential part of modern branding strategies, typically trigger such emotional responses. Example of branding that evokes positive emotions is *Nike*. Nike has become synonymous with quality, strength, and speed, with a name that represents the ancient Greek goddess of victory. The brand name contains positive emotional

associations that create a sense of confidence and motivation among consumers, which are further reinforced through the brand's logo and advertising campaigns.

«Naming is a professional activity of name formation, which is the selection (search, inventing) of a suitable name for everything that, from the point of view of the customer, needs its own original name» [29].

Thus, the naming of a fashion brand is an essential factor in creating a unique and evocative brand identity. The semantic features in naming process can significantly influence the impression a brand creates in the minds of its customers. Semantic features such as descriptive or associative names, acronyms, semantic neologisms, cultural references, and foreign language are efficient methods in creating a unique and memorable brand identity. By effectively utilizing these features, brand managers can create brand names that resonate with customers, differentiate the brand in the competitive fashion industry, and contribute to achieving commercial success for the brand.

### **3.2. Thematic groups of naming**

Naming plays a vital role in the fashion industry and linguistics. This process includes consideration of linguistic features of the language, the use of various techniques that make them expressive. As a rule, these words represent a separate group in the language, since many names in the fashion industry do not express any concept, but represent the brand name. Brands as words owned by corporations «have become - accidentally or intentionally - part of the soundtrack of our lives, and key components of everyday modern language, if not a new language at all» [11, p. 15].

In every language, as we know, there are different groups of words that are united by some identical characteristics. Thematic groups are a group of words that have one common theme. Thematic groups can be different, for example, the "clothes" group, which may include words such as trousers, shorts, T-shirt, dress, etc. The names in the fashion industry can also be divided into thematic groups.

Modern fashion terminology covers the following thematic groups: «fabrics and materials» (cotton, viscose, wool), «cut and sewing» (to sew, to cut) , «universal clothing» (pants, t-shirt, shoes), «women's wardrobe» (dress, skirt, heels), «men's wardrobe» (boots, smoking, tie), «children's wardrobe» (sliders, children's T-shirt), «accessories» (bracelet, earrings, ring), «shoes» (heels, sneakers, moccasins, flip-flops), «hats» (hat, cap, panama hat), «style» (street style, elegant style, smart style, etc. [17, p. 14].

As a rule, a lexical group in each language has different thematic groups of words that are united by common features. Common features into thematic groups also divide the words of the fashion industry, for example: «trousers» - *jeans, leggings, joggers*; «dress» - *mini, midi, cocktail*; «shoes» - *sneakers, high heels, flip-flops*, etc. [17, p. 12].

In addition, words come from different parts of speech, sometimes they act as a phrase meaning one concept. For example, adjectives can include words like *fashionable, trendy, comfortable, vintage, large (size), short*; nouns *brand, podium, designer, collection, accessory*, verbs *to sew, to pose, to decorate*, etc. Moreover, phrases like *fashion house, luxury brand, street style* (adj. and noun.), *be on the cover* (verb with noun.), *brand logo* (noun and noun) and etc.[17, p. 4].

It should be noted that magazines, blogs, social networks, fashion houses and advertisements also represent the fashion industry. However, we know that the fashion and beauty industry largely depends on marketing methods. Special exhibitions and fashion shows are held in Paris, London, Milan, New York, and other major cities of the world, which not only promote intercultural communication, but also present as an element of marketing events. That is, displays of collections are a kind of advertising. Fashion houses turn to advertising agencies to purchase advertising space or to organize public relations events; however, brands that target the market for mass buyers turn to advertising companies to promote their products. Such events, as well as the appearance of fashion magazines, influenced the language as a whole, i.e. new term began to arise regarding various subjects, topics

in the field of fashion. For example, *new issue* in magazine publications, *fashion week*, *ambassador* etc.

In addition to materials, designers, and celebrities, geography has also played a significant role in the naming conventions of the fashion industry. Many styles and fabrics are named after the regions where they originated, as well as the cultures that inspired them. For example, tweed is a rough, heavy fabric that originated in Scotland in the 18th century, and is still popular today. Similarly, tartan is a patterned fabric closely associated with Scotland, while denim is a durable cotton twill fabric that originated in Nîmes, France [19].

As a rule, the vocabulary of this sphere itself is a separate group of words, but it is also divided into various thematic subgroups. Let's consider the types of names by thematic groups. Examples of fashion naming terms that are often used:

- Brand names: These are names used to identify a particular fashion label or company. Examples include *Chanel*, *Gucci*, *Louis Vuitton*, *Zara*, *H&M*, etc. [10].

- Collection names: These are names given to a specific line of clothing or accessories created by a fashion designer or company. Examples include *Yeezy*, *Tommy x Gigi* and etc. [10].

- Trend names: These are names given to particular styles or designs that become popular among fashion enthusiasts. For example *athleisure*, *normcore*, *boho-chic* and more [10].

- Capsule collection names: These are mini-collections that are created to be sold for a limited time. These collections can have various names, like *Holiday Collection*, *Spring Collection*, *Summer Collection* etc. [10].

- Product names: These are names given to specific items of clothing or accessories within a collection. For example, *Classic Flap*, *Speedy 30*, *Reva Ballet Flat* [10].

- Line names: These are names given to a group of products within a particular brand or collection. Examples include *Victoria's Secret PINK*, *Nike Air Max*, *Levi's 501* [10].

- Seasonal names: These are names given to a particular season's collection line. For example, the *Spring/Summer, Fall/Winter line* [10].
- Event names: Fashion brands host events with specific names to introduce their products or collaborations. Examples include the *Met Gala, Fashion Week, The CFDA Awards*, etc. [10].
- Collaborative names: These are names given to products or collections created through partnerships between two brands or designers. Examples include *Adidas x Pharrell, H&M x Balmain*, and more [10].
- Designer names: These are names given to fashion designers who have made a name for themselves in the industry. Examples include *Marc Jacobs, Alexander McQueen, Christian Dior*, and more [1, p. 263].
- Signature Styles: These are names given to particular styles that are created by fashion designers that become iconic of their brand. For example, *Chanel's tweed jacket, Gucci's Horsebit Loafers* [10].
- Model names: Fashion Houses often use models names to describe specific clothing items. For example, Christian Louboutin's «*So Kate*» heel is named after the model Kate Moss.
- Prints and Patterns names: Printed fabrics have names such as *houndstooth, polka dots, florals*, and more.
- Metallics names: Metallic fabrics come in different colors and names such as *Rose Gold, Bronze, Pewter* [17, p. 7].
- Color names: Different shades of color often get specific names such as *Ultraviolet, Millennial Pink, Kelly Green*, and many more.

Thus, brand names belong to a separate thematic group, which is also divided into various subgroups. These words form a separate group due to common features.

### **Conclusion to Chapter 3**

The name of brands in the fashion industry usually has a distinctive meaning. Each of the brands is trying to stand out with some feature, in particular a concept that allows people to recognize them and makes the brand name popular. So, special

importance in naming is given to the semantics of the word, which is created based on an invented concept or idea. The semantic features of naming are based on the techniques used in relation to the designation of the word. Semantic techniques include: illusion, metaphors, cultural aspects, symbols, etc. Semantics plays an important role for a brand in the fashion industry. This can be explained by the fact that brands often adhere to one concept (in particular, which they develop). So, the names are created based on the selected (or created) concept, which makes them different. For example, the brand of Puma, the name of an animal that runs fast. So, they mean that in their clothes (in particular in sneakers) people can be strong and fast like Puma. And also the logo of the brand depicts a drawing of Puma. Thus, use of these techniques gives special meaning to the name.

As we know, in almost every language there are different groups of words that are united by common features. One of them includes thematic groups of words that have one "theme". The words of the name in the fashion industry are divided into various thematic groups depending on their common features. So, we identified thematic groups of words as: brand names, collection names, trend names, line names, season names, prints and patterns and etc. The words included in these groups have a common connection, and are often used together. These groups of words represent naming, words used in the fashion industry. Such words give a general understanding about the peculiarities of the fashion industry and the language.

Thus, the words of the name are also built on the basis of the semantic features of the language, which give the word its unique designation, and thanks to the variety of words related to the field of fashion, the words are divided into various thematic groups, which makes up a special part of the vocabulary of the language.

## CONCLUSION

Naming as a linguistic process refers to the phonetical, morphological, lexical and semantical processes involved in naming objects, actions, concepts, and emotions, using words or phrases to convey meaning to others. Naming is a fundamental aspect of human language and communication, and it involves a complex interplay between cognitive, social, cultural, and individual factors. The process of naming involves several cognitive and mental operations, including perception, attention, memory, conceptualization, categorization, and meaning representation.

The history of naming in the fashion industry covers a long period. Initially, in the fashion industry, most names were based on the name of the materials used. With the development of technology, names also began to change, and thanks to the development of the industry, naming has become an important element. Many researchers classify names in the fashion industry in different ways. Everyone identifies any of their features, and divides them into types based on the common features of these words. There are names that are created by using toponyms, metaphors, analogues, proper name, etc.

In linguistics, naming is a complex process in which it is important to take into account language features in order to make the name concise, expressive, and memorable. During the analysis, we found out that naming uses various phonetic, morphological, lexical and semantic techniques. Phonetic techniques include alliteration (or repetition), onomatopoeia, sound symbolism, rhyme, vowels and consonants that makes naming catchy and memorable.

Morphological techniques consist of affixation, root change, blends, and compound words. Some of these techniques are even used to create neologisms in order to make the naming unique and recognizable. Lexical features include such techniques as antonyms, synonyms, neologisms, geographical and personal names. Semantically namings can be made by using allusions, cultural connotations, descriptive names and metaphors that helps to create the image to which brand

follows. However it was also found out that the names used in the fashion industry can be divided into various thematic groups of words: brands names itself, capsule, theme, season (clothes) based and other naming groups. Generally in fashion industry words for clothes also divided into thematic groups: dress – mini, midi; trousers – joggers, jeans; shoes – sneakers, high heels and etc. It can be concluded that in the process of naming, professionals need to know the language well, study the language features and means of expression, which are an important component of naming. So, the name of a fashion brand should be catchy, memorable, and represent the brand's identity, mission, and values.

Moreover, naming can be subject to cultural and historical influences, as certain words or expressions may be considered as taboo, offensive, or outdated in different contexts or communities. Thus, naming is not only a linguistic phenomenon but also a lingua-cultural one that reflects and shapes our worldview and identity. So, in naming, process it is important to take into account the linguistic features of the language, since names are created by the help of the language tools. Meaning of a word also plays an important role, since the name does not consist of the usual set of words or letters. Each word, name has its own distinctive meaning, naming represents the brand name to people who perceive the word. Overall, the linguistic features of naming in the fashion industry in the 21st century are characterized by creativity, evocativeness, cultural references and a desire for simplicity and memorability.

In conclusion, naming as a linguistic process is a highly creative and innovative field that heavily relies on features of the language. The use of phonetic, morphological, lexical and semantic features (as metaphor, alliteration, rhyme, acronyms and initials, foreign languages, and personal names) is the most common in fashion naming. These linguistic features add depth and complexity to fashion naming, giving it a unique identity that sets it apart from competitors, and helping to establish an emotional connection with consumers.

## ABSTRACT

**The object** of this research is to study the linguistic features and main characteristics of naming.

**The subject** of the study is to study the linguistic features of brand naming in the fashion industry.

**The aim** of this study is to study linguistic features of naming in the fashion industry.

The **research objectives** consist of the following:

- to consider theoretical aspects and the history of naming as a special linguistic process;
- to characterize the features and functions of naming;
- to identify the classification of naming in the fashion industry;
- to study the linguistic features of naming in the fashion industry;
- to identify thematic groups of words - names of the fashion industry.

Naming is a complex process in which you need to pay attention to language features. As a linguistic process, naming plays an important role in the fashion industry. As a rule, the naming of fashion brands is currently particularly difficult, due to competition, as well as due to language difficulties. The history of naming in the fashion industry is quite wide, since the vocabulary related to the group "clothing" and "fashion" changed and replenished over time. Initially, many words appeared in English due to the influence of other countries. With the development of technology, the words related to the fashion industry have changed, and brand names began to occupy a special place, as many fashion houses began to appear. So, naming has become one of the difficult processes, and specialists working in this field (in particular linguists) they have become one of the most sought-after professions. Naming is a kind of representation (picture) about the brand itself, about the goods. So, when naming, it is important to take into account language features in order to create a name not only taking into account graphic rules, but also it must be well pronounced.

Linguistics plays a crucial role in selecting a name that is memorable, simple to pronounce, and has a positive connotation when developing a brand name. During the process of naming, other aspects like phonetics, morphology, and lexicology are also taken into consideration. For instance, phonetics is significant in choosing a name with a satisfying sound and musicality, while language structure decides how the name will be utilized in a sentence or expression. The pronunciation and sound of the brand name are referred to as phonetic features. A brand name's phonetic features can contribute to the creation of a distinctive sound that is simple to remember and recognize. Morphological features allude to the construction and word arrangement of the brand name. Many design brands use prefixes or postfixes to make particular and important names. The vocabulary and word choices used to name fashion brands are referred as lexical features. Many design brands use words that summon style, refinement, and allure that may be more jovial or whimsical. Foreign words are frequently used to give fashion brand names an international flavor and a sense of exoticism or sophistication.

When considering the cultural and linguistic differences between target markets, linguistics also plays a role. In some cultures or languages, a name may have negative connotations or be challenging to pronounce. An exhaustive semantic examination is consequently important to guarantee that a brand name is proper and successful in the objective market. Generally speaking, naming as a semantic interaction includes choosing a name that is not difficult to recollect, articulate, and has good implications. Etymology assumes a pivotal part in considering variables like phonetics, morphology, punctuation, and social and semantic contrasts between business sectors.

Thus, to create a memorable and distinctive brand identity, fashion brand naming relies on a careful selection of phonetic, morphological, and lexical features.

## REFERENCES

1. Amatuli C., Linguistic and symbolic elements in luxury fashion advertising: a qualitative analysis/ C. Amatuli, G. Pino, M. Iodice, R. Cascio// international journal of business and management. – 2016. P. 265-271.
2. Barthes, R., Le système de la mode, Articles on the semiotics of culture/ - Moscow, 2003, - 512 p.
3. Budnik A.V. Branding in the management of marketing activities/ A.V. Budnik, N.K. Moiseeva. – Moscow, 2003. – 410 p.
4. Carnevale M. Brand linguistics: A theory-driven framework for the study of language in branding/ M. Carnevale, D. Luna, D. Lerman. // International Journal of Research in Marketing, 34(2), 2017. P. 572-591.
5. Charmasson, H. The name`s the thing: creating the perfect name for your company or product/ H. Charmasson. - New York: Amacom, 1991. - 179 p.
6. Charmasson, H. the name`s thing: creating perfect name for your company or product/ H. Charmasson. - Saint – Petersburg, 1999. – 224 p.
7. Collins, L., «A name to conjure the With»/ L. Collins. European Journal of Marketing, 1977, P. 671-684.
8. Cutler A. Sound patterns of men`s and women`s names/ A. Cutler, J. McQueen, K. Robinson. E. John // Journal of Linguistics (26). – 1990. – P. 471-482.
9. Farquhar P. H. Managing brand equity/ P. H. Farquhar // Journal of Marketing Research, 1989. - 344 p.
10. Fashion brand names: how to come up with a fashion brand name/ Fabric program. - [Electronic source] – access mode: <https://fabrikbrands.com/how-to-come-up-with-a-fashion-brand-name/>
11. Frenkel, A. Wordcraft: The art of turning little words into business/ A. Frenkel. - M.: Dobraya kniga. 2006. - 320 p.

12. Jeremic J. D. To blend so as to brand: a study to trademarks and brand names/ J. D. Jeremic, J. Josijevic // Journal in English lexicology, 2019. [electronic source] – access mode: [https:// journals.openedition.org/lexis/3732](https://journals.openedition.org/lexis/3732)
13. Keller K. L. "The Effects of Brand Name Suggestiveness on Advertising Recall" / K. L. Keller, S. E. Heckler, M. J. Houston // Journal of Marketing, 1998, P. 48-57.
14. Kozhanova V.Y. Linguistic foundations of brand names: the case of the English and Russian languages/ V.Y. Kozhanova. – Krasnodar, 2007. – 184 p.
15. Lunkova, L.N. Semantic Anglicisms in French Internet Forum RUDN / L.N. Lunkova, L.M. Bukina, //Journal of Language Studies, Semiotics and Semantics, 11(1), 2020, 92—101 p. doi:10.22363/2313-2299-2020-11-1-92-101.
16. Meyers-levy L. «How does the Congruity of Brand names affect evaluations of brand name extension»/L. Meyers-levy, T.A. Louie, M. T. Curren // journal applied Phycology (79), 1994, P. 46-53.
17. Nedopekina E., Fashion vocabulary: borrowing, adapting and rethinking/ E. Nedopekina //People`s friendship university of Russia, Moscow, - 2021. - 16 p.
18. Panic O. Brand names: a linguistic phenomenon/ O. Panic // SKY journal of linguistics (16), - 2018. P. 247-251.
19. Pathak A. Going to great lengths in the pursuit of luxury: how longer brand names can enhance the luxury perception of a brand/ A. Pathak, C. Velasco, O. Petit, A. Calvert. - Wiley online library, psychology and marketing Vol. 35. Issue 10. – 2019, P. 951-963.
20. Saegert J. 'Levels of Processing and Memory for Advertisements,' in Advertising and Consumer Psychology/ J. Saegert, R. K. Young. - Larry Percy and Arch G. Woodbine, eds., Lexington, MA: Lexington Books, 1983, P. 117-131.
21. Schloss I. "Chickens and Pkks,"/ I. Schloss // Journal of Advertising Re. 1981 – 45 p.
22. Semash A.Y. Brave branded the world (in the grip of the ideology of the brand by Naomi Klein) / A.Y. Semash // Journal of Sociology and Social

Anthropology. 2003. No 2. [electronic source] - Access mode: <http://anthropology.ru/ru/texts/semash/brand.html>.

23. Vanden B. "The Rekurring Kase of the Special K,"/ Vanden Bergh, G. Bruce. - Brand Names, 1990, - P. 9-12.

24. Акулич, М.В. Конспект копирайтера [Электронный ресурс] / М.В. Акулич // Энциклопедия маркетинга. – 2010. – [электронный ресурс] - Режим доступа: [http://www.marketing.spb.ru/lib-comm/advert/copywriter\\_summary.htm](http://www.marketing.spb.ru/lib-comm/advert/copywriter_summary.htm).

25. Данильчук М. В. Потенциал фоносемантического анализа в процессе номинации в маркетинге // Известия Российского государственного педагогического университета им. А. И. Герцена. СПб., 2016. № 181. С. 29–35.

26. Елистратов, В.С. Нейминг: искусство называть [Текст] : учеб. пособие / В.С. Елистратов, П.А. Пименов. – М.: Издательство «Омега-Л», 2013. – 293 с.

27. Куминская, Я.А. Особенности нейминга в формировании бренда компании [Текст] / Я.А. Куминская, Е.О. Криворотько // Молодой ученый. – 2014. – 0№21. – С. 360-363.

28. Курбанова, М.Г. Эргонимы современного русского языка: семантика и прагматика [Текст] : автореф. дис. ... канд. филол. наук / М.Г. Курбанова. – Волгоград, 2015. – 23 с.

29. Личенко И.В. Специфика перевода наименований брендов с английского языка на русский// ЮУрГУ – 45.05.01.2018. – 65 р.

30. Новичихина, М.Е. Экспертиза товарного знака [Текст] : учеб. пособие / М.Е. Новичихина, И.А. Стернин. – Воронеж: факультет журналистики ВГУ, 2013. – 98 с.

31. Перция, В. Анатомия бренда [Текст] / В. Перция, Л. Мамлеева. – СПб.: Вершина, 2007. – 222 с.

32. Скок, Д.О. Проблемы и роль нейминга в восприятии рекламных сообщений различными целевыми группами [Текст] / Д.О. Скок // Вестник МГИМО Университета. – 2011. – №5. – С. 232-234.

33. Чуа, П. Лого Логика (пер. с англ.) [Текст] / П. Чуа, Д. Илистик. – М.: Издательский дом «РИП-холдинг», 2008. – 192 с.

Dictionaries

34. Cambridge dictionary [electronic source] – access mode: <https://dictionary.cambridge.org>

35. Explanatory online dictionary: Collins Online English Dictionary. [electronic source] – access mode: <https://www.collinsdictionary.com/dictionary/english>

36. Oxford dictionary. [electronic source] – access mode: [www.oxfordlearnersdictionaries.com](http://www.oxfordlearnersdictionaries.com)

37. Urban dictionary [electronic source] – access mode: <https://www.urbandictionary.com/define.php?term=urbandictionary>