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**Bachelor's paper
NAMING PRACTICES IN FASHION
(KARL LAGERFELD VS GIORGIO ARMANI)**



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Анотація

Скриваник О. А. Практики найменування у сфері моди (Карл Лагерфельд та Джорджо Армани). 2026.

У бакалаврській роботі досліджено практики найменування в індустрії моди ХХІ століття на матеріалі творчого доробку двох видатних дизайнерів – Карла Лагерфельда та Джорджо Армани. Актуальність дослідження зумовлена зростаючим інтересом до мови моди як семіотичної системи, а також до номінації як лінгвістичного акту, що відображає культурну ідентичність бренду та філософію дизайнера. Об'єктом дослідження виступають назви одягу, кольорів, ліній та показів мод; предметом – лексико-семантичні, стилістичні та культурні особливості стратегій найменування у модному дискурсі.

Метою роботи є виявлення та порівняння стратегій найменувань Карла Лагерфельда і Джорджо Армани. Завданнями стали: аналіз модного дискурсу; дослідження номінації як об'єкта лінгвістики та ономастики; дослідження практик найменування у брендах KARL LAGERFELD та CHANEL, FENDI у період творчості Лагерфельда; аналіз практик найменування бренду ARMANI; проведення порівняльного аналізу номінативних стратегій обох дизайнерів.

Методологія дослідження ґрунтується на застосуванні таких методів: лексико-семантичного аналізу, дискурс-аналізу, семіотичного аналізу. Доцільність їх поєднання зумовлена багаторівневою природою номінації у сфері моди, яка функціонує одночасно як мовна, культурна та комерційна одиниця.

Структура роботи складається з двох розділів. Перший присвячено теоретичному дослідженню: розглянуто номінацію як лінгвістичний акт, ономастику як науку про імена та модний дискурс як семіотичну систему. Другий розділ містить аналіз практик найменування у творчості Карла Лагерфельда та Джорджо Армани, а також їх порівняльний розгляд у лексико-семантичному та культурно-стилістичному вимірах.

За результатами дослідження встановлено, що стратегії найменування обох дизайнерів є окремими системами. Лагерфельд продемонстрував поєднання різних стратегій найменувань, зумовлені його прихильністю до стилю *Masstige*. Армани, натомість, у своїх роботах реалізував принципи італійського мінімалізму та стилю *Sprezzatura* як концепції невимушеної елегантності, де лаконічність і мінімалізм лексики є важливим ретельно вибудованим стилістичним вибором.

Ключові слова: *найменування, номінація, ономастика, дискурс моди, лексико-семантичний аналіз, Карл Лагерфельд, Джорджо Армани, Masstige, мінімалізм.*

Abstract

Olha Skryvanyk. Naming Practices in Fashion (KARL LAGERFELD vs GIORGIO ARMANI). 2026.

The present bachelor's thesis investigates naming practices in the fashion industry of the 21st century, based on the work of two prominent designers - Karl Lagerfeld and Giorgio Armani. The relevance of the study is driven by the growing scholarly interest in the language of fashion as a semiotic system, as well as in nomination as a linguistic act that reflects the cultural identity of a brand and the philosophy of its designer. The object of the research is the names of garments, colours, lines, and fashion shows; the subject is the lexico-semantic, stylistic, and cultural characteristics of naming strategies within fashion discourse.

The aim of the work is to identify and compare the naming strategies of Karl Lagerfeld and Giorgio Armani. The objectives are as follows: - to analyse the features of the fashion terminology and vocabulary; - to investigate nomination and naming as the objects of linguistic studies; - to identify the naming practices characteristics of the KARL LAGERFELD brand and CHANEL, FENDI brands during Karl Lagerfeld's tenure; - to identify the naming practices characteristic within the GIORGIO ARMANI brand; - to conduct a comparative analysis between the naming practices of Karl Lagerfeld and Giorgio Armani.

The methodology of the research is based on the application of lexico-semantic analysis, discourse analysis, and semiotic analysis. The combination of these methods is justified by the multilayered nature of fashion nomination, which functions simultaneously as a linguistic, cultural, and commercial unit.

The work consists of two chapters. The first is devoted to the theoretical framework: nomination as a linguistic act, onomastics as the study of names, and fashion discourse as a semiotic system. The second chapter contains an analysis of the naming practices found in the work of Karl Lagerfeld and Giorgio Armani, as well as

their comparative examination across lexico-semantic and cultural-stylistic dimensions.

The findings of the study establish that the naming strategies of both designers constitute distinct and internally coherent systems. Lagerfeld demonstrated a combination of diverse naming strategies, shaped by his commitment to the *Masstige* concept. Armani, by contrast, consistently applied the principles of Italian minimalism and *Sprezzatura* – a philosophy of effortless elegance in which lexical restraint and minimalism represent a carefully constructed stylistic choice.

Keywords: *naming, nomination, onomastics, fashion discourse, lexico-semantic analysis, Karl Lagerfeld, Giorgio Armani, Masstige, minimalism.*

List of Abbreviations

NU – Naming Unit

BW – Bare Words

WA – Words with Alternation

DW – Derived Words

OT – Onomasiological Theory

S – Sign Vehicle

D – Designatum

I – Interpretant

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INTRODUCTION

The use of language in fashion naming has long gone beyond the simple use of descriptive words. With the development of the modern world, we observe the emergence of various linguistic strategies in this field, including those that move beyond minimalist one-word names and are characterized by diverse phrases and concepts that shape a specific brand image in the consumer's mind. Thus, designers convey their philosophy, ideas, and even personality in fashion products, while also allowing consumers to appreciate the aesthetic value of their work and understand their vision of the contemporary fashion world.

This bachelor's thesis examines naming practices as part of brand formation and development, focusing on linguistic characteristics in the assessment of fashion trends, based on the works of legendary designers Karl Lagerfeld and Giorgio Armani.

Basic theoretical and practical research in the field of fashion industry, its terminology and vocabulary, naming practices in particular are discussed in the works of R. Barthes (1967), C. Bohn (2012), C. Kohli (1995), D. W. LaBahn (1995), Z. Krupka (2014), H. Löbler (2020), M. Bryant (1970), C. Amatulli (2016).

The topicality of this research is determined by the need for a deep understanding of the role of naming as a means of influencing fashion trends in the contemporary cultural industry. The names assigned by designers to their collections, lines, or even fashion shows and its elements do not mean simple identification. They become markers of stylistic philosophies of the two key figures in contemporary fashion. A comparative analysis of the naming practices of Karl Lagerfeld and Giorgio Armani's fashion empires allows us to identify universal and individual mechanisms through which linguistic means define the formation of social perception of a brand and the attitude towards it.

The purpose of this Bachelor's thesis is to conduct a comprehensive theoretical examination and practical comparative analysis of naming practices at Karl Lagerfeld fashion and Giorgio Armani fashion house.

The objectives of the research are:

- to analyse the features of the fashion terminology and vocabulary;

- to investigate nomination and naming as the objects of linguistic studies;
- to identify the naming practices characteristics of the KARL LAGERFELD brand and CHANEL, FENDI brands during Karl Lagerfeld's tenure;
- to identify the naming practices characteristic within the GIORGIO ARMANI brand;
- to conduct a comparative analysis between the naming practices of Karl Lagerfeld and Giorgio Armani.

The object of the paper is naming in the fashion discourse of the 21st century.

The subject of the paper is the peculiarities of naming practices in the linguistic formation of fashion trends based on the linguistic corpus of works by Karl Lagerfeld and Giorgio Armani.

The material for this study are collection titles, product names, and terminology extracted from the official digital archives, websites and fashion magazines of KARL LAGERFELD, CHANEL, FENDI, and ARMANI, supplemented by critical show reports and editorial analyses from the sources like Vogue and Harper's Bazaar.

The following **methods of research** were applied in the work: lexico-semantic analysis, discourse analysis, semiotic analysis.

The thesis consists of an Introduction, two Chapters, Conclusion and the List of references.

The results of the scientific inquiry were published and presented during the scientific conference: *"Science, Education and Technology: Current Issues and Prospects for Development in the Modern World"* held on May 16, 2026, in Stanford, the USA, on the topic *"Naming Practices in Fashion (Karl Lagerfeld vs Giorgio Armani)"*.

1. THEORETICAL FOUNDATIONS OF NAMING RESEARCH

1.1. Naming as a linguistic act

Naming is a fundamental linguistic and cognitive act by means of which humans identify, classify, categorize entities in the world. At its core, naming involves assigning a linguistic form – a “naming unit” (NU) – to a referent, through which the naming process creates a connection between language and reality.

The notion of the naming unit is a key concept in contemporary linguistic theory. It is essential to a functional, onomasiological approach to language, as well as to the investigation of word formation, semantics, and pragmatics within the framework of Observational Linguistics [Lipka 2006, p.1].

Based on their form and formation process, Mathesius [Vachek 1975, p. 23] distinguishes four types of NUs:

1. Simple and descriptive NUs

A Simple Naming Unit is "synchronistically unanalysable". Its meaning cannot be guessed by looking at their structure because they do not consist of smaller meaningful segments that point to a definition (e.g. *queen, stone, flower, cat, desk*).

A Descriptive Naming Unit is a word whose meaning can be determined by dissociating it into smaller meaningful segments. These units are "synchronistically analysable" into at least two parts. Their meaning is indicated by the individual components (prefixes, stems, or suffixes) that a speaker recognizes from other words in the language (e.g. *payment, taxable, raincoat, reader, un-paid*).

The efficiency of "current speech" often causes these descriptive units to be treated as simple ones. The descriptive NUs is only clearly realized during the act of encountering an unfamiliar term or correcting a mistake. In these situations, the internal structure of the naming unit becomes visible again [Vachek 1975, p. 24].

2. Non-compound words

Non-Compound Naming Units (NUs) are words viewed as the "smallest independently utilizable part" of an utterance. Even when we exclude compound words, non-compound words are not all the same; they are categorized based on whether they can be broken down into smaller meaningful parts.

- Bare Words (BW). They cannot be dissociated into smaller semantically distinct parts through associative analysis, e.g. *bell*, *sun*;

- Words with Alternation (WA). These words display phonological alternation between semantically related words. This change doesn't change the basic meaning but modifies it (e.g., changing tense or aspect). (e.g. *sing* and *sang*, use [s] and use [z]);

- Derived Words (DW). A word composed of at least two morphemes, where at least one is "bound" and cannot stand alone. Examples include such words as *inflow*, *unpaid*, *teacher*. Derived Words are the specific type that function as Descriptive Naming Units [Vachek 1975, p.23].

3. Compound words, including collocations (evening paper)

Compound words and collocations usually have a transparent meaning because they consist of separate lexical elements that indicate the concept being named. However, in everyday speech these descriptive NUs are used so frequently that speakers begin to treat them as simple units.

4. Shortening of words and coining of new NUs (*bus*, *tram*, *zoo*, etc.)

Naming units are generated by the Word-Formation Component. Their creation is explained through the onomasiological act, which constitutes a central concept of onomasiological word-formation theory [Štekauer 2001, p.32]. Based on this approach, we may construct the following scheme illustrating the process of creating new naming units within onomasiological theory of word-formation.

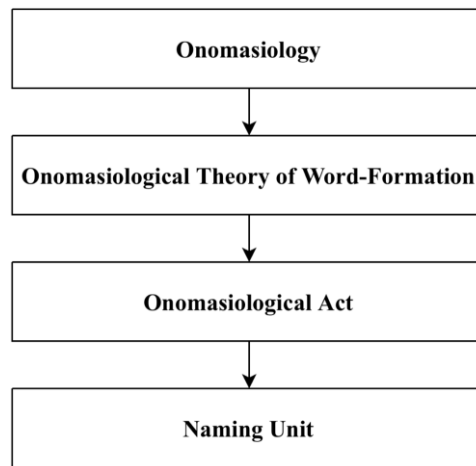


Figure 1.1. Naming unit formation [Štekauer 1999, p.77].

Naming also functions as a sign since it initiates the process of semiosis, where a linguistic identifier acts as a mediator to convey meaning beyond its form. The Sign Theory established by Charles W. Morris defines three components of semiosis:

1. **The Sign Vehicle (S):** This is the literal fashion name, such as *Patagonia*.
2. **The Designatum (D):** This represents the set of characteristics that the name applies to. For instance, the object can be defined by environmental activism, rugged durability, and ethical manufacturing. It is also called the Conditions.
3. **The Interpretant (I):** This is the specific effect the name has on the consumer. This involves a "habit of response" where consumers are prepared to trust the brand's sustainability according to the Designatum (D) [Morris 1938, p. 3].

Naming functions as a sign across three distinct dimensions: syntactics, semantics and pragmatics.

Onomasiology is a semantic approach that studies the relationship from meaning to linguistic form and how particular languages name or express specific concepts or referents [Winter-Froemel 2021]. Onomasiology studies strategies which are used by speech communities to assign names to objects and concepts, that includes compounding, borrowing, and derivation. This field functions through two primary lenses: a synchronic view that analyzes how current speakers categorize and express ideas in the present, and a diachronic view that tracks the historical shifts in how

specific concepts have been labeled over time. Onomasiology illustrates how human cognition and social needs create linguistic variation and change [Geeraerts 2024].

Pavol Štekauer's onomasiological theory (OT) of word-formation is a framework that focuses on how new naming units are coined. It departs from traditional theories by emphasizing the unity of form and meaning and by placing the naming needs of language users at its center [Štekauer 2001, p.1]. He says that naming process includes different levels:

1. Conceptual Level focuses on analyzing the object. The analysis is based on a logical spectrum – different conceptual categories, such as quality, substance, action, concomitant circumstances.

2. Semantic Level involves converting a logical spectrum into semes (semantic markers). They represent the point where those abstract thoughts of a logical spectrum start becoming the "blueprint" for an actual word.

3. Onomasiological Level is the coiner decides which semantic elements will be the "Base" and which will be the "Mark".

4. Onomatological Level involves the Form-to-Meaning-Assignment Principle (FMAP) and the way it matches the abstract structure with real morphemes.

5. Phonological Level follows the phonological rules.

For example, let's take the word *truck-driver* in order to understand the levels of a word-formation. A "logical spectrum" is formed using predicates like [+HUMAN], [+PROFESSION], and [+VEHICLE]. Then the logical predicates from the previous level are converted into semes [+MATERIAL], [+ANIMATE], [+HUMAN], [+ADULT], [+PROFESSION]. The Onomasiological Level provides the hierarchy. It decides that the "Person" is the base and the "Truck-Driving" is the specific mark that identifies them. It defines the relation: Object-Action-Agent. Then it converts into an actual linguistic form: Object (truck) is assigned the word-formation base "truck"; action (drive) is assigned the base "drive"; agent (person) is assigned the suffix "-er". As a result we have a *truck-driver* [Štekauer 2001, p.13].

Naming is fundamentally an **onomasiological act**. It represents the transition of a speaker's idea to a specific linguistic form. In the nature of this process the speaker selects either a Simple or Descriptive Naming Unit [Vachek 1975, p. 24]. Within this act, the listener's role is equally vital. In order to understand it they decode associative analysis, as a synchronistic mental process, to decode the name. By dissociating a unit into its constituent morphemes, the listener can "guess" the intended meaning.

This linguistic act should be distinguished from etymological analysis, which studies the historical origin of words. In contrast, the actual act of naming depends on the relationship between the signifier (form of the word) and the signified (its meaning) as they exist in the language at the present time.

1.2. Name Studies (Onomastics)

Onomastics is the branch of linguistics that studies proper names – their origin, meaning, structure, and use in language and society [Li 2022, p.41]. It is important to note that this is an interdisciplinary field – it can be studied from different points of view and it doesn't just look at the word itself but connects to history, geography, sociology, and psychology [Bright 2003, p.669].

Early evidence of attention to names can be found in Ancient Egypt and in texts such as the Bible, where naming is presented as a fundamental human activity. In classical antiquity, Plato reflected on the nature of names, although onomastics was not yet an independent discipline [Hajdú, p.9]. Onomastics has its roots in antiquity, where names were already recognized as an important aspect of human culture and communication. However, it emerged as an independent linguistic discipline only with the development of modern linguistics.

Now this term is used to denote two concepts:

1. Set of proper names used in a particular language or by a specific community, such as toponyms and anthroponyms.
2. A branch of linguistics that examines proper names, their formation, and their distinctive features [Mustafojeva 2025, p. 83].

In the broader study of language, the term "name" usually refers to what people call a proper name. This category is typically split into two primary branches: **toponyms**, which are the names of geographical locations, and **anthroponyms**, which refer to personal names [Ainiala 2017, p. 3].

Beyond these common types, onomastics also identifies more specialized categories:

- **Ethnonyms**: These are specific titles used to identify ethnic groups or nationalities.

- **Glottonyms**: These are used to identify particular languages [Bright 2003, p. 671].

Toponyms are the names of geographical locations [Bright 2003, p. 671]. In many parts of the world it is common for some place names to have indefinite etymology that we cannot discover and trace back to a history or pattern of their formation (e. g. names of cities such as *London*, *Paris*, and *Rome*). The reason for this may be that they were once expressions in European languages that have undergone certain phonetic and semantic changes over time, so that now, looking at the word, we cannot understand what it could mean. It is also possible that these names were borrowed in antiquity from other languages about which we have imperfect knowledge. But other European place names have a clear descriptive origin – examples such as *Newmarket* and *Whitechurch*.

Also according to different suffixes we may define the geographical locations with which these names are associated: place names that end in *-thorpe*, *-by*, *-combe*, *-gill*, and *-royd* are linked to areas historically inhabited by various groups, including the Celts, Vikings, Danes, and Saxons [33].

Each of us has a name, which we began to receive from very ancient times for clear distinction. Anthroponyms include proper personal names, such as first names, surnames, nicknames, pseudonyms, patronymics, and others. In linguistics, they are considered one of the types of proper names. The collection of all proper names in a

particular language is called anthroponymy. It was separated from onomastics as an independent branch of linguistics in the 1960s and 1970s. Before that, the term “anthroponomics” was replaced by “onomastics” [Glynn 2015, p. 85]. This branch studies the information that personal names can convey. For example, names can reflect the following concepts: unique personal traits, a person’s connection with his father, clan or family, his nationality, profession, or social class.

Anthroponymy also studies the use of personal names in speech, which is associated with changes in age, social or family status, religious conversion and differentiation or identification.

In English onomastics, the scientific views of Alan Henderson Gardiner are of particular importance. In his work *"Theory of Proper Names"*, he considers the history of the study of proper names and provides definitions. He classifies proper names into several groups and devotes separate chapters to each of them in his book [Mustafeyeva 2025, p. 85]. These groups include:

1. Names of celestial bodies (*Sun, Moon, Earth, Mars, Venus, Jupiter, Sirius, Andromeda*);

2. Names of places and ships

Places: *London, Kyiv, Himalayas, Amazon River, Sahara Desert*;

Ships: *Titanic, HMS Beagle, USS Enterprise, Queen Mary 2*;

3. Names of houses and animals

Houses: *The White House, House of Windsor, Hogwarts*;

Animals (given names): *Lassie* (dog), *Black Beauty* (horse), *Simba* (lion);

4. Names of days and months (*Monday, Tuesday, Wednesday, Sunday and January, April, July, October, etc.*)

5. English and Latin names of birds and plants

English: *Wilson's warbler*, *Baird's sparrow*, *Bewick's wren*, *Fuchsia*, *Magnolia*, *Dahlia*, *Forsythia*, *Camellia*;

Latin: *Aquila chrysaetos* (golden eagle), *Passer domesticus* (house sparrow), *Quercus robur* (oak), *Rosa canina* (dog rose);

6. Mythological and fictional proper names (*Zeus*, *Athena*, *Apollo*, *Odin*, *Anubis* and *Harry Potter*, *Sherlock Holmes*, *Frodo Baggins*, *Darth Vader*) [Mustafoyeva 2025, p. 85].

A glottonym (also glossonym or linguonym) is the proper name of a language or language family, derived from Greek *glotta* (language) and *onoma* (name). Glottonyms are categorized into endonyms (native names) and exonyms (foreign names) [Jordan 2014, p.1].

Ethnonyms occupy a controversial space in onomastics because scholars disagree on whether they are "proper names" [Koopman 2016, p. 251]. Nevertheless in the field of onomastics, ethnonyms are classified as a branch of anthroponyms (which is already mentioned), which is a broad category split between naming individuals and naming collective groups. Basically anthroponyms are names of humans, while ethnonyms belong to the "names of groups" but not to each human being.

Individual names encompass personal identifiers such as first names, given names, nicknames, or baptismal names. In contrast, group names include surnames (family names) as well as the titles of various organizations, such as religious sects, athletic teams, or musical ensembles. Within this group-naming framework, ethnonyms specifically designate populations categorized by various labels, including:

- Social and Political Structures: tribes (various Australian Aboriginal tribes, e.g. *Igbo* or *Shona*), clans (Scottish *Buchanan*, *Campbell* and *MacDonald*; Zulu examples include *Bhengu*, *Buthelezi*, and *Dlamini*), polities (The *Venetians* or *Spartans*), kingdoms (*Buganda*), and chiefdoms (*The Hawaiians*).

- Broad Classifications: nations (*Australian*, *Canadian*, *Italian*, *Ukrainian*), races (*Asian*, *Hispanic*, *Caucasian*), ethnic groups (*the Kurds*, *the Han*), and general populations (*Nordic*, *Mediterranean*, or *Polynesian*) [Koopman 2016, p. 251].

Sjöblom P. considers Commercial Names as a new subject in recent onomastics research, but this field differs much from the traditional topics discussed by the general study. It can be distinguished from the toponyms and anthroponyms primarily due to its linguistic structure [Sjöblom 2016, p. 453]. Also it is closely related to the economics and financial field, since it is controlled by the factors of their influence: in contrast to the traditional names, commercial names are subjects of trade that possess value and have a legal owner who defines the rights of their use.

There are certain categories of commercial names, which are defined according to the language and the context of their use. Fashion names can be considered a subset of commercial names, as they are used to identify brands, products, and companies within the fashion industry and serve economic and marketing purposes. These terms can overlap since, for example, a company's juridical name can be a brand name itself. Basically product name refers to the product or a service, provided by the company and trademark is a name of a group of certain products. The names of commercial institutions are called ergonyms. To be precise, the term refers to all kinds of company names given by humans. It can be the name of a commercial institution or an administrative building, so this concept is also considered as a hyperonym - a broader term that includes the meaning of more specific words (hyponyms) [Sjöblom 2016, pp. 454-455]. For example, let's take the name *Zara*. As a hyperonym, *Zara* can refer to the company itself, the brand identity, the network of stores and even the physical retail spaces. Within this broad concept, we can identify more specific terms (hyponyms): *Zara store on Fifth Avenue*, *Zara Woman collection*, *Zara online shop* etc. Thus, the same names can operate on the different semantic levels, which depends on the idea we want to transmit. The understanding of Commercial Names can vary based on the scholar's view on the study and also on the language and culture, but it is essential to remember the relations between the thing we are talking about and other fashion terms.

1.3. Fashion discourse as a semiotic system and communication phenomenon

Designers no longer decide what a fabric or garment means on their own. Instead, they create opportunities for others to help design it. The meaning of clothing is created together by many different people, and this meaning determines what people want to

wear and buy. In fashion, how people understand and interpret a piece of clothing is the only thing that actually matters [Löbner 2020, p.2].

This section draws upon the foundational work of the outstanding French semiotician Roland Barthes, who established the study of fashion as a complex sign system [Barthes 1967]. While it is used to be perceived primarily from the visual perspective, Barthes considers it as a system of various signs that formulate meaning. Much of his work explores the discourse of fashion from the perspective of its functioning as an "articulate language" (fashion magazines discourse), where the author explains the transformation of "nature" into "culture", or "matter" into "meaning" – where desire is created not by the object itself, but by its name [Barthes 2006, vii]. This demonstrates that fashion operates as a comprehensive semiotic system. It acts as a unique sign through which clothing becomes a medium of communication with the world, which translates meanings purely through a person's appearance [Льяшенко 2006].

According to the research, there are three different structures in fashion discourse:

1. **Real clothing**, which is also a technological structure, includes various elements (fabric, seams, cut).

2. **Image-clothing**, that is, the transmission of the image visually through photographs, drawings, etc.

3. **Written clothing**, which is the focus of the study, because it transmits the true meaning in its pure form [Barthes 1967, p. 3].

The last two function on another level, because the beginning is the first, initial and basic, which serves as a model. It is important to note that the hierarchy of these levels is built on a system of semiotic meaning, because real clothing is a level of production. He considers it a "third structure" because in the system of meanings of fashion it is only a substrate or "zero level". Fabric itself is not yet "fashion" in the semiotic sense, it becomes so only when it is given meaning through a word or image

[Barthes 1967, p. 4]. Concerning the first level, written clothing takes first place, because it conveys a clear and “pure” meaning, while image-clothing requires visual perception. Then, the list of levels would more accurately look like this:

1. Written clothing;
2. Image-clothing;
3. Real clothing.

In the work *“Clothing as a medium of communication”*, C. Bohn reflects on Barthes's words and does not entirely agree with the idea that real clothes should be distinguished from clothes written on paper, since the first one is self-explanatory, that creates a present meaning that clothes on paper cannot convey [Bohn 2012, p. 7]. But he agrees that since the start of the use of printing, clothes are not only pictures, images, appearance, but also the transmission of information and, as a result, communication.

Barthes also asserts the existence of these three structures, but with a deeper emphasis on how they interact and how they are "translated" into one another. In this system, the technological structure (real clothing) appears as a "mother tongue", while the iconic (image/photo) and verbal (words) structures act as "derived languages" [Barthes 1967, pp. 5-6]. The second and the third ones are considered derived because they function as circulation relays between the primary mother tongue and its instances of "speech". However, this transition is inherently discontinuous, as a garment can only become a representation through the use of certain operators, or "shifters".

A focus on the written component requires starting with the creation of fashion discourse. Thus, regarding these "shifters", it is important to note the transition from technological structure to written one, as well as from the iconic to the written structure. The very process of creating a garment and its description functions as a "sewing program" – a formula that stands between the physical object and the magazine text [Barthes 1967, p. 7]. That is, there is a difference between “technical language” and “fashion language”. The sewing program uses only verbs and measurements – it talks about what needs to be done. In contrast, the fashion discourse in magazines detaches

itself from technology. When we read about “seam” in a magazine, we no longer think of the work of a seamstress; the word becomes a symbol of style. This is the transition from matter to meaning through language.

In fashion magazines, the image (photo) and the text (description) are presented simultaneously. The author notes that fashion journalism uses this opportunity to convey messages from two structures at once: we see a photographed dress and immediately read its description [Barthes 1967, p. 7]. Since the reader sees the picture, the text doesn’t have to describe everything from scratch. The magazine uses the words “this” (suit) or “that” (dress). These words literally “glue” the text to a specific image that the eye sees. And so do concise phrases without articles or demonstratives, such as “a rose stuck in a belt.” We read this as a caption for a photo, and our brains instantly connect the visual image with the verbal meaning.

There are several groups or even systems in which fashion discourse in a written form shall be divided into:

1. **Linguistic systems**, i.e. a language with all grammar rules and vocabulary.
2. **Vestimentary Code**, i.e. the part of linguistic systems, where we can observe the transition of the real garment into written clothes. It is the "knowledge" or “the logic of the world” that a certain item belongs to a certain place. It has two equivalences, based on whether it can represent the world or fashion. The first one is about current trends and the second one is about what is appropriate now in the exact situation.
3. **Written Vestimentary Code (Terminological System)**, i.e. the over-layer that is used by magazines as a communication tool which aims to create influence on the consumer. It serves as a "metalanguage" because its only job is to describe the first system. It has the “Signifier” (the sentence itself) and the “Signified” (the proposition).

4. **Connotation of Fashion**, i. e. a specific level/system of meaning where a garment points to the abstract concept of "Fashion" itself. If Vestimentary Code gives the equivalence of fashion, then this system appears.

5. **Rhetorical System**, which is the highest level, consisting of the "phraseology" and style used by the magazine [Barthes 1967, p. 36].

There are many scientists who investigate "the fashion system" from another point of view. Fred Davis in his "Fashion, Culture, and Identity" argues Barthes's vision of fashion discourse, saying that the author's approach is too rigid and fails to understand how fashion actually functions in human life [Davis 1992, p. 200; p. 72].

Barthes aims to tell that the fashion discourse strives to tell *meaning*. His research tells us about different rigid systems which work among each other to produce the meaning of a fashion element. On the other hand, Jean Baudrillard in his Barthes-inspired research "Fashion, or the Enchanting Spectacle of the Code" tells another: he says that fashion no longer strives for *meaning* (or *sens*) but for *theatricality*. For Baudrillard, fashion signs don't *mean* anything anymore. They only *commute* or swap places. He calls this a "signification without a message" [Baudrillard 2020, p. 630], despite the fact that in general he also follows Barthes in vision of the fashion discourse as a semiotic system, but somehow in a different way [Sheringham 2000, pp. 150-151].

The French philosopher and sociologist Henri Lefebvre, who had a close intellectual connection with Barthes, agrees with the author's thoughts about how this "fashion system" works. But his attitude towards it is rather negative and destructive, than positive: he sees the consumers as victims of linguistics. Conversely, Baudrillard [Baudrillard 1996], Lipovetsky, and Maffesoli argue that fashion is a form of *appropriation*, not *constraint*. They believe fashion helps people throw off the burden of the past and embrace the "now" in an energizing way [Sheringham 2000, p. 149].

1.3.1. Terms and names in Fashion

The mechanism of fashion relies on the creation, transmission, and reception of specific information circulating among individuals, in other words, interpersonal

communication. Within this framework, naming practices serve as the primary verbal vehicle for encoding social data. It transforms abstract design concepts into structured cultural messages [Льяшенко 2006]. Unlike traditional lexical NUs that point to an explicit, stable denotative meaning, linguistic choices in fashion marketing operate within a code of "low semanticity" [Davis 1992, p.1]. Fashion names do not function like a standard dictionary. Their meaning is fluid, highly dependent on context, and designed to evoke atmospheric or emotional associations rather than literal descriptions [Silalahi 2024, p. 130].

Brand names serve as a powerful communication tool which brings "immediate and inherent" value and increasingly shifts consumers' attention besides images. They serve not just as identifiers, but rather a combination of symbols, which create meaning. According to research by Kohli, C., and LaBahn, D. W. 60% of marketing specialists believe that a brand can impact the sales on its own even without any advertising support, stating that naming strategy sometimes can be more important than packaging of the product or ways of persuading people to buy them [Kohli 1995, p. 69].

Depending on the language choice, we may define the impact created on the consumer by fashion materials: French is a symbol of elegance, German is associated with reliability, and Italian serves as a luxury element. The English language is seen as a symbol of modernity, internationality and practicality [Haarmann 1989, p. 69] [Amatulli 2016, p. 266]. This helps us realize the intended meaning people aim to transmit in fashion journals and any kind of advertising while talking about fashion.

Analyzing cultural markers in advertising requires a precise linguistic framework. The term *culturonym* refers to any proper noun, adjective, or multi-word expression in promotional text that directly shows a cultural or ethnic background, as seen in marketing staples like *Italian tailoring* or *Parisian chic* [Sadikhova 2025, p. 321].

Looking through lenses of semiotics, we can define two layers of interpretation of brand elements, including names: 1) a surface level and 2) an underlying level, which depends on visibility of a meaning [Beasley 2010, p. 95]. It is important for

understanding peoples' unconscious desires and what impact should be created to increase sales of the products.

Each luxury fashion brand is defined by a unique stylistic "grammar" that consists of specific signs, color patterns, and materials that establish its visual identity [Amatulli p. 269]. This code serves as a signature of the brand's identity across various collections and is depicted in fashion discourse. As a result, when products are deeply embedded within symbolic and cultural elements linked to the brand's identity, non-verbal elements take on a vital strategic role within communication strategy.

Each fashion name has a specific linguistic structure, which is realised on five levels: orthographics, phonology, morphology, syntax and semantics [Sjöblom 2016, p. 458].

Commercial and also fashion names' orthographics includes lowercase initials (*adidas, ssense, mytheresa, off-white, miu miu, e.l.f. Cosmetics*), uppercase initials in the middle of a word, i. e. camelCase (*eBay, FreshLook, TopShop*), symbolic substitution (*Bvlgari, A\$AP, H&M*), stylized logotypes (interlocking CCs in *Chanel*, interlocking GGs in *Gucci*). It creates better visibility of a brand in the written format, such as magazines, e-commerce and advertising.

Phonological features play a vital role in attracting consumers' attention when they hear a name, since easy pronunciation helps people to memorize it and may create a stronger brand preference. For example brand name *Nike* (NY-kee) uses a simple two-syllable structure that is easily adaptable across different language communities and also can be easily remembered and immediately attracts human attention. Also research shows that affricates, friction-heavy sounds like "ch" or "z", are more common in luxury brands [Sjöblom 2016, p. 458]. Examples include the "ch" and "zh" in *Gucci, Versace, Dolce & Gabbana, Givenchy, Brunello Cucinelli*, and "z" in *Hermès*. And, of course, names derived from other languages, especially French and Italian - *Salvatore Ferragamo, Zegna, Moschino, Jacquemus, L'Occitane, Vionnet*. These words serve as "attractors", which create a specific profile associated with luxury.

Regarding the morphological aspects of commercial naming in fashion, names are created through word formation processes such as derivation, composition, blending, and the formation of abbreviations. According to Bryant, the most common one is compounding and approximately 36% of the fashion terms, which the author gathered from newspapers, magazines and advertising materials, are compounds [Bryant 1970, pp. 168-169]. It can be a noun-noun collocations (*boy-cap*, *espresso coat*, *pantsdress*, *shift-shape*, *sweater-coat*, *hipriders*, *playtogs*), an adjective-noun collocations (*phonytail*, *fiery-orange*, *swinging-hair*) and others (*pleet-neet*, *foam-contouring*, *cuddlecoat*, *jumpsuit*, *matchmate*).

Blending takes the second place according to the frequency of word formation in the fashion terms and names. It accounts for 23,7% of the analyzed material. The designers try to blend modern words in order to create new names, similar to such examples as *kimojamas* (*kimono* and *pyjamas*) and *see-brella* (*see* and *umbrella*). The use of prefixes and suffixes is a very important aspect as well: this way of word-formation is observed in 13.7% of terms. Examples include *cocktailer* (*cocktail* and *-er*), *supersupport* (*super* and *support*), *micromesh* (*micro* and *mesh*) and other words which include such prefixes as *demi-*, *ultra-*, *super-*, *micro-* [Bryant 1970, p. 187]. Also Bryant notes names derived from persons, places, and things (7.5%), e. g. *Lilly* by Lilly Pulitzer, *J'Maika* (Jamaica) a woman's girdle, *Bimini* (two islands in the Bahamas), etc [Bryant 1970, pp. 188-189].

One of the ways of creating a commercially attractive name is using a phonosymbolic naming. It refers to the creation of names based on the "sound" of the word, not its literal meaning. These names are often referred to as "brainstorm names" because they are used to evoke specific feelings, such as luxury, or high-tech, through their phonetic characteristics. For example, such trademark names as *Arnel*, *Caprolan*, *Creslan*, which create a specific brand image where the sound of the word itself plays an important role, since the endings *-on*, *-el*, *-an* are associated with synthetic or advanced materials [Bryant 1970, p. 190]. Also some of the names in fashion create

connotations (e.g. *darlan* sounds like darling, *lirelle* as lyrical, *fantasio* as fantastic) in order to evoke specific positive associations.

The syntax of commercial names is often far more complex than that of traditional names like toponyms (place-names) [Nyström 2016, p.120]. In company names syntax, they may consist of four distinct parts: a corporate identifier (e.g., *Ltd*), a branch indicator (business idea), a true identifying part, and an explanatory supplementary part. In *Ralph Lauren Corporation* the true identifying part is *Ralph Lauren* and the corporate identifier is *Corporation*; in *Burberry Group PLC* the true identifying part is *Burberry*, the explanatory part is *Group* and corporate identifier is *PLC (Public Limited Company)*, etc [Sjöblom 2016, p. 460]. The company may include all four parts, or, in contrast, can have only some of them.

While company names have a formal four-part structure, product names have an even more complex syntactic structure. There are different components which are responsible for different functions. In general, they can be enumerated up to eight different parts: umbrella brand, family brand, pseudo-family brand, individual brand, pseudo-individual brand, series, sub-series, and type or flavour [Sjöblom 2016, p. 460]. For example, *Fenty Beauty Pro Filt'r Soft Matte Longwear Foundation*: the umbrella brand is *Fenty Beauty*, the Family Brand is *Pro Filt'r*, the individual brand is *Soft Matte*, the pseudo-individual brand is *Longwear* and the product group is *Foundation*; in *Giorgio Armani Prive Pivoine Suzhou Soie de Nacre Limited Edition*: the umbrella brand is *Giorgio Armani*, the family brand is *Prive*, the pseudo-family brand is *Pivoine Suzhou*, the individual brand is *Soie de Nacre*, the pseudo-individual brand is *Limited Edition*.

Names are also categorized by how they convey meaning to the consumer. For example, *The North Face* is associated with winter, cold weather, outdoor activities, and mountains. There is a direct relationship between the name and the company's products [Robertson 1998, p. 48]: it includes outerwear and jackets, footwear (hiking boots, trail running shoes), equipment and gear, luggage, etc. Some fashion names may

convey not direct, but a metaphoric or metonymic meaning, e. g. *Puma* and *Jaguar* that metaphorically gives speed and agility.

Conclusion to CHAPTER 1

Naming is a linguistic act by which certain identifiers are assigned to objects. The naming process is studied by onomasiology, i. e. a semantic study, which examines the relationship between our understanding and vision of the world and how we convey the information we want to express through language, including different levels of the naming process realization.

The word “name” in our standard understanding is what we call a proper name. There is a specific field of name studies – onomastics. This field of studies investigates origin, meaning, structure, and use of proper names in language and society. Generally it can be divided into toponyms and anthroponyms, but the most recent onomastics research also discovers commercial names as one of the newest subjects of a study. It differs from other categories according to linguistic form and relation to the financial and economic field. The fashion names are part of the field since they function as commercial identifiers, which belong to the specific owner and are a subject of trade.

The fashion discourse serves as a semiotic system through which we realize the transformation of physical garments into symbols, using a complex network of signs to communicate identity, status, and values. Within this system, naming does not *identify* an item but *constructs* it. This is a complex process that includes certain stages, which a fashion discourse must undergo in order to reach the consumer.

The linguistic analysis of terms and names in fashion reveals that the effectiveness of a name is based on the multi-level structure, which includes orthographics, phonology, morphology, and syntax. It may differ among brand names, namely between company names and fashion clothes names.

The naming practices serve as a mediator between the physical product and its perceived market value. This theoretical background now allows for a direct comparison of how such naming strategies are specifically used in the works of Karl Lagerfeld and Giorgio Armani.

2. NAMING PRACTICES IN FASHION DISCOURSE

2.1. Naming Practices in and about Karl Lagerfeld's Fashion

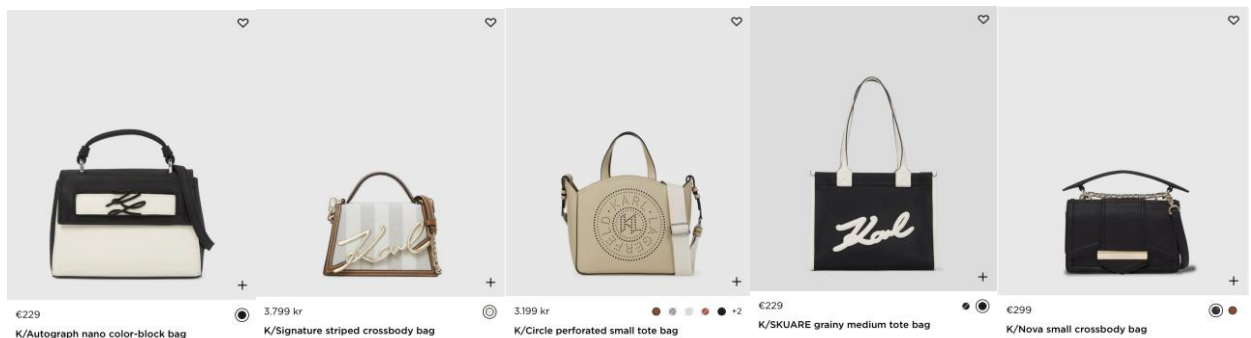
The designs of a famous German designer Karl Lagerfeld are instantly recognizable in the media. He is primarily known for his signature look: white hair tied in a ponytail and oversized black glasses. The Karl Lagerfeld brand is deeply connected to his personality, which is reflected in his creativity, especially his preference for a strict, monochromatic black-and-white palette.

His name also plays a significant role in his designs. It often appears as inscriptions on T-shirts, pants, bags, skirts, suits, and a variety of other clothing and accessories. Since it acts as a pragmatic tool to influence consumer perception, it is essential to analyze the use of his name itself.

1. *KL Jeans* (1)

In this case, Karl Lagerfeld is shortened to “KL”. It reduces an anthroponym to a two-letter NU. For all of us jeans are something casual and practical. Analogically, we see the pragmatic impact of the name of the designer, which is transformed into a two-letter logo that is easier to recognize, memorize, and apply in casual fashion.

2. Bags, Shop by Line Section: *K/Autograph*. *K/Signature*, *K/Circle*, *K/Skuare*, *K/Nova* (2)



Figures 2.1–2.5. Handbags by Karl Lagerfeld from different collections.

The brand further pushes the boundaries of traditional naming through orthographics, specifically within the bag lines, which are named according to the style of the designer's name on the product, e.g. *K/SKUARE* for a square-form bag,

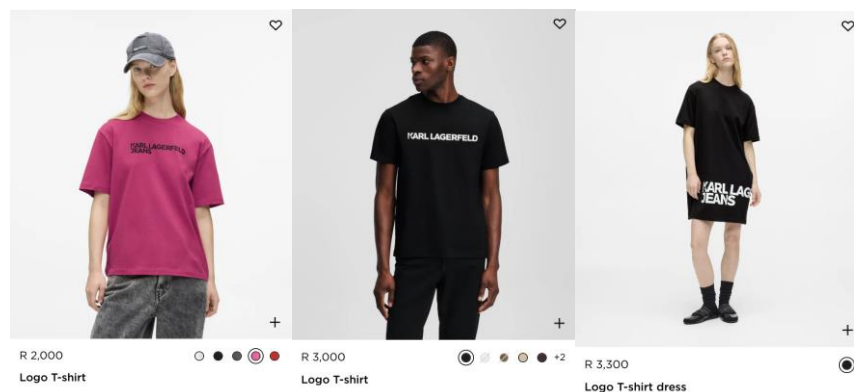
K/CIRCLE for an image of the designer's round stamp. The use of the *K/* transforms a single letter into the designer's signature.

These diverse linguistic forms, such as *KL* and *K/* are used specifically to increase brand visibility and engagement by compelling the viewer to decode the meaning behind each word, letter, or symbol.

3. Women Section: *Karl Ikon* (3), *Karl Classics* (4); Digital Name *World of Karl* (5)

This represents, perhaps, the most sophisticated application of his name as a commercial name. It is also possible to draw a direct comparison between the casual KL Jeans and Karl Classics. It sounds so simple, but at the same time so elegant and appropriate.

4. *Logo T-shirt* (6)



Figures 2.6–2.8. *Logo T-shirts* and a *T-shirt dress* by Karl Lagerfeld.

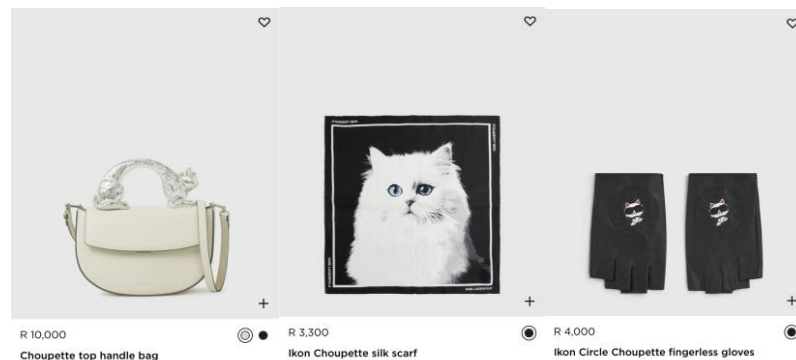
By calling the item a *Logo T-shirt*, the brand tells us that Karl Lagerfeld is no longer just an anthroponym. Here we can see the transition of his name into something more general, as it is obvious what kind of logo is meant – his name.

Karl Lagerfeld's branding is not only about his name itself, but about a deeper understanding of the brand's world. The designer transforms his name into various linguistic forms. In this way he builds his own universe that aims to make his name become a key signifier of style and philosophy.

Karl Lagerfeld was a pioneer of *Masstige* (mass-market + prestige) [Hart 2010]. His philosophy was that luxury should not be trapped in a museum, but it should be alive on the streets. This explains why his naming ranges from very expensive (*Karl*

Ikon, Best Dressed Guests, Krystal Karl, Karl Lagerfeld Studio, Karl Atelier, Karl Classics, Karl Lagerfeld Paris) to very accessible (*KL Jeans, KLP Logo, Karl Lagerfeld Sport, Floral Karl Logo Scarf, Karl & Choupette Pashmina, Logo T-shirt*). In his worlds he tried to bridge the gap between "elite" and "everyday" [Rigamonti 2024, p. 9].

We can also notice the change of the consonant C to K in such examples as *Krystal Karl, Karl Ikonik, K/Square*. Most likely this is done to attract attention and create a certain playfulness with the consumer. And, of course, the repetition of the letter K is symbolic because of the designer's name – Karl – where the consumer is constantly reminded of the designer's presence.



Figures 2.9–2.11. Karl Lagerfeld accessories inspired by Choupette.

The name of his beloved cat can also often be found in the names: *Choupette top handle bag, Ikon Choupette silk scarf, Ikon Circle Choupette fingerless gloves* (7). This goes as part of his personality as well.

The titles of his shows can be considered a distinct form of creativeness. All names correspond to the uniqueness and creative approach to the show itself:

1. *Spring/Summer 2009 Ready To Wear: The 21 Rue Cambon Storefront.*
2. *Fall/Winter 2010 Ready To Wear: The Iceberg.*
3. *Fall/Winter 2012 Ready To Wear: The Crystal Installation.*
4. *Spring/Summer 2014 Ready To Wear: The Supermarket.*
5. *Fall/Winter 2014 Ready To Wear: The Feminist March.*
6. *Spring/Summer 2015 Ready To Wear: The Brasserie.*
7. *Haute Couture Fall/Winter 2015: The Casino.*

8. *Spring/Summer 2016 Ready To Wear: Chanel Airlines.*
9. *Spring/Summer 2017 Ready To Wear: The Data Center.*
10. *Haute Couture Autumn/Winter 2017: The Eiffel Tower*
11. *Fall/Winter 2017 Ready To Wear: The Rocket.*
12. *Spring/Summer 2018 Ready To Wear: The Waterfall.*
13. *Fall/Winter 2018 Ready To Wear: The Forest.*
14. *Haute Couture Spring/Summer 2019: The Mediterranean Villa*
15. *Spring/Summer 2019 Ready To Wear: The Beach (8).*



Figure 2.12. *Rocket Launch*. A real rocket was “launched” during the finale of the show.



Figure 2.13. *The Supermarket*. The runway was transformed into a supermarket featuring Chanel products (labels, baskets, packaging with logos).



Figure 2.14. *Chanel Data Centre*. In 2016 Chanel used the data center theme at the Paris show. The show at the Grand Palais was transformed into a “server room” filled with cables and equipment.

The naming structure of each campaigns follows a specific hierarchy:

1. Temporal Signifiers (Season, specifically *Spring/Summer* or *Fall/Winter*, and a year)

Every name includes these terms which act as a foundation for the name. It indicates the practical use of the clothes according to the season and a year.

2. Category Signifiers (*Haute Couture* or *Ready To Wear*)

Haute Couture refers to the production of exclusive, custom-fitted garments created at the highest level of fashion design, and *Ready to Wear* (RTW) describes clothing produced in standard sizes and sold in finished form. They are mass-produced garments available in various sizes. These terms serve as status identifiers and create a specific sense of style – whether it is elegant or casual.

3. Thematic Name

This is the most creative element, which creates a topic of the show. The examples of Lagerfeld's designs include *The Iceberg*, *The Airplane Hangar*, *The 21 Rue Cambon Storefront*, *The Crystal Installation*, *The Supermarket*, *The Feminist March*, *The Brasserie*, *The Casino*, *Chanel Airlines*, *The Data Center*, *The Eiffel Tower*, *The Rocket*, *The Waterfall*, *The Forest*, *The Beach*.

The fashion show's location functions as a context. Essentially, these names directly denote their meaning that are nevertheless conceptualized as specific objects, whether they refer to the place of the show (e.g. *The Supermarket*, *The Forest*, *The Beach*, *The Mediterranean Villa*, *The Iceberg*) or to thematics of the collection (e.g. *The Data Center*, *Chanel Airlines*, *The Feminist March*, *The Rocket*).

Naming Practices in the fashion world of Karl Lagerfeld for Fendi showcases such naming practices:

1. *Legends and Fairy Tales* (9)

The designer relies on intertextuality, since here he references the pre-existing body of literature and folklore.

2. *The Great Wall of China Show* (10)

This phrase functions as a proper noun phrase combined with a toponym.

3. *Roman Holiday Collection* (11)

Fendi itself is strongly associated with Roman style and heritage, as the brand originates from Rome and consistently incorporates elements of Roman culture, architecture, and lifestyle into its collections [Salehaldin 2025].

4. *The Double F Logo*

Also The Double F Logo of the brand Fendi was developed by Karl himself.

"...they [Fendi sisters] asked me to create a small collection with furs worn in a different way. They were modern, and fun. Fendi and fun have the same initials – that's why I put the two letters together, in less than five seconds on the table, the double F, meaning 'Fun Furs'" [Fury 2015].

The core of the branding logic lies in alliteration: *Fendi and Fun Furs*. It makes phrases more "sticky" in the human brain. Also it allowed the consumer to subconsciously associate the brand *Fendi* with a specific attribute *Fun* every time they see the letter. But over time, the double F underwent semantic bleaching (i.e. the reduction of the intensity of the word's meaning). The original words *Fun Furs* left the logo to stand as a pure signifier of the brand itself. The logo became independent of the original phrase.

A recent Karl Lagerfeld's campaign (Spring/Summer 2026) featuring Paris Hilton is titled *From Paris with Love* (12). As the toponym, it refers to the city of Paris, the fashion capital. As an anthroponym, it refers to the celebrity and also a collection collaborator, Paris Hilton. This is a vivid example of how the intertextuality and worldplay are applied in the naming.

Color names for different clothes items created by Lagerfeld include *Slate Rose, Zinfandel, Lavendula, Desert Taupe, Black, White, Very Berry, High Risk Red, Magnet, Peacoat, Deep Forest, Twilight Blue, Trench Coat, Dusky Green, Black Coffee, Starfish, Scarl Sage, Soft Chambray, Navy, Purple Gumdrop, Twill, Medieval Blue, Soft Blue, Cannoli Cream, Burnt Olive, Fudge, Dill* (13).

These colors can be divided into several categories, according to how a certain Sign Vehicle (S) creates the Designatum (D) and Interpretant (I).

1. The Core: *Black, White*.

Designatum (D): classicism, minimalism.

Interpretant (I): a strong association with timelessness and practicality.

2. Luxury and Indulgence: *Zinfandel, Very Berry, Black Coffee, Purple Gumdrop, Fudge, Cannoli Cream*

- Designatum (D): sophistication, richness, luxury.
- Interpretant (I): the consumer subconsciously links the garment color with high-quality and expensive products.

3. Geographical and nature-inspired names: *Desert Taupe, Deep Forest, Starfish, Dusky Green, Burnt Olive, Dill, Magnet*.

- Designatum (D): adventure, authenticity, connection to the environment.

- Interpretant (I): a feeling of connection with nature.

4. Historically and socially associated terms: *Peacoat, Trench Coat, Medieval Blue, Twill, Slate Rose, Lavendula, Navy*.

- Designatum (D): authority, tradition and elite belonging.
- Interpretant (I): readiness to trust the product's quality, association with status.

5. Mystery and Modernity: *Twilight Blue, High Risk Red, Soft Chambray, Soft Blue, Scarl Sage*.

- Designatum (D): modernity and atmospheric mystery.
- Interpretant (I): a sense of innovation and current relevance, reacting to the color as a dynamic, modern symbol.

For the brand *black* and *white* are clearly defined as base colors that cannot be compared to any object, so all products of this color include this name.

The color name *very berry* is an example of phonosymbolic naming. It uses rhyme and repetition to evoke a specific playful feeling.

It is also interesting that the beige color is called *trench coat*, and something between grey and dark blue is *peacoat*, because we tend to imagine a trench coat and a peacoat exactly in these colors when we think about them.

We can observe that Lagerfeld's color palette serves two simultaneous goals: practicality (Mystery and Modernity, Geographical and Nature-inspired Words, Core Colors) and prestige (Heritage and Status, Luxury and Indulgence). It is evident that the designer's color naming strategy reinforces his position as a pioneer of Masstige.

2.2. Naming Practices in and about Giorgio Armani's Empire

Giorgio Armani was a famous Italian designer and founder of the Armani luxury fashion empire. He is especially renowned for revolutionizing 20th century fashion with minimalist and elegant style and is considered one of the most successful Italian designers in history, starting his careers with menswear creation [46]. His naming practices are highlighted primarily in combination of the English and Italian languages.

Effective brand naming plays a critical role in the management of luxury fashion houses. It serves as a primary foundation upon which consumers build their perceptions and expectations of a brand [Krupka 2014, p.163]. The names of Giorgio Armani's

fashion business include *Emporio Armani (EA7)*, *Giorgio Armani (GA)* and *Armani Exchange (A|X)* (14). Among the four different types of brand architecture (hybrid, monolithic, independent, and endorsed [Arnold 2025]) the consistent use of the surname Armani across all three categories is a linguistic strategy known as a Branded House (Monolithic Brand). In this model, a main brand governs all products and services under one name and identity. That creates a unified presence for the name in each line. The model is significant because it enables the identification of various sub-brands or affiliates. In such a way it immediately indicates a direct connection of a brand between the parent company and its secondary lines.

The name of brands can be shortened to *EA7*, *GA* and *A|X*. Each of these names acts as a monogram, a decorative design created by combining or overlapping two or more letters, typically initials, to form a single symbol [48].

These are examples of clothes names:

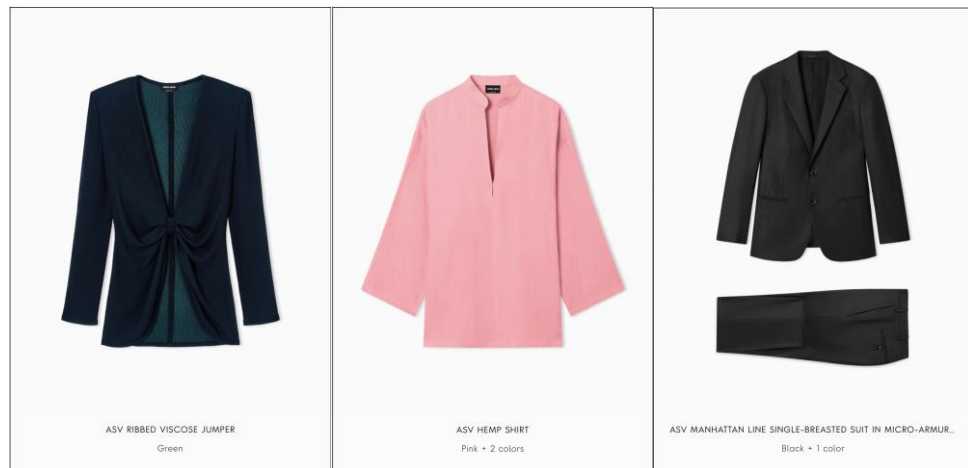
1. *ARMANI/ARCHIVIO FW1990 BLOUSE*
2. *ARMANI/ARCHIVIO SS1979 BLOUSE*
3. *ASV RIBBED VISCOSE TOP*
4. *ASV SPECIAL OCCASION LUREX KNIT DRESS*
5. *TECHNICAL CADY TOP WITH SHAPED NECKLINE*
6. *BLOUSON SHIRT IN MÉLANGE LINEN DOUBLE CANVAS*
7. *CREW-NECK JUMPER IN CASHMERE AND SILK CHEVRON*
8. *FLAT SANDALS IN SPARKLING NUBUCK*
9. *SILK CHARMEUSE BLOUSE WITH V NECKLINE*
10. *DOUBLE-SIDED TOP IN SILK SATIN WITH THIN STRAPS*
11. *SILK TOP WITH A SLEEVELESS CREW NECK*
12. *NYLON BASEBALL CAP WITH LOGO AND PIPING*
13. *MIKADO DRESS WITH SHADED STRIPES*
14. *BLOUSE IN TRIPLE SILK GEORGETTE*
15. *ROYAL LINE STRETCH VIRGIN WOOL DOUBLE-BREASTED SUIT* (15)

Armani's fashion naming reflects a clear and practical approach, specifically a direct description of the product. He treats materials as the most important part of the

name. In the examples we can see a use of different natural and synthetic materials such as *SILK, LINEN, CASHMERE, VIRGIN WOOL*. The second important peculiarity is the use of textures (*Double Canvas, Nubuck, Knit*), weaves (*Chevron, Cady, Mikado, Satin, Georgette*) and finishes (*Mélange, Sparkling, Shaded, Double-Sided*). These adjectives describe the tactility and visuals of the fabric. Also the name includes a shape of cut: *V Neckline, shaped Neckline, Sleeveless, Crew-Neck, Thin Straps*. They are not just indicated in the description of the product, but integrated in the name to show the consumer exactly what they buy.

The titles of his works often include *ARMANI/ARCHIVIO*, a project dedicated to reviving archival looks created since 1975. By choosing the Italian word *Archivio* over the English *Archive*, the brand shows a cultural difference. First of all, Armani is an Italian designer, and despite the fact that a majority of names are written in English for mass brand recognition and internationalisation, however it possesses a sense of the Italian style from early works of Armani. This is followed by a specific code, which indicates the season (SS or FW) and the year of the look's original debut. Together, these elements provide a highly detailed description of the garment's history. It indicates a significant amount of product's context into a concise and convenient format.

In 2018, Armani and his team launched the *Armani Sustainability Project (ASP)* pilot. Its core objective was to integrate environmental and social responsibility into the brand's products and operations, specifically through the use of organic cotton, recycled nylon, recycled polyester, and wool. In product nomenclature, *ASP* indicated that an item belonged to a specialized *Value* line. While the project was initially displayed under this name, in 2023 the brand transitioned to the title *Armani Sustainability Values (ASV)*. This renaming was intended to streamline communication and better resonate with the modern consumer's values (16). The most significant change is the replacement of the noun *Project* with *Values*, since *Project* means a temporary event with a start and an end date. It suggests an experiment or a work-in-progress. *Values* show an inherent and permanent quality. By changing the name, the brand elevates sustainability to a permanent brand value.



Figures 2.15–2.17. Some of the fashion items from Armani’s ASV Collection:
ASV Ribbed Viscose Jumper, ASV Hemp Shirt,
ASV Manhattan Line Single-Breasted Suit in Micro-Amure Virgin Wool.

The main line in *Giorgio Armani* is called *Black Label*. This label symbolizes the highest quality, luxury, classics and is often shown on the runway. *Black Label* clothing is known for using the finest materials, such as silk, and is the most elite part of the brand. Historically, the label uses a toponym *Borgonuovo 21* as an alternative name, referring to the company’s headquarters at 21 via Borgonuovo in Milan (17). The primary name embodies minimalism. The designer suggests that the simpler and more restrained a name is, the more expensive and elite it appears. This same principle applies to color names, such as *black, white, gray, light blue*, etc.

Another luxury line, which is important in the brand identity, was *Armani Collezioni* (now merged with *Giorgio Armani* (18)), previously styled as *Giorgio Armani Le Collezioni* (17). The name was simplified for better and easier perception of the brand by consumers. Also the name reflects part of Armani's identity, namely Italy, which is also often found in many other names (*Armani Privé, Giorgio Armani Neve*). Italian is primarily used for the brand line names.

Within the other line names there is a more clear emphasis on consumer perception. In the menswear collections, suit lines are categorized using various evocative names: the *Upton Line* is typically used for the “Smart Casual”, “Black-Tie” and “Perfect Guest”; the *Soho* and *Soft Lines* apply to “Black-Tie” and “Business”

styles, and the *Royal*, *Napoli*, and *Manhattan Lines* are reserved only for “Smart Casual” style (19).

First of all we may observe the regularity of use of toponyms (*Napoli*, *Soho*, *Manhattan*) in the line names. In this way, the designer wants to combine the names of the clothes with certain associations that these places evoke. Furthermore the use of toponyms is highly effective in line naming, as it allows the designer to create not just one item, but a group of products that evoke specific emotions and cultural connotations associated with a particular location.

Other names move away from locations and physical materials toward the abstract identity of the line, where *Soft* means comfort, *Royal* means prestige, high level, aristocracy and *Upton* is a traditional dressing, which can be also British-influenced.

Some examples of the show names of Armani’s world are *Spring 2000 Ready-to-Wear*, *Fall 2001 Ready-to-Wear*, *Spring 2010 Menswear*, *Resort 2011*, *Fall 2019 Ready to Wear*, *Resort 2019* (20).

For such major heritage brands like Armani show names serve a functional role. They are considered to be collection names at the same time and include only a season, a year and a gender.



Figure 2.18. Giorgio Armani’s show (collection) names.

The vast part of line names of Armani are simply named after a season and a year, e.g. Giorgio Armani Spring/Summer [Year] or Fall/Winter [Year]. But there is also a separate section, which include such collections for men as *GIORGIO ARMANI MARE MAN*, *ARMANI/ARCHIVIO MEN'S LOOK* and *GIORGIO'S*. For women the

collections names are *ARMANI/ARCHIVIO WOMEN'S LOOK*, *GIORGIO ARMANI MARE WOMAN*, *NEW NORMAL*, *GIORGIO ARMANI ICON*, *GIORGIO ARMANI X 10 CORSO COMO*. The unisex collections include such names as *GIORGIO ARMANI CLASSICS*, *GIORGIO ARMANI FOR ALANUI*, *SPRING SUMMER 2026 COLLECTION*, *SPRING SUMMER 2026 HOLIDAY COLLECTION* and *DENIM COLLECTION* (21).

The majority of names follow a fixed structure: brand name, season and year. When Armani moves away from the temporal name, he uses latinate (Italian) and possessive forms:

1) The *GIORGIO'S* is a collection for menswear, and this name does make sense since the designer started his career creating clothes for men and became famous thanks to men's fashion, so he decided to apply a possessive case to the collection name. It can also have a personal meaning, offering that these clothes are the ones Giorgio himself would wear.

2) From Italian, *MARE* means sea, and in this case it functions as a topographical name. The collection is closely connected to the sea thematics and is strongly associated with Italy, therefore the name choice is created accordingly.

3) In *GIORGIO ARMANI X 10 CORSO COMO* and *GIORGIO ARMANI FOR ALANUI* the names again combine Armani's brand with an Italian style, indicating collaboration of a brand with a famous Milanese boutique and modern Italian fashion brand.

4) The names *NEW NORMAL* and *ICON* are a linguistic way to tell the consumer that this collection is a standard for modern life. The name *CLASSICS* says that the clothes, featured in the collection, is an eternal style, which goes beyond time limits.

Avoiding flashing bright metaphors and experimental names, Armani maintains an elegant and minimalistic style. His names combine practicality, individuality, versatility, sophistication, elegance and modernity. It is a system that remains simple, but at the same time so stylish.

2.3. Common trends and differences in naming strategies

Karl Lagerfeld and Giorgio Armani were titans of the 20th-century fashion industry. Armani established his empire across three distinct fashion domains. Karl Lagerfeld served as the creative director in the world's most prestigious luxury houses and founded his own brand. While both designers revolutionized the industry and dictated global trends, their creative methodologies, philosophies, and strategies for global influence remain fundamentally distinct. Their fashion vision defines the respective naming practices, specifically regarding the lexico-semantic and the stylistic approaches.

2.3.1 Lexical-semantic domain

The lexical-semantic domain of fashion naming involves the selection of words to categorize products and define market segments. This is a domain where the designers' choices in naming collections and lines reveal differences in how they perceive the relationship between the designer, the product, and the consumer.

Giorgio Armani's branding names are structured as a system that informs the consumer about the quality of the product: material, texture, weave, etc. That reflects his practical and simple approach to naming not only clothes but also show names and colors.

On the other hand, Lagerfeld's naming differs. Comparing naming practices of the clothes names, we may observe diverse strategies.

Armani's clothes names: *Short-sleeved shirt in double-faced silk satin, ASV long dress in viscose jersey with rhinestones, Single-breasted jacket in enzyme-treated linen and silk, Single-breasted jacket made from a chevron viscose jacquard* (15).

Lagerfeld's clothes names: *Sparkling velvet top, Signature metallic brelette, Graphic monogram T-shirt, KL Studio voluminous jacket, Classic wool coat, Collarless Braided Tweed Jacket, Graphic Knit Pullover, Geometric Tweed Dress* (22).

The approach to Armani's clothes names is more descriptive and informative. It contains a high concentration of information about the item and functions as a guide through which the consumer can get maximum qualities of the product. The name of a

product can even use the passive participial construction *made from*, which is a generally non-standard way to name clothes: the brand does not avoid creating “long” names.

The approach to Lagerfeld’s clothes naming is simpler in this aspect. It can also include names of materials, but in another, simpler way. Obviously, the main purpose of clothes names from a semantic point of view is to inform the consumer about the characteristics of a particular item, but Armani’s approach in this aspect is more informative.

Nevertheless, we may find an exception in such a name as *Heels*. Interestingly, the same model in suede has a completely different name – *Suede court shoes with asymmetric top line* (23).



Figure 2.19. Armani’s shoes in the same model but with different names:

Heels and Suede Court Shoes with a Asymmetric Top Line.

It probably happens because leather shoes are considered as more classical items. As a result we may see the total simplification of a long descriptive and high-informative name to just *Heels*.

Other examples with the similar regularity in Armani’s world include *Armani/Archivo FW1990 Blouse*, *Armani/Archivo SS1990 Blouse*, *Armani/Archivo FW1979 Blouse* (24). These three items with different seasons, years and collection names are named as *Blouse*.

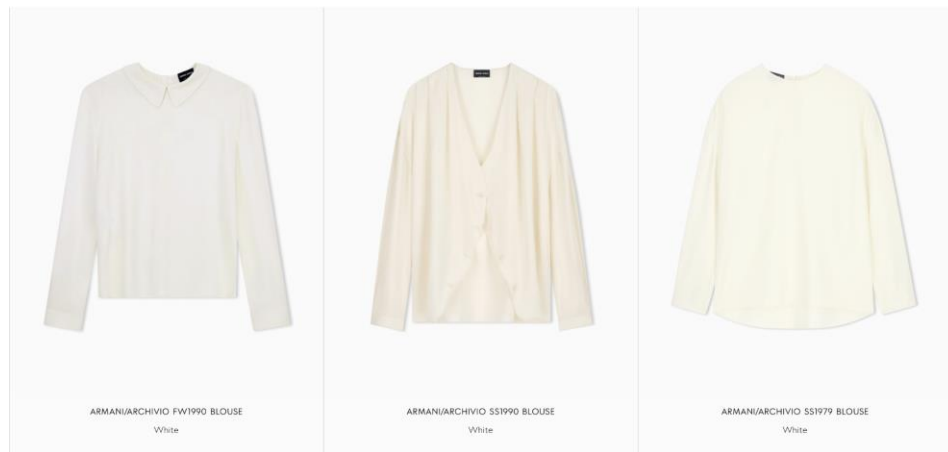


Figure 20. *Armani/Archivio FW1990 Blouse, Armani/Archivio SS1990 Blouse, Armani/Archivio SS1979 Blouse.*

There are some examples of Lagerfeld's works where a naming strategy is characterized by metaphorical transfer. We can observe this phenomenon in collection names:

- *Knock on Wood* bags, which have wooden handles and wooden locks in the shape of the CC logo (25);
- *Karligraphy*, a cursive FF logo, which is named by combining the words Karl and calligraphy. The name symbolizes his authorship (26);
- *Karl Kolor*, a collection built on explosive neon colors that contrasted with his usual black and white style (27);
- *The little black jacket*, a massive project aimed to rethink Coco Chanel's *little black dress* (28). The brand uses a narrative allusion to refer to Chanel's iconic item.

Giorgio Armani, unlike Lagerfeld, rarely gives his main collections big conceptual names. They are usually designated by seasons (for example, *Spring/Summer 2024*). But there are also some interesting exceptions from Armani Privé:

- *Lumières* (from Italian *lights*), haute couture "luminous" collection (29);
- *Cipria* (from Italian *powder*), haute couture collection on the topic of intimacy and delicate shades of cosmetics (30).

- *La Collection des Mille et une Nuits* (from Italian “*The Arabian Nights*” *Collection*), a collection inspired by the Arabian tales "One Thousand and One Nights." (31).
- *Celestial Bodies*, a collection with elements of a curved crescent moon and a palette of unearthly shades – platinum, ivory, midnight blue (32).

Armani's names complement a specific light and sophisticated image of his works. On the other hand, Lagerfeld, as a pioneer of *Masstige*, maintains quite different approaches toward fashion naming: it can be extravagant or tender, funny or serious [Mayer 2021, p.153]. That completely depends on the brand, whether it is a more accessible segment, such as KARL LAGERFELD, or haute couture brands, such as FENDI or CHANEL.

It is clearly seen in their show names examples. All of the fashion shows of Armani, besides the informal names of the collections, are always called by the season and a year. In contrast, Lagerfeld's most vivid catwalk presentations are performances that integrate set decoration, history, and style with a specific naming strategy (*Fendi Great Wall of China Show Fall/Winter 2007*, *Fendi Roma 90th Anniversary*, etc.).

In terms of lexicological tendencies, the brands use anthroponyms and brand collaborations to create specific titles. It is directly depicted in *The Boy Bag* (33), *The Gabrielle Bag* (34), *The Diana Bag* (35), *The Karligraphy Logo/Print*, *The Baguette "SJP"* (36) by Lagerfeld and *Gere Suits Line* (37), *Giorgio Armani x Bugatti*, *Our Legacy x Emporio Armani*, *Alanui Collection* by Armani.

In many examples of Armani's we may observe the use of Italian: *Celestial Bodies*, *Cipria*, *Lumières*, *Armani Privé*, *Armani Casa*, *Emporio Armani*, *Armani Archivio*, *Armani Neve*, *Armani Fiori*, *Armani Dolci* (14). They are primarily used when it comes to haute couture: most of the collection names include Italian. First of all it is connected to the identity of the designer: in his works the brand aims to transmit the classic Italian style, i. e. Armani's style, while the English language tends to be used for international recognition and also practicality.

The French language is also used in fashion terms by both designers. This is an undeniable language of fashion, that also becomes integrated in fashion names: *Long*

dress in silk-blend crêpe, Moiré linen jacket (15) by Armani and Chanel Métiers d'Art (38), K/Kushion Quilted Baguette, Asymmetric ombré tulle skirt (39), Faux leather barrel leg pants (40) by Lagerfeld.

Armani employs a trilingual approach with English, Italian, and French, while Lagerfeld's naming practices at CHANEL, FENDI and KARL LAGERFELD brands primarily use English and French. For both designers, this linguistic selection serves as a certain lexico-semantic tool with which they realize the cultural and stylistic aspect of their work.

2.3.2 Cultural and stylistic comparison

In the fashion world, the names given to clothes and collections do more than just describe an item: these names tell a story about the brand's history, the designer's vision, and the culture they come from. Every designer has a unique style, depending on their culture, personality, and personal preferences. This section compares Giorgio Armani's and Karl Lagerfeld's styles and how they help each brand connect with people.

Karl Lagerfeld's work is a combination of haute couture and streetwear styles. He has never said that he is an artist and thought that fashion should be practical and it should be worn, not just stand in the museum [Steiger 2023].

The way a designer names their work shows his overall approach to fashion. The designer is broadly known for his "Cult of Personality". The most vivid characteristic of his style is that Karl Lagerfeld used names to turn himself into a "living logo". He understood that today shoppers want a personal connection with an "iconic figure". As a result, he created a whole collection of clothes with his logo, signature and image.

Within his own label, the names directly referenced his personality, like his signature sunglasses and ponytail. He created a whole group of products, where the items are named after the designer: *K/Autograph small bow top handle bag, K/Ballet silk scarf, Ikon NFT Candidate sneakers, KL Studio tailored dress* and *KARL CLASSICS* section. His identity is expressed through various signatures, including *Karl, K/, KL*, as well as the stylistic transition of "C" to "K" in words. These words function as a personal identifier. In such a way Lagerfeld uses this approach to

strengthen consumer trust. This naming strategy transforms the high-fashion designer into a recognizable and almost friendly brand figure. Since the brand possesses the whole *Karl Ikon* section, where all the items are not just named after the designer; they encode his identity through the integration of logos, signatures, and graphic representations: *Ikon Choupette pouch*, *Ikon barrel-leg jeans*, *Ikon cap* (3).

In contrast, Armani emphasizes simplicity and practicality in his naming practices. His approach to naming avoids ostentatious and experimental names. Instead he focuses on the quality of the product. Generally, his approach typically uses a "long-form" naming structure that provides a detailed technical description of the garment: *Long Dress in Embroidered Tulle with Embossed Lurex Flower Pattern*, *Single-breasted Jacket in Sparkling Pleated Crepon*, *Shopping Bag with Pebbled Finish and Detachable Strap* (15).

The style of fashion naming of Lagerfeld is completely different from Armani's. Lagerfeld frequently uses experimental nomenclature that aligns with contemporary trends. While the designer's stylistic approach varies according to the specific fashion house that he represents, his own brand serves as the primary platform for the full implementation of his vision. Within this brand, several examples demonstrate his alignment with modern linguistic and fashion trends, one of which is an NFT line of shoes.

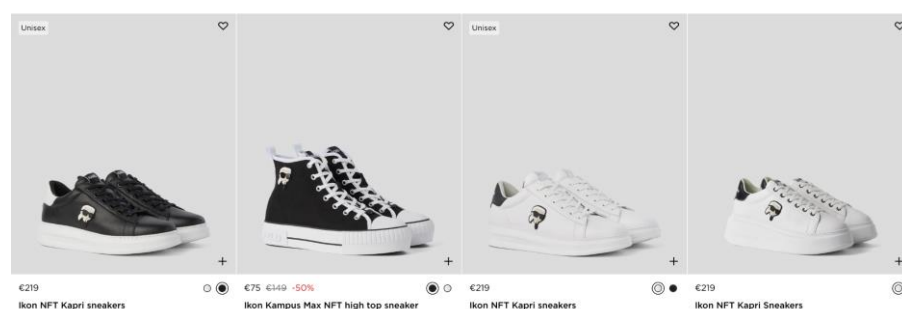


Figure 2.21. *NFT Collection* shoes.

Non-fungible tokens (NFTs) serve as digital identifiers that authenticate ownership and guarantee the provenance of a product. By introducing these digital icons, the designer establishes a symbolic presence on virtual platforms. This strategy represents an effort to combine traditional fashion with the evolving digital trends (41).

For Armani there is a priority to keep things clear and consistent. However, certain names within his brand – particularly from *Armani Privé* line – there are those that depict his aesthetic and tender style of naming, e.g. thematic lines *Vibrations* (42), *Nightly Tribute* (43), *Nude, Earth* (44), haute-couture S/S 17 collection, which was symbolically described as *Charmani* (45), a global show format where the brand presents the best of couture in the atmosphere of a grand celebration *One Night Only*.

We may observe more classic Lagerfeld style of naming in CHANEL and FENDI brands, e.g. *Brasserie Gabrielle* (46), *Boulevard Chanel* (47), *Fendi Haute Fourrure*. There is a strong reliance on French lexical elements (*brasserie, boulevard, haute fourrure*) which showcases the cultural and historical associations of high fashion, particularly with Paris as its symbolic center. The designer's different approaches to naming among brands demonstrates several points. First of all, naming depends on the fashion brand type (haute couture or ready-to-wear styles). Secondly, his diverse approaches to fashion naming are connected to Karl Lagerfeld's devotion to *Masstige* style. Thirdly, the use of French in the context underlines the prestige and high-fashion style of the collections, meanwhile English symbolizes universality and internationality.

The classical Italian fashion style is vividly depicted in Armani's fashion [Tungate 2008, p.150]. His brand is also called *Sprezzatura*, meaning “*an effortless elegance*”(48). His cultural style, minimalism and *Sprezzatura* together form a brand's naming strategy, which looks simple and effortless, but it is highly calculated in order to create a specific non-chalant effect.

Armani's cultural style is different since he relies on the *Made in Italy* concept [Stone 2023, p. 8][Potvin 2017, p. 5]. In his brand it serves as a mark of reliable quality. At the same time it forms his philosophy of essentialism. Unlike the *Peekaboo* by Lagerfeld, Armani's names, such as *La Prima* or *Armani Neve* are names, which point directly to the garment's place in a hierarchy of elegance rather than a fictional narrative.

The designers' naming practices were never just about the product. They were about the context and the story surrounding it: e.g. *Métiers d'Art* (from French *The Art*

of the Craft). By using the French term for artistic professions, Lagerfeld moved away from fashion (which is seen as temporary) to art (which is permanent). This is strongly connected to Karl's personality, as he was a person of art, film, music, design, fashion and literature.

Conclusion to CHAPTER 2

Karl Lagerfeld's and Giorgio Armani's naming practices in the fashion industry demonstrate certain similarities and differences. Despite the fact that they are globally recognizable designers, who worked at approximately the same time, their approaches are rather different than similar. Fashion naming practices of Karl Lagerfeld and Giorgio Armani may be classified according to syntactic and semantic principles.

Common types of Syntactic Classification include:

- 1. Monolexical Naming (Single-Word Naming)** refers to fashion names consisting of a single lexical unit without additional modifiers, e.g. *Heels*.
- 2. Phrasal Naming** is generally characterized by multi-word nominal structures, commonly consisting of adjectival modifiers followed by the object name: *Sparkling velvet top*, *Signature metallic brelette*. This category may also include additional syntactic elements such as conjunctions and prepositional phrases, e.g. *Crew-Neck Jumper in Cashmere and Silk Chevron*, *Mikado Dress with Shades Stripe*.
- 3. Attributive Naming** [Origin (Line/Collection)] + [Season/Year] (optional) + [Name]. The category indicates the line, collection, season, or year associated with the product. *Armani/Archivio FW1990 Blouse*, *ASV Special Occasion Dress*, *Karl Lagerfeld Paris Handbag*.
- 4. Participial Naming** [Name] + [Past Participle "made", "crafted", "tailored"]): *Single-breasted jacket made from a chevron viscose jacquard*. However, Participial Naming incorporates participial constructions commonly found in product descriptions.
- 5. Elliptical Naming** [Adjective + Noun] or [Name + Noun]. The category involves omitting grammatical elements (prepositions, determiners and articles)

to leave only the most essential. This strategy is frequently used in line and collection naming which should be short as they are fashion titles: *Armani Pura* instead of *Pura by Armani*, *Karl Ikonik* instead of *Ikonik [style] by Karl* or *Karl's Ikonik* or *The Ikonik line by Karl Lagerfeld*, *Emporio Armani* instead of *The Emporio of Armani*, *K/Signature* instead of *The Signature [collection] by Karl*.

6. Collaborative Naming (i.e. used for line naming) [Name (Brand A)] + [Sign] + [Name (Brand B)] + [Name (Object)]: *Giorgio Armani X 10 Corso Como*. The category may contain other forms: *Giorgio Armani For Alanui*.

Common types of Semantic Classification include:

1. Descriptive Naming (the Functional Approach), e.g. *Classic wool coat*, *Collarless Braided Tweed Jacket*.

2. Metaphorical Naming (the Figurative Approach):

- a. **Rhetorical Naming**, including orthographics and wordplay: *Krystal Karl*, *Karl Ikonik*, *K/Square*, *From Paris With Love*, *Very Berry*.
- b. **Connotative Naming**, which refers to the secondary, cultural, or emotional meanings attached to a word, rather than its definition: *Ikon peek-a-boo pocket T-shirt* (49), *The Little Black Jacket*, *The Baguette bag*.
- c. **Trend Naming**, ASV (*Armani Sustainability Value*), *NFT Line*.

These naming approaches directly depend on the type of the brand name, whether it is a show, a line, a collection, colours or a product itself. Fashion names may additionally be classified according to phonetic and phonostylistic features, including alliteration, rhyme, and other forms of sounds, e.g. *Krystal Karl*, *Kool Karl*, *Very Berry*; and abbreviative and graphic/orthographic word formation, including shortened lexical forms, acronyms, and visually modified naming structures created through the use of symbols such as slashes, hyphens, or substitution, e.g. *Armani/Archivio*, *A-X*, *ASV*, *KL*, *K/Signature*.

Each designer possessed a distinct style, which was a combination of their personality, cultural background, market positioning (Prestige vs. Masstige), and preferences. While Armani's approach is focused on the "Made in Italy" quality concept and descriptive naming, Lagerfeld prioritized wordplay and trend-setting

names. The style of the designer is strongly linked to his persona and vision: Karl Lagerfeld's approach is distinguished by vivid, metaphorical naming, whereas Giorgio Armani's method remains primarily focused on descriptiveness and elegance.

CONCLUSION

The present research has examined naming practices in the fashion industry of the 21st century through the lens of linguistics, onomastics, and semiotics, with a particular focus on two figures of contemporary fashion: Karl Lagerfeld and Giorgio Armani. For this,

- The features of the fashion terminology and vocabulary were analyzed;
- Nomination and naming as the objects of linguistic studies were investigated;
- The naming practices characteristics of the KARL LAGERFELD brand and CHANEL, FENDI brands during Karl Lagerfeld's tenure were identified;
- The naming practices characteristics within the GIORGIO ARMANI brand were identified;
- A comparative analysis between the naming practices of Karl Lagerfeld and Giorgio Armani was conducted.

The study has demonstrated that naming practices in the fashion industry goes beyond simple identification of a product and serves as a complex process which combines cultural characteristics and personal identity of the designers.

The theoretical framework established in Chapter 1 provided the necessary foundation for the analysis.

Naming as a sign system operates at the intersection of linguistics as the literal fashion name, the conceptual traits of the names and, eventually, the consumer perception of the concept. The process of naming as a linguistic act involves creating different NUs through onomasiology (onomasiological act).

Fashion discourse, as a semiotic system, generates meaning through a layered network of signs. It can be realised on the different levels of fashion discourse structure: real clothing, image-clothing and written clothing. There are several systems in which fashion discourse in a written form shall be divided into: Linguistic system, Vestimentary Code, Written Vestimentary Code (Terminological System), Connotation of Fashion and Rhetorical System.

The analysis presented in Chapter 2 revealed distinct naming strategies between the two designers. Their naming strategies reflected their diverse philosophies, visions, cultural background and even personalities.

First and foremost, the brand names of Karl Lagerfeld and Giorgio Armani differ in style and cultural background. Lagerfeld's naming practice reflects his commitment to combining haute couture and the mass market segment, which is demonstrated equally in his design work and brand names. His approach combines classicism with trends, maximalism with restraint, elegance with modernity and French with English as systems for achieving contrasting effects in the perception of the product. His brand names are characterised by wordplay and carefully constructed line and show titles.

Armani's style, by contrast, is an embodiment of classical Italian minimalism: his names are simple but at the same time precise, combining Italian and English, alongside with a careful use of textures, weaves and materials vocabulary. He approaches minimalism as the main style in naming, which is often implemented through concise names, as well as through highly informative names that clearly describe the fashion category, indicating the properties and visuals of the product, as well as the year and season of the lines' creation as the basis for the name.

The brands' different approaches toward fashion naming are distinct according to each fashion category, such as clothes, colours, lines, collections and show names.

In the domain of clothes names, the two designers diverge in descriptive approach. Lagerfeld's garment names move toward functionality, since the names typically combine a line name, garment type, and weave. In contrast, Armani employs precise descriptive language: his names are considerably longer, referencing textures, finishes, tactile and visual qualities of fabrics, weaves, garment types, and also the geometry of cuts. Despite his minimalist approach to fashion, the titles of his works inform the buyer about what he is buying as clearly and informatively as it is possible.

Colour naming demonstrates a stark philosophical distance between the designers, since their strategies are completely diverse. Lagerfeld's colour palette is one of the

ways to express his devotion to *Masstige*, since the colour names demonstrate modern names in combination with elegance. Armani's colour naming, by comparison, expresses minimalism: colours are named plainly, without metaphorical and emotional expressions.

The analysis of line names introduced diverse approaches not only between Lagerfeld and Armani, but also among different brands where Karl Lagerfeld worked. His naming strategy varied considerably depending on the house with which he was associated. Across KARL LAGERFELD, FENDI, and CHANEL, he adapted his approach to the identity and positioning of each brand. At his label he made extensive use of his own name in various configurations. This practice of self-nomination demonstrates the “Cult of Personality”, through which he is broadly known. Giorgio Armani's line structure reflects a more disciplined approach. Usually they are named by season and a year, but there are some exceptions within the haute-couture collection, which posses a tender, elegant and sophisticated style.

Perhaps the most vivid contrast emerges within the category of show names. For Lagerfeld, the fashion show was a total artistic event. His shows demonstrate a naming strategy that transforms the catwalk into a theatrical stage. They function as a total spectacle, where the collection is shown by elaborate scenography and decor. Consequently, his titles frequently identify a place, also with a frequent use of thematic and conceptual names. Armani, by contrast, follows a principle of seasonal designation. He identifies his main collections by season and year alone. Nevertheless, there are exceptions within high-fashion collections, which introduce an elegant style with refined, elevated and aesthetic feelings. Importantly, collection names often coincide with the show titles since, fundamentally, the runway is focused on the designer's work demonstration. This highlights a key distinction in Armani's approach: he treats fashion as a presentation of garments, which contrasts with Lagerfeld's approach to create performances where the stage often shares center level of attention with the clothing.

Based on the fashion category, certain uses of common semantic-syntactic classifications were identified. The distribution of these naming types reflects the functional demands of each fashion category. Phrasal and Attributive Naming are applied to the names of clothes, since these structures allow for the efficient encoding of garment type, material, cut, and finish within a compact linguistic form. Participial Naming remains peripheral in this category, as the syntactic complexity it introduces can impair the name's commercial usability.

The primary goal of line and collection names, as well as for show names, is not functional description but the evocation of certain feelings and associations. Elliptical Naming gives collections a sense of sophistication by omitting syntactic elements that would otherwise make the name feel over-explained. Collaborative Naming links a collection to a specific event, anniversary, or cultural reference. Alliterative and Rhyming Naming make collection titles more memorable and distinctive.

Colour names occupy a somewhat different position within this typology. Their primary function is referential, i.e. to identify a specific hue within a collection's palette. However, they also carry considerable connotative weight, which evokes cultural association and brand identity. Despite their predominantly denotative role, the aesthetic function is not entirely absent, using Alliterative and Rhyming Naming.

In the world of fashion, the choice of style and vocabulary in brand naming is an important step in creating brand identity, as well as the image of the designer. When a brand achieves a remarkable goal, we do not praise its logo, but rather the people behind it. The present study identifies the key naming strategies of two designers, Karl Lagerfeld and Giorgio Armani, who have revolutionised the modern perception of fashion. Their naming approaches demonstrate a careful selection of semantic and stylistic aspects of nomenclature, while remaining fundamentally different from one another.

Future research could expand this study to a wider corpus of fashion houses, including non-Western brands, in order to investigate how cultural background influences naming strategies in different parts of the world. Further work might also

explore how fashion names have changed over time and how these changes reflect cultural trends and market demands. Another interesting area for future research is the connection between naming, branding, and digital communication in the context of social media.

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