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**Bachelor's thesis**  
**Animal-inspired fashion terms**  
**(based on Vogue and Harper's Bazaar, 2020–2025)**

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## АНОТАЦІЯ

Бакалаврську роботу присвячено дослідженню анімалістичної термінології моди в англійській мові. Актуальність теми зумовлена зростанням міждисциплінарного інтересу до взаємодії мови, моди та культури, адже мода функціонує не лише як індустрія, а й як семіотична система, у якій значення формуються через вербальні та візуальні коди. Об'єктом дослідження є англійська термінологія моди сучасного періоду, а предметом – тематичні й структурні особливості термінологічних одиниць, що містять назви тварин, а також їхні лінгвістичні та стилістичні функції. Метою роботи є аналіз лексичних, структурних та функціональних характеристик термінів моди, у складі яких наявні номінації тварин. Для досягнення цієї мети використано методи суцільної вибірки, компонентного, морфологічного, синтаксичного та стилістичного аналізу, а також метод класифікації та описовий метод. У результаті дослідження встановлено, що з погляду структури відповідні терміни представлені простими лексемами, похідними одиницями та складними композитами, зокрема ендоцентричними, екзоцентричними, апозитивними, гібридними конструкціями тощо. Тематично їх можна класифікувати у такі групи: візуальна репрезентація, матеріал походження, анатомічні референції, метафоричні асоціації та назви брендів. Виявлено, що ці терміни виконують номінативну, експресивну, оцінну, маркетингову, когнітивну та культурно-семіотичну функції. Особливу цінність мають метафоричні розширення, що надають дискурсу моди емоційності, образності та культурної значущості. Результати аналізу засвідчують, що терміни з анімалістичним компонентом становлять багатовимірну складову дискурсу моди, відображаючи сучасні соціокультурні тенденції. Вони виконують не лише інформативну функцію, а й виступають інструментами формування іміджевих смислів, здатних впливати на сприйняття моди та поведінку споживачів.

**Ключові слова:** термінологія моди, анімалістичний термін, структурна класифікація, тематична класифікація.

## ABSTRACT

This bachelor's thesis investigates animal-inspired terminology in the sphere of fashion in the English language. The relevance of the study arises from a growing interdisciplinary interest in the interplay between language, fashion, and culture, as fashion operates not only as an industry but also as a semiotic system in which meaning is constructed through both verbal and visual codes. The object of the study is contemporary English fashion terminology, while the subject encompasses the thematic and structural features of animal-inspired terms, as well as their linguistic and stylistic functions. The aim of the research is to analyse the lexical, structural, and functional characteristics of fashion terminology inspired by animal imagery. To this end, the study employs methods of total sampling, componential analysis, morphological and syntactic analysis, stylistic analysis, classification, and descriptive techniques.

The analysis reveals that, structurally, animal-inspired fashion terms are represented by simple lexemes, derivatives, and complex compounds of various types, including endocentric, exocentric, copulative, appositional, and hybrid constructions. Thematically, these terms can be grouped into semantic categories such as visual representation, material origin, anatomical references, metaphorical associations, and branding. The study identifies that these terms perform nominative, expressive, evaluative, marketing, cognitive, and cultural-semiotic functions. Metaphorical extensions, in particular, are shown to enrich fashion discourse with emotional resonance, vivid imagery, and cultural depth.

The results of the analysis show that animal-inspired terms constitute a diverse and multidimensional component of fashion discourse, reflecting current socio-cultural trends. They perform not only an informative function, but also act as instruments for shaping image-based senses that can influence the perception of fashion and consumer behavior.

**Keywords:** fashion terminology, animal-inspired term, structural classification, thematic classification.

## CONTENTS

CONTENTS .....	4
INTRODUCTION.....	5
1. THEORETICAL FOUNDATIONS OF FASHION TERMINOLOGY STUDIES .	7
1.1. The development of modern terminology.....	7
1.2. Term as the basic concept of terminology .....	9
1.3. Ways of term formation .....	13
1.4. Fashion terms in English.....	16
Conclusion to Chapter 1 .....	26
2. ANIMAL-INSPIRED TERMS IN FASHION .....	28
2.1. Structural characteristics of animal-inspired terms in fashion.....	28
2.2. Thematic groups of animal-inspired terminology in fashion industry .....	38
2.3. Functional features of animal-inspired terms in fashion.....	44
Conclusion to Chapter 2.....	52
CONCLUSION .....	54
REFERENCES.....	56
LEXICOGRAPHIC SOURCES.....	60
LIST OF DATA SOURCES .....	61
APPENDIX .....	65
SUMMARY .....	67

## INTRODUCTION

The language of fashion represents a unique domain of specialized vocabulary that reflects not only the evolution of clothing and aesthetic trends but also the cultural, social, and even ideological paradigms of its time. Within this discourse, fashion terminology functions as a highly evolving and semiotically charged layer of language, based on metaphor, metonymy, and cultural symbolism. Recent linguistic studies point to the need to approach fashion terminology as a multidimensional phenomenon, shaped by various sociocognitive, cultural, and communicative factors. As noted by Brych and Bilyk [Брич and Білик, 2019], fashion-related vocabulary often serves to objectify abstract concepts and values such as elegance, power, or sensuality, thus contributing to the creation of a symbolic fashion world within literary and media texts. Melko [Мелько, 2017] highlights the challenges of translating fashion terms due to their metaphorical nature and cultural specificity, while Taran [Таран, 2021] emphasizes the prevalence of secondary nomination in fashion terminology, where existing lexemes acquire new meanings in aesthetic contexts. Fashion terminology, like other terminological systems, is subject to general principles of term formation, borrowing, and semantic shift. Scholars such as Statsiuk [Стацюк, 2016], Stasiuk [Стасюк, 2020], and Filipova [Філіппова, 2020] consider their morpho-syntactic, semantic, and cognitive characteristics.

The **relevance** of this research lies in the growing interdisciplinary interest in the intersection of language, fashion, and culture. As Entwistle (2015) and Kawamura (2005) demonstrate, fashion functions not only as an industry but as a semiotic system where meaning is constructed through both verbal and visual codes. Within this system, animal-related terms serve to invoke sensory experiences, cultural archetypes, and affective associations, enhancing the persuasive and aesthetic power of fashion discourse.

The **aim** of this thesis is to analyze the lexical, structural, and functional characteristics of animal-related terminology in *Vogue* and *Harper's Bazaar* during 2020–2025. Particular attention is given to the processes of term formation, semantic

extension, and metaphorical conceptualization. To achieve this aim, the following **objectives** have been set: to explore the lexical and structural features of fashion terms related to animals; to classify these terms thematically and morphologically; to analyze metaphorical and cultural connotations in their usage; to examine the functional and pragmatic features of animal-inspired terms in fashion discourse.

The **object** of the study is English fashion terminology in Modern English. The **subject** of the study is the thematic and structural characteristics of animal-related fashion terms, with a focus on their linguistic and stylistic functions.

The research **methods** used in the study include continuous sampling, componential and stylistic analysis, morphological and syntactic analysis, classification, and the descriptive method involving observation, generalization, and interpretation.

The **material** for analysis comprises 78 animal-related terms presented in contextual examples, extracted from online editions of Vogue and Harper's Bazaar magazines. The samples were drawn from articles published between 2020 and 2025.

The **theoretical significance** of the research lies in its contribution to the growing body of work on fashion linguistics and terminology studies. Focusing on a narrowly defined thematic group, this study contributes to understanding how metaphor, cultural framing, and linguistic creativity interact in the field of specialized language. The **practical value** of the thesis is found in its potential use in lexicology and stylistics courses, as well as in translation studies and discourse analysis. The results may be useful for lexicographers, translators, fashion writers, and students dealing with fashion-related texts.

The thesis comprises the introduction, two chapters, conclusions, and the list of references. Chapter One discusses the theoretical foundations of fashion terminology, including terminological principles, types of term formation, and existing classifications. Chapter Two presents a structural and thematic classification of animal-related fashion terms, analyzes their stylistic and semantic features, and explores metaphorical usage in context. The Conclusion summarizes the main findings and outlines perspectives for further research.

# 1. THEORETICAL FOUNDATIONS OF FASHION TERMINOLOGY STUDIES

The recognition of terminology as an independent scientific discipline remains a subject of debate. According to Sageder, not all scholars acknowledge terminology as a distinct field of study or even as a theoretical discipline [Sageder, 2010, p. 123]. Some researchers perceive terminology primarily as a practical endeavor aimed at addressing societal demands, often shaped by political or commercial influences [Cabre, 1992, p. 6]. In contrast, other scholars assert that terminology qualifies as a legitimate scientific discipline, drawing core concepts from various fields while simultaneously refining and synthesizing them to establish its own domain [Bowker, 2019, p. 580]. Additionally, some intermediary perspectives recognize the theoretical foundations of terminology but argue that it functions exclusively within the framework of other established disciplines.

## 1.1. The development of modern terminology

Terminology as a science is relatively recent. It has come into existence in the depths of lexicology as one of its branches. Modern terminology is believed to arise in the 1930s with the pioneering efforts of E. Wüster in Vienna who is considered to be the originator of the Austro-German school of terminology. In his dissertation, the scholar introduced the foundation for systematizing functional trends in terminology. E. Wüster also provided several principles of managing terms and delineated the core issues in the methodology of working with terminological data. Interestingly, E. Wüster was most concerned with methodology and standards rather than theory because he viewed terminology as a tool that has to be used as economically as possible to avoid vagueness in scientific and technical communication [Campo, 2012]. We should note that the Austrian and the Czech classical schools of terminology appear to be based on E. Wüster's dissertation [Sageder, 2010, p. 124].

The process of formation and consolidation of terminology is one in which researchers traditionally distinguish some stages. The preparatory period (from the Renaissance to the beginning of the XX century) is the first one. During this period, researchers tried to systematize the terms of separate sciences, but this process was non-systematized and non-regularized.

Cabre identifies four fundamental periods in the advancement of modern terminology:

- a. the origins (1930 -1960)
- b. the structuring of the field (1960 - 1975)
- c. the boom (1975 - 1985)
- d. the expansion (1985 – present) [Cabre, 1992, p. 5].

The researcher states that the first phase of the evolution of the terminological studies (1930 - 960) was dominated by the establishment of methodology for the systematic construction of terms [Cabre, 1992, p. 6]. This period is dominated by the first theoretical publications on terminology by Wüster and Lotte. It is also distinguished by the identification of the subject matter of terminology – the term. D.S. Lotte develops the basic laws of the term theory. The terminological schools establish the foundations in 30-60s.

The second development phase (1960 – 1975) was characterized by the greatest novelties in terminology due to advances in the area of system unit computers and documentation techniques. It was also the period when the first databases emerged, as well as when international coordination of regulation of dealing with terminology started [Cabre, 1992, p. 6]. At this period, terminologists tried to solve the issue related to the details of the term, its place in the lexical structure. This period is also characterized by the appearance of monographs, scientific and technical dictionaries and marked the recognition of terminology as an independent complex scientific discipline. The second phase – so-called “boom of terminology” of 1975-1985 – is characterized by the development of terminology studies. This phase can be called the phase of maturity of the terminological science. Scholars describe the crucial role of

terminology in updating a language [Cabre, 1992, p. 6]. Terminology research continues to emerge and terminological centers are opened.

The contemporary period of development (1985 to date) is defined by some new problems. Computer science is among the most important leverage inducing changes in terminology, linguists believe. Terminologists these days have at their disposal equipment and tools better suited to their requirements useful. Cabre also adds that there appears “a new market – that of the language industries – in which terminology holds a privileged status” [Cabre, 1992, p. 6]. Term issues and terminology studies did not diminish their importance nowadays but even became more important because of international developments under way in modern society. Terminology embraces the achievements of the philosophy of science, linguistics, social science research.

Thus, terminology is a multi-faceted scientific discipline developed on the basis of linguistics and investigation of special words, primarily terms. Each science has its own subject and object of research, research methods, theoretical basis. Approaching the question of the subject and object of terminological research, the following needs to be specified: based on the fact that terminological research deals with term analysis, their structure, simplification and standardization, the subject of terminological research is the term.

## **1.2. Term as the basic concept of terminology**

A terminological unit is the fundamental goal of terminology as a discipline. As was already indicated, several notions, like the idea of “term”, are still seen as problematic because of the relative “youth” of the terminological discipline. Every linguist approaches a notion differently, leading to a wide variety of definitions for the same phrase. Heribert Picht noted, however, that many variations of the term often do not impede the broad comprehension of the topic of terms [Picht, p. 3].

Three meanings of the term “terminology” are provided by Nuria Edo Marzá: 1) The study of concepts and how they are represented (via terminology, symbols, etc.) in an interdisciplinary and transdisciplinary discipline; 2) A collection of terms that

represent the concept system of a particular topic area; 3) A publication where terms indicate the concept system of a subject area [Marzá, 2008, p. 93].

Stasiuk, who sees terminology as a science and a collection of phrases, provides similar definitions: 1) a collection of names associated with a single, unique language; 2) a scientific discipline that examines the composition, evolution, application, and control of terminologies across a range of topic areas [Стасюк, 2020, p. 7]. A more intricate definition of “terminology” as a science is also provided by the scholars, and it somewhat echoes Felber’s definition: “An inter- and transdisciplinary science whose sphere of activities is, on the one hand, the investigation into the object, the concept, their representational forms and the relations between them, and, on the other hand, the investigation into their systematic representation in terminographical products and their application within a wide range of fields of knowledge” [Felber, 1984, p. 25].

In contrast, Besse, Nkwenti-Azeh, and Sager define the term “term” and “terminology” by treating it as the label for a particular concept in a particular field of knowledge: term: A notion within a domain that is represented by a lexical unit made up of one or more words; terminology: A topic field’s lexicon [Besse, 1997, p. 60].

There are various ways to define the term. Terminology, being a complex phenomenon, can be approached from various angles and by means of different methods: logical, philosophical, sociological, psychological, statistical, and others, not to mention specially established ways of treating terminology in individual subject fields, according to Tomilenko [Томіленко, 2015, p. 14]. A philosophical and epistemological perspective emphasizes that a term materializes the outcomes of cognition. In logical definitions, the connection between the term and the concept is of primary importance, leading some linguists to view a term as the precise designation of a clearly defined concept.

Various authoritative dictionaries provide definitions of the word “term”. The American Heritage Dictionary of the English Language classifies “term” as a polysemantic word, but the relevant meaning is given as “a word or group of words having a particular meaning, especially in a specific field” [American Heritage]. A comparable definition is found in the Longman Dictionary of Contemporary English,

which describes “term” as “a word or expression with a particular meaning, especially one that is used for a specific subject or type of language” [Longman Dictionary]. Collins English Dictionary defines it as “a name, expression, or word used for some particular thing, especially in a specialized field of knowledge” [Collins English]. Similarly, Merriam-Webster explains that a term is “a word or expression that has a precise meaning in some uses or is peculiar to a science, art, profession, or subject” [Merriam-Webster]. These definitions consistently characterize a term as a linguistic unit employed within a particular domain of knowledge, art, or profession, carrying a distinct meaning.

In the works of different prominent linguists, the term is:

- a word or word-combination which names accurately an object, phenomenon, or a certain concept. Scientific definition underlies the formation of the term [Budin, 2001, p. 9];
- any conventional symbol representing a concept defined in a subject field [Felber, 1984, p. 1];
- a monosemantic word deprived of expressiveness [Thelen, Steurs, 2010, p. 22];
- verbal designation of a general concept in a specific subject field [Курбатова, Лихошерст, 2019, p. 49];
- a speech sign which represents the notion of special professional branch of science and technology [Філіппова, 2020, p. 24];
- a language sign, which represents a condensed special (scientific or technological) concept that may subsequently be used for the definition of a new term; terms form and accumulate knowledge [Vakulenko, 2014, p.20];
- it is a word or combination of words whose primary characteristic is the existence of a definition, not just a word or combination of words of the special technical language that is created, adopted, or modified to a particular expression of concept or other scientific definition of the special objects [Rohach, 2005, p. 12].

Based on all of the explanations provided above, the term's working definition can be further explained as follows: The term is a word or a subordinate phrase with a unique meaning that is used to acquire and recognize scientific and professional-technical objects and their relationships. It also conveys and forms professional concepts.

The flexible terminological units are units of communication, language, and intelligence all at once. According to this method, a terminological unit's categorization must inevitably satisfy the following three requirements: cognitive, linguistic, and socio-communicative. It is not necessary to distinguish terminological units from other linguistic units, like words or lexical units in everyday usage, despite their threefold structure. Therefore, it is crucial to show that terms are specific and provide an explanation for this peculiarity in order to legitimate them as key objects of terminology. Therefore, it is crucial to establish boundaries that set them apart from both other units that also convey the specialized knowledge, such as specialized morphological, phraseological, or sentence units, and from linguistic units of the same structural level, such as lexemes.

The fact that terminological units adhere to specific requirements in all of their cognitive, grammatical, and pragmatic features sets them apart from other units of the same structural level and meaning mode.

According to this way of thinking, terms are regarded as collections of characteristics that distinguish them apart from comparable but distinct components. Cabré says there are three ways to look at these conditions. The following conditions of terms can be identified from the perspective of their cognitive component:

1. Terms are closely tied to their thematic context.
2. They occupy a specific position within a conceptual domain.
3. Their precise meaning is determined by their placement within this domain.
4. Experts establish, recognize, and regulate their usage [Cabre, 2003, p. 183].

From a linguistic perspective:

- They function as lexical units, either due to their lexical origin or through a process of lexicalization.
- Their structure can be both lexical and syntactic.
- As lexical elements, they utilize all mechanisms of word formation and contribute to the creation of new units.
- Some terms may overlap with words used in general language.
- In terms of word class, they can appear as nouns, verbs, adjectives, or adverbs.
- They belong to one of the major semantic categories: objects, events, properties, or relations.
- Their meaning remains distinct within a specialized domain.
- Their syntactic combinability is limited by the same combinatory principles governing all lexical units in a language [Cabre, 2003, p. 184].

Cabré states that, from the perspective of their communicative component, terms fulfill several conditions. They are utilized within specialized discourse and adapt to this type of communication due to their thematic and functional properties. Within specialized discourse, they coexist with units from other symbolic systems. Since they are acquired through a learning process, their use is primarily restricted to specialists in the respective field. Moreover, terms are fundamentally denotative, although this does not exclude the possibility of connotations [Cabré, 2003, p. 184].

### **1.3. Ways of term formation**

Term formation is understood as an intentional human activity that involves the nomination of concepts essential for a specific specialized language community, aiming to facilitate communication and support cognitive processes. According to K. Valeontis and E. Mantazari, the process of term formation is influenced by multiple factors, including the subject field in which it occurs, the characteristics of individuals involved in the nomination process, the motivation behind term creation, and the

phonological, morpho-syntactic, and lexical structures present in the language where the new concept is linguistically realized [Valeontis, p. 3].

J. Sager identifies two fundamental ways in which new terms emerge. The first involves the absolute invention of a novel combination of phonemes and graphemes, though this is relatively rare. The second relies on forming terms using pre-existing elements according to specific structural patterns. The scholar further distinguishes between simple terms composed of a single element and complex terms consisting of two or more elements. Additionally, Sager outlines the main methods of forming terms from existing linguistic material, which include derivation or affixation, compounding, the creation of phrasal terms, conversion, and compression techniques such as abbreviation, clipping, and acronymy [Sager, 1997, p. 30].

Laura Sasu warns against equating term formation with the absolute creation of linguistic elements, which occurs only in exceptional cases. Instead, term formation typically relies on pre-existing language components, which can increase the potential for ambiguity, misunderstanding, and misuse of terms. The scholar identifies various means of term formation that primarily involve utilizing all lexical resources of the general language. These include terminologization, composition, derivation through prefixation, suffixation, or pseudo-suffixation, conversion, borrowing of terms, abbreviations, acronyms, and term creation [Sasu, 2009, p. 174].

Matvias, Bazyliak, and Budzyn propose examining the specifics of term formation through three primary methods: semantic, syntactic, and morphological. The scholar provides an in-depth analysis of these methods, highlighting the particular significance of the semantic approach in scientific language, as it allows for the creation of new terms through the semantic transformation of existing words [Матвіяс, Базиляк, Будзин, 2022]. Historically, the semantic method was among the earliest means of forming terminological nominations, functioning when a word is employed in an atypical context. Words adapted from general vocabulary for specialized purposes frequently appear across multiple fields, where they express contextually determined meanings without severing ties to the literary language. Terms such as

“shoe”, “tree”, “cam”, and “hand” exemplify this phenomenon, having acquired technical meanings through metaphorical transfer from their general use.

The semantic method entails the transformation of different meanings of the same word, either resulting in distinct words perceived as etymologically independent and interrelated or in an existing word acquiring a new meaning unrelated to its previous one.

This method is closely linked to the polysemantic nature of words, facilitating the formation of derivative meanings, a process known as semantic derivation. Both literary and technical vocabularies exhibit this characteristic, with meaning extension and narrowing playing crucial roles in term development. Over time, derived meanings may detach from their core meanings, giving rise to homonyms. Structurally, scholars identify the most productive models of nominal phrase formation, particularly attributive constructions, and provides examples of English terms following these models: adjective + noun, noun + noun, noun + noun + noun, and noun + adjective + noun.

Many linguists consider the morphological method of word formation to be among the most productive, primarily due to affixation, which encompasses both prefixation and suffixation. A notable feature of specialized terminology is the extensive use of Greek and Latin elements, a trend linked to the internationalization of knowledge in contemporary scientific and technological discourse. Affixal word formation is particularly prominent in terminological fields where derivational morphemes and models exhibit a high degree of semantic specialization. Specific industry terminologies often favor particular derivational patterns with fixed suffixes for naming concepts within the same category. For instance, the suffix “-er” is predominantly used to denote professionals in technical sciences, as seen in terms like “driller”, “purifier”, “observer”, and “controller”.

M.T. Cabré categorizes term-formation strategies as formal, functional, or semantic in nature. Formal methods involve derivation, compounding, phrase creation, and the formal modification of existing units through truncation processes such as initialisms, acronymy, and clipping [Cabre, p. 92-94]. Derivation, as described by

Cabré, entails the addition of affixes to lexical bases and includes three subtypes: prefixing, suffixing, and cases where both a prefix and a suffix are appended to the same base. Compounding, in contrast, involves the combination of two or more lexical bases to form a new lexeme, with three distinct types of combination: native contemporary forms, neoclassical forms, and a mix of contemporary and neoclassical forms. Cabré also highlights the use of phrasal units in term formation, providing examples such as “random access memory” and “magnetic resonance imaging”. Truncation is characterized as a formal technique that reduces a unit to one of its components, with the resulting reduced forms classified into initialisms, acronyms, and clippings.

Functional methods encompass convention and lexicalization. Conversion, or zero derivation, entails a shift in a word’s grammatical category without altering its form. Lexicalization refers to the process in which one of the inflected forms of a lexeme evolves into a new word belonging to a different grammatical category.

The semantic methods of term formation involve modifying the meaning of an existing term. The resulting terms can be classified based on two key criteria: the origin of the base form and the type of semantic modification applied. The primary sources of base forms are general language lexicons and terminologies from other specialized domains. Meaning modifications occur through one of three processes: extending the meaning of the base form, narrowing its meaning, or altering it entirely. Additionally, languages employ other mechanisms of term formation, such as borrowing and loan translation (calquing), which integrate linguistic elements from one language system into another.

#### **1.4. Fashion terms in English**

Examining the concept of fashion as a vehicle for terminology will facilitate the analysis of how this terminology has emerged and evolved over time. Archaeological findings provide evidence that clothing first appeared in the early stages of human societal development, dating back to approximately 40,000 - 25,000 BC. According to

Tortora and Eubank, some of the earliest visual representations of clothing can be traced to prehistoric cave paintings from the Old Stone Age, also known as the Early Paleolithic Period, which date back around 30,000 years [Tortora, Eubank, 2010, p. 1]. Over time, clothing underwent gradual transformations, not only in its physical form but also in its purpose and function, shifting from its initial protective and ritualistic roles to modern practical and aesthetic applications. At present, clothing encompasses a variety of garments that serve to cover the human body, including underwear, dresses, hosiery, footwear, and headwear.

From a chronological perspective, the concept of “fashion” in clothing predates the notion of “design” and is inherently linked to prevailing artistic styles. Cultural historians assert that fashion emerged as early as the 12th and 13th centuries when costume elements began to appear that could not be justified by mere necessity or the refinement of aesthetic sensibilities [Boucher, 2004, p. 24].

Tortora and Eubank explain the rise of fashion as a social and cultural phenomenon by pointing to the period in which societies became stratified into distinct social groups. During this time, individuals needed to visually signal their affiliation with a particular group, thereby reinforcing their social standing through their outward appearance [Tortora, Eubank, 2010, p. 1]. The authors further elaborate that throughout history, clothing has fulfilled numerous social functions. It has served as a marker of gender differentiation, age classification, professional identity, marital status, socioeconomic position, group affiliation, and various other social roles occupied by individuals [ibid., p. 3].

Psychologists and sociologists have made a substantial contribution to the exploration of fashion, examining it as a social phenomenon closely intertwined with the specific behaviors of social classes and society as a whole. The social nature of fashion is further emphasized in the following assertion: “fashion emerged as a process that develops gradually both from within and beyond preexisting forms, taking shape in the 12th and 13th centuries in the cities of Western Europe. Its emergence was linked to the evolution of urban culture and the necessity for new forms of communication. On a socially significant scale, fashion originated in the 19th century as a consequence

of the bourgeois revolutions and the Industrial Revolution” [Watt, 2012, p. 58]. A key transformation of fashion in the 19th century was its democratization. No longer confined to an exclusive elite, fashion became a phenomenon that involved millions of people.

Clothing is also regarded as a form of communication. For individuals familiar with a particular culture, attire functions as a silent language, conveying social meaning. It reflects the stratification of society, indicating whether there are clear distinctions between social and economic classes or whether a classless structure prevails [Tortora, Eubank, 2010, p. 5]. Consequently, clothing is also analyzed as a fundamental aspect of non-verbal communication.

As a consequence of the evolution of social structures, fashion remains in a state of perpetual change. McDowell identifies two fundamental aspects of fashion’s transformation: innovation and cyclicity. Innovative changes are typically linked to significant societal upheavals, whereas cyclical changes occur at a more gradual pace, with researchers estimating that such cycles span approximately 15 to 20 years [McDowell, 2005, p. 4].

The English term “fashion” and its French counterpart “la mode” stand apart from other related lexemes, such as clothes, garment, attire, garb, apparel, and costume, which are frequently mentioned in discussions about fashion. The terms “fashion” and “clothing” are often used interchangeably; however, Yuniya Kawamura argues that fashion carries a broad range of social meanings and evaluations, whereas clothing refers to the fundamental raw materials that comprise what an individual wears [Kawamura, 2005, p. 3].

The Barnhart Dictionary of Etymology traces the first recorded use of the word “fashion” to approximately 1300, deriving from the Middle English term *fasoun*, which signified “physical make-up or composition; form, shape; appearance.” This term originated from the Old French *façon, fachon, fazon*, meaning “face, appearance; construction, pattern, design; thing done; beauty; manner, characteristic feature.” Ultimately, it can be traced back to the Latin *factionem* (nominative *factio*), which denoted “a making or doing, a preparing,” as well as “a group of people acting

together,” stemming from the verb *facere*, meaning “to make” [Barnhart Dictionary of Etymology, p. 370].

The term “fashion,” when used to describe “style” or “manner” in reference to appearance, dress, or embellishment, was first recorded in the late 14th century. Its meaning evolved to encompass “prevailing custom; mode of dress and adornment prevalent in a particular place and time” by the late 15th century. The definition of “fashion” as “good style, conformity to fashionable society's tastes” emerged in the 1630s [Barnhart Dictionary of Etymology, p. 370].

Yuniya Kawamura, in her book “Fashion-ology: An Introduction to Fashion Studies”, cites “The New Oxford English Dictionary on Historical Principles”, which describes the lexeme “fashion” primarily as “the action/process of making, manner, a prevailing custom, a current usage, conventional usage in dress and mode of life.” It further defines “the fashion” as the mode of dress, etiquette, furniture, and style of speech adopted in society at a given time [Kawamura, 2005, p. 3]. The word “fashion” is associated with various synonyms such as mode, style, vogue, trend, look, taste, fad, rage, and craze, though each of these terms carries subtle distinctions in meaning.

“Style” is often treated as synonymous with fashion, as it is defined by the “American Heritage Dictionary of the English Language” as “a. The fashion of the moment, especially of dress; vogue: clothes that are in style; b. A particular fashion” [American Heritage Dictionary]. However, it also conveys the idea of conformity to a prevailing standard.

The term “vogue” is defined as “1. The prevailing fashion, practice, or style. 2. Popular acceptance or favor; popularity,” implying the transient nature of certain fashions. Therefore, it can be concluded that fashion is never static; it is always evolving, in constant motion, and subject to change [American Heritage Dictionary].

This study provides a description of the key features of English fashion terminology, based on a classification of characteristics that constitute the essential framework for a unified understanding of the terminology. The classification consists of four groups of characteristics: historical, formal, semantic, and functional.

One of the key historical characteristics of the terminology is its age. Serhieyeva suggests that the conventional age of terminology can be determined by the average time of occurrence of terms formed through meaning specialization, as this reflects the identification and specialization of the field of knowledge [Сергиева, 2019, p. 235]. While the theory of fashion design was developed about a century ago, the foundation of fashion terminology consists of terms related to clothing, many of which originated centuries ago. Therefore, it is logical to categorize this set of vocabulary as old terminology.

In this type of terminology, scholars propose distinguishing between lexical units that differ from strictly terminological ones, such as proto-terms – special lexemes that emerged and were used during the development of pre-scientific specialized knowledge. Many of these proto-terms eventually transition into the category of terms and mainly function as designations for general concepts. For example, the terms “dress” and “gown” may be considered proto-terms in the context of fashion terminology.

Another important parameter in the study of terminology is its authenticity, which refers to the extent of influence from other national languages in the development of terminology. Fashion terminology, like the English language in general, has undergone stages of “infusion” from other languages. This study suggests that fashion terminology includes terms that reflect various geographic regions and linguistic groups. Moreover, the open nature of fashion terminology contributes to the emergence and use of international terminological units [Мелько, 2017, p. 46].

According to the model for forming fashion terminology, it can be classified as secondary terminology, as it was derived from the terminology of clothing and originates from it. The data on the growth of terms allows for determining the nature of fashion terminology as stable.

Among the formal characteristics of fashion terminology, several key factors should be considered: size, structural composition, average term length, and motivation of terminological units. Based on the first parameter, fashion terminology can be categorized as a macro-terminological system due to its extensive nature.

The motivation of terminology refers to the proportion and ratio of different types of motivated terms. J. Entwistle distinguishes between semantically transparent and systematic terms (language consistency). Semantically unmotivated terms are terminological units formed through metaphorical and metonymic transfers. The systematic allocation of thematic groups is also observed in language organization [Entwistle, 2015].

Statsiuk further elaborates that the motivation of terminology reflects the overall proportion and balance between different types of motivated terms. He distinguishes between semantic transparency and systematicity of terms (language consistency) [Стацюк, 2016, p.112]. Semantically unmotivated terms are formed by metaphorical and metonymic transfers, while consistency in language is exhibited in the clear organization of thematic groups.

Therefore, the analysis of English fashion terminology, based on several fundamental classificatory characteristics, yields the following conclusions: fashion terminology belongs to macro-terminological systems of the old type and exhibits sectoral relatedness. In terms of its structural composition (with a predominance of terminological phrases) and stable growth, it aligns with the characteristics of terms typical of modern technical terminologies.

Depending on the nature and complexity of the field of knowledge or activity, the method of constructing a terminological system can take various forms, such as hierarchical, genetic, functional, multi-dimensional, or operational. English fashion terminology is constructed using a hierarchical and even poly-hierarchical approach, based on generic-specific relationships. Since a terminological system reflects a certain system of concepts within a theory, the study of English fashion terminology has resulted in the identification of the following thematic groups: 1) Fabrics and materials; 2) Men's clothing; 3) Women's clothing; 4) Headwear; 5) Footwear; 6) Outerwear; 7) Underwear; 8) Facing and accessories; 9) Cutting and sewing; 10) Design; 11) Brand [Брич, Білик, 2019, p. 105].

The selection of these groups is supported by the study of the history of clothing and fashion, design, and the analysis of the formation and development of its

terminology from a sociolinguistic perspective. Several parameters serve as the foundation for grouping these terms:

- 1) Gender differences in clothing (men's and women's clothing);
- 2) Relationship between "inside – outside" (outerwear vs. underwear);
- 3) Relationship between "top – bottom" (headwear vs. footwear);
- 4) Relationship between "concrete – abstract" (cutting and sewing vs. design).

The first thematic group identified in the study is "fabrics and materials". Fabric is the fundamental starting point and essential component in the production of clothing. The earliest fabrics and materials were of natural origin, and it was only with the advancement of scientific and technical progress that artificial fibers were introduced. The terms within this group can be categorized into fabrics, nonwoven materials, and various prints. Examples of these terms include *alpaca wool, tweed, velvet, chiffon, leather, plastic, laminate, satin, silk, brocade, calico, damask, denim, elastic*, and others.

Colour holds a unique significance in the ensemble of clothing, as it is a property of visually perceived forms. As noted by Gavin Ambrose and Paul Harris, "Colours have certain associations in fashion. Black can be variously associated with power, evil, ultrachic, the gothic subculture, and the bad-boy leather-clad rebel. By contrast, white is thought to represent purity in the West and is used for wedding dresses, but it is also a neutral colour used for dress shirts" [The Visual Dictionary, p. 72]. The terminological units designating colours in fashion include various hues in addition to the basic colours, such as *vegas gold, maize, lime, midnight navy, devil red, texas orange, lilac, burgundy, raven gold, hot pink, eagle gray, cardinal, emerald*, and so on.

Prints are also a critical element of fashion. Defined as "an inked design applied with pressure to fabrics such as cotton, silk, or polyester" [The Visual Dictionary, p. 199], prints are typically continuous in both horizontal and vertical planes, though they can be more intricate. Terms denoting prints include *scroll, paisley, argyle, ogee, chevron, plaid, houndstooth, Moroccan, stripes, polka dots, floral, damask, trellis*, and *checker*, among others.

In addition to fabric texture, fashion is intrinsically linked to the colour and print of fabric, as these are integral parts of clothing design. Therefore, terminological units that define the colour spectrum and prints rightfully belong to the thematic group “fabrics and materials.” The groups “men’s clothing” and “women’s clothing” have developed simultaneously, although the terminology in each thematic group has expanded in different ways based on style and dominant fashion trends throughout various periods. Examples of terms denoting “men’s clothing” include *sports jacket*, *blazer*, *odd jacket*, *chinos*, *corduroys*, *cravat*, and *banyan*. Interestingly, terms such as “trousers,” “shirt,” “suit,” and “breeches,” originally used solely to refer to men's clothing, have long since been adopted to refer to women’s clothing as well, thus becoming unisex terms. The thematic group “women’s clothing” includes items such as *kimono*, *dress*, *skirt*, *maxi-skirt*, *twosies*, *hoodies*, *crop tops*, *cardigan*, *blouse*, *leggings*, etc. It is worth noting that the terms denoting women’s clothing vastly outnumber those for men’s clothing. Women’s clothing is more extensively represented, ranging from historical costumes to contemporary urban attire.

The thematic group “headwear” encompasses hats or other coverings for the head. The Visual Dictionary of Fashion Design defines “hat” as “a piece of clothing worn on the head, with a high crown and brim” [The Visual Dictionary, p. 128]. Examples of terms within this group include *bowler*, *homburg*, *stetson*, and *slouch*. Primitive types of shoes first appeared in the British Isles long ago, but some did not survive due to various factors, including impracticality. For instance, sandals introduced by the Romans were ill-suited to England’s harsh climate. These shoes came into fashion in the early 19th century, and the term “sandals” became established during that period.

Shoes are defined as “footwear extending to the ankle, worn to protect the feet and made in a range of styles and materials such as leather, plastic, rubber or canvas” [The Visual Dictionary, p. 218]. The basic components of a typical shoe include the insole (the interior bottom of the shoe), the outsole (the part in contact with the ground), the heel (the rear bottom part), the vamp (upper part covering the foot), and the tongue (a flap beneath the shoelaces). Shoes come in various styles, reflecting changing

fashion trends, and differ from boots, which are defined as “durable footwear that covers the leg, worn for protection, hygiene, and style for several hundred years” [The Visual Dictionary, p. 49]. The thematic group “footwear” includes terms like *go-go*, *kinky*, *knee-high boots*, *Ugg boots*, *espadrilles*, *slides*, *flip-flops*, *ballet flats*, *court shoes*, *clogs*, and *stilettos*.

The windy and wet climate of Britain contributed to the emergence of outerwear. As the means of production improved, outerwear made from warm and practical fabrics became a significant part of the British wardrobe, with its shapes and styles varying widely. The term “coat” is considered a generic term in this context. It is defined as “outerwear worn by men and women over an outfit to provide protection from the elements” [The Visual Dictionary, p. 68]. A typical coat is generally at least thigh-length, with long sleeves and a front opening, fastened with buttons, zips, poppers, toggles, or belts. Coats offer thermal insulation and are often waterproof [ibid.]. The thematic group “outerwear” includes various styles, such as the *great coat*, *duffel coat*, *macintosh*, *trench coat*, and *fur coat*.

A separate group of terms is devoted to “underwear.” The lexeme “underwear” refers to “clothing worn under the outer garments, usually next to the skin.” Lingerie, in the modern sense, was not known in the Middle Ages, though the trend of wearing thinner clothes under a top dress had already appeared, particularly among the upper classes. At the end of the 19th century, women began wearing underwear that differed from men’s [Boucher, 2004, p. 23]. The thematic group “underwear” includes terms such as *G-string*, *babydoll*, *basque*, *corset*, *camisole*, *bodice*, *garter*, *petticoat*, *full cup*, *balcony bra*, *push-up*, *strapless bra*, *lingerie*, and *thong*.

The terms in the thematic group “facing and accessories” are closely connected to prevailing fashion styles and reflect the diversity of terminology within the industry, which can be attributed to the influence of foreign-language terms. The group includes terms related to trimming (trims, lacing, bands, ribbons, fringe, etc.) and various techniques for painting fabrics and accessories. Accessories are defined as “extraneous items that complement a whole outfit, such as bags, jewelry, and cuff links. Accessories

can add sparkle and interesting detail to a plain outfit and can make the same outfit appear very different on separate occasions” [The Visual Dictionary, p. 18].

At present, the thematic group “cutting and sewing” is divided into the design and technology of clothing production. In this study, it mainly consists of terms related to the construction of clothing (parts and elements of clothing design, some anthropological terms, and the organization of clothing production). The thematic group “design” is closely linked to the previous one, as it refers to the external shape of the garment, its cut, and the product sample. The term “design” is synonymous with “style,” “make,” “model,” and “fashion.” Design underwent rapid changes in the 17th century. With the growing variety of styles, the thematic group expanded, incorporating a wide range of clothing items, such as *sleeves*, *collars*, and different types of *hems*.

The thematic group “brand” refers to trademarks and names that identify a product. Gavin Ambrose and Paul Harris define the term “brand” as “a symbol, mark, word, or phrase that identifies and differentiates a product, service, or organization from its competitors. Brands are created to help us distinguish between similar product offerings, through perceptions of quality and value. Brands act as a recognizable symbol for a certain level of quality, frequently aiding our purchase decision” [The Visual Dictionary, p. 22]. In conclusion, it is important to recognize that fashion itself is a social concept. Its development is closely linked to objective socio-historical phenomena. Fashion serves not only as a means of demonstrating social status and shaping the subject-spatial environment and lifestyle but also as a way to express public opinion and a form of mass communication.

## **Conclusion to Chapter 1**

The study of fashion terminology is intrinsically linked to the broader area of terminology study, which has undergone significant development since the 1930s. Its multidisciplinary nature, which incorporates components from lexicology, linguistics, and other disciplines of knowledge, is highlighted by the debate surrounding

terminology's validity as an autonomous science. Terminology has since developed into a well-established branch with its own methodologies, theoretical bases, and practical applications.

On the basic level of term research is the concept of the “term”, a notion which still provokes a variety of responses from linguists and scholars. The meanings assigned to a term vary from its role as an individual linguistic sign in a specialized domain to a more abstract representation of knowledge. The sophistication that goes into term definition is evidence of the vibrancy of terminology as a scholarly discipline, to which different theoretical approaches – philosophical, epistemological, and logical – enhance an in-depth understanding. The worth of linguistic and cognitive aspects of terminology, as attested in the definitions of authoritative dictionaries and academic literature, underscores the importance of their function in knowledge communication.

Term formation depends on a variety of linguistic, cognitive, and functional parameters. Researchers indicate that term formation never constitutes the coinage of newly minted linguistic material; it is rather an affair of reusing existing lexical means through derivation, compounding, conversion, abbreviation, and borrowing. The evolution of semantics allows for the transformation of general words into specialized terminologies; however, morphological processes – affixation especially – continue to exhibit high productivity, with historical and cross-national linguistic habits often conditioning it. Furthermore, syntactic structures allow for the formation of structured terminological units, thereby promoting clarity and specificity in specialized communication. The interaction between these approaches emphasizes the complexity of terminological development and its importance in the structuring and communication of knowledge across professional and scientific fields.

The research of English fashion words indicates that it is a vast system with a long history, relations to various spheres, and a complicated structure. It has evolved due to the borrowing of words from other languages, the use of metaphors and metonymy, and the grouping of terms according to themes. The research indicates that fashion words, which originated from clothing words, have developed into a system of their own under the influence of societal, cultural, and technological changes. Its

classification takes into account historical, formal, semantic, and functional features, proving to be stable and flexible, relating it to contemporary technical terminology.

## 2. ANIMAL-INSPIRED TERMS IN FASHION

### 2.1. Structural characteristics of animal-inspired terms in fashion

Animal-inspired terms in fashion discourse are characterized by a wide range of structural characteristics, including simple terms, derivative terms, abbreviated forms, and compounds. These structures reflect linguistic creativity and the developing nature of fashion language, where expressiveness and trendiness often shape terminology. The structural complexity of these terms reflects the ways in which animals and their symbolic meanings are integrated into fashion semantics. Simple terms are the most straightforward and frequently used forms. They consist of a single lexical unit that directly names an animal or part of an animal, often employed metaphorically or descriptively in fashion contexts. The words *fox*, *zebra*, *leopard*, and *snake* are used to evoke imagery and texture, as seen in expressions like “zebra coat” or “snake boots”, “leopard spots”, etc., for example: “*Pulled straight from Alessandro Michele’s first couture collection for the house, the voluminous dress featured tiny silver flecks, which almost looked like leopard spots, and a giant A-line skirt that extended around the singer*” [*Doechii’s Fashion Reaches a Pinnacle at Paris Fashion Week*]. These terms rely on the reader’s or viewer’s familiarity with the animal’s characteristic patterns or symbolic connotations, thus functioning as visual and cultural signifiers.

Derivative terms emerge through morphological modifications such as suffixation, which transforms base nouns into adjectives or nouns with new stylistic or categorical functions. Examples include *reptilian* (from *reptile*) and *canine* (from *canis*), which are often used to describe the qualities of fashion items or their inspiration, for example: “*Roberto Cavalli coated his western-inspired pants and overshirts in a zebra print, while Givenchy delivered a fur-trimmed biker jacket and matching skirt crafted from snakeskin-effect leather drenched in red – a siren in reptilian clothing*” [*Cheetah, Leopard, Snake!*]. These derivations have abstract or stylized references to animals, which are used by designers and journalists to signal not just the visual resemblance but also the mood or essence associated with certain

animals – e.g., the sleek, mysterious allure of *feline* silhouettes or the tough elegance of *reptilian* textures, for example: “*Cow print, like the sweet-natured mammals it references, is softer than the fierce felines but just as eye-catching*” [Cheetah, Leopard, Snake!].

Abbreviated forms are less common but do appear, particularly in casual or digital discourse surrounding fashion. While explicit abbreviations like *cat* for *cat-eye glasses* or *croc* for *crocodile* are minimal, these clipped forms often function within stylized captions or product names where brevity aligns with branding or social media trends, for instance: “*Reptiles are both alluring and occasionally dangerous. This mix of hard and soft, tough yet sensual, is what makes leathers embossed with snake and croc print appealing for eveningwear*” [Cheetah, Leopard, Snake!]. These reductions may also serve as a playful nod to youth slang or internet vernacular, which often intersects with contemporary fashion marketing.

**Compound terms** are especially productive in animal-inspired fashion language, combining two or more words to create a precise or evocative description. These can be categorized into several types based on their internal structure and meaning: 1) endocentric compounds; 2) exocentric compounds; 3) copulative compounds; 4) appositional compounds; 5) coordinative compounds.

**Endocentric compounds** are a productive structural type in English terminology, especially within the creative and metaphor-rich lexicon of the fashion industry. In such compounds, one element functions as the *head* (defining the general category), while the other element modifies or specifies it, attributing a characteristic or feature. This relationship follows the formula: “AB is a B”. That is, the compound as a whole denotes a subtype of the headword (B). In the context of animal-inspired terms in fashion, endocentric compounds are frequently used to name styles, garments, and accessories where the *animal-related modifier* evokes a certain quality, appearance, or behavior that enhances the understanding of the item being described.

For example, the term “leopard print” is an endocentric compound where *print* is the head noun, and *leopard* modifies it. According to the scheme “AB is a B,” we can say: *a leopard print is a type of print*, for example: “*The rapper arrived to the*

event wearing a sequin-covered Roberto Cavalli gown in what looked to be a mix between a zebra and a leopard print” [Cardi B Gets Her Claws (and Feathers) Out at the 2025 Grammys]. The word *leopard* contributes connotations of wildness, boldness, and exotic appeal – qualities associated with the animal – while the head *print* denotes the actual category of the object (see Fig. 2.1.).



**Fig. 2.1. Leopard print**

Another example is “fox fur”, where *fur* is the head and *fox* is the modifier. “Fox fur is a type of fur,” specifically one that implies softness, luxury, and a certain visual and tactile appeal, borrowed from the image of the animal itself. Even in contexts where faux versions are used (e.g., “faux fox fur”), the animal-related term retains its aesthetic and metaphorical role. The same structure appears in compounds like “snake boots” (*snake* + *boots*) or “tiger stripes” (*tiger* + *stripes*). In each case, the head noun (*boots*, *stripes*) denotes the general object, while the animal term modifies it to highlight a visual pattern, texture, or symbolic association. “Snake boots are a type of boots,” usually referring to boots made of (or imitating) snake skin, often evoking sleekness and edginess. “Tiger stripes” refer to a particular kind of stripe pattern, one that is bold, high-contrast, and associated with a wild aesthetic, for example: “*She*

*showed up in head-to-toe tiger print, wearing a beige short suit emblazoned with mocha brown tiger stripes” [Zendaya Proves She Can Pull Off Anything in a Tiger-Print Short Suit].*

Endocentric compounds in fashion are not limited to materials and prints; they can also appear in names of styles or archetypes. For example, the phrase “cat eye” (as in *cat-eye sunglasses*) is another instance. Here, “cat eye is a kind of eye shape” or lens shape, where *cat* modifies *eye* to suggest a sharp, elongated, and slightly mysterious look, inspired by feline features: “*And with her micro-banged bob and cat-eye sunglasses, she added a sprinkle of '60s energy to the look” [Jodie Turner-Smith Is Shaking Her Tail Feathers].* These compounds are pragmatically effective because they condense both visual and symbolic meaning into compact linguistic forms. They make fashion discourse expressive, efficient, and metaphorically rich, relying on shared cultural associations with animals to communicate desirable qualities such as elegance (*swan*), danger (*panther*), or uniqueness (*zebra*).

***Exocentric compounds*** represent a less transparent but highly expressive structural type in terminology. Unlike endocentric compounds, exocentric compounds lack an internal head; that is, the compound as a whole does not denote a subtype of either of its components. Instead, it refers to an external concept, often through metaphor or metonymy. In traditional linguistic terms, these are also known as bahuvrihi compounds, where the meaning of the whole extends beyond the sum of its parts.

In the fashion industry, animal-inspired exocentric compounds appear less frequently than their endocentric counterparts, but they serve distinct and often striking communicative functions. These compounds typically denote human types, archetypes, or abstract qualities, rather than literal objects or patterns. They rely on metaphorical transfer and shared cultural associations between animal traits and human behavior, appearance, or personality. We shall consider the term “copycat”. Literally composed of copy and cat, the compound does not refer to a cat that copies, nor does it belong to the category of cats or copying as a noun class. Rather, it refers to a person who imitates another, often lacking originality, for instance: “*This copycat method has*

*never let me down. When I've chatted with hairstylists over the years, they've often told me how hard it can be to re-create a celebrity inspo image on someone with a completely different hair type, coloring, or face shape...*" [Sorry, Dakota Johnson. *I Stole Your Hair*]. Here, *cat* functions symbolically, evoking sly or sneaky behavior, while *copy* suggests the act of imitation. The compound, therefore, names an individual by attributing a property metaphorically associated with cats, even though the term does not denote a type of cat.

Another example that emerges in fashion and pop culture contexts is "catwalk", referring not to a literal walking feline, but to a long, narrow runway where models display clothing. The term is exocentric because it does not describe a kind of walk by a cat, nor is the structure physically related to a cat. However, the term metaphorically draws on the grace, sleekness, and poise associated with feline movement, implicitly likening a model's elegant stride to that of a cat: "*Tonight in New York City, the VS show – focused on its new assortment of lingerie, and the signature theatrical wings to go with them – saw a bevy of models hit the catwalk, including returning regulars such as Tyra Banks, Irina Shayk, Candice Swanepoel, Adriana Lima, and Vittoria Ceretti*" [Bella and Gigi Hadid Mark Their Return to the Victoria's Secret Catwalk]

Exocentric animal-inspired compounds are also used to name personas or roles within fashion discourse. Terms like "fashion hawk" (denoting a person who obsessively follows fashion trends or seeks to spot the latest designs) and "clothes horse" (a person who is devoted to wearing fashionable clothing) are metaphorically rich. A *hawk* suggests sharp vision and vigilance, qualities transferred to the person. A *horse*, in the second example, becomes a carrier or display model for fashion, again pointing to a person, not an animal. For example: "*With her bold, daring choices and an eye for the avant-garde, she's become the ultimate fashion hawk, always spotting the next big trend before anyone else*" [Jodie Turner-Smith Goes Boho in a Layered Brown and Black Look].

These compounds may also carry pejorative or ironic overtones, following the broader linguistic tendency of exocentric structures to describe attitudes or evaluations rather than concrete entities. For instance, "peacock" may be used to describe a man

who dresses in flamboyant and extravagant ways, with the implication of vanity or self-absorption. The word does not describe a literal bird but metaphorically verbalizes traits such as flamboyance and pride, assigning them to a human subject.

In terms of function, animal-based exocentric compounds in fashion serve to express complex human characteristics, especially those related to style, behavior, or role, through vivid metaphorical expression. They often embody social judgments (whether admiration or critique) and reveal the underlying attitudes in fashion discourse. Their metaphorical distance from literal animal references allows for greater semantic richness and pragmatic flexibility.

The compound “ombré-feathered coat” is a hybrid compound, which combines elements of both endocentric and exocentric compounds. In this case, “ombré” functions as a modifier, describing the type of feathers, while “feathered” acts as the head, referring to the coat's feature. The relationship between the two parts can be interpreted as “a coat with ombré feathers”, with “feathered” as the head and “ombré” attributing a characteristic to the feathers (See Fig. 2.2.). This hybrid nature merges both a descriptive and a possessive aspect, creating a unique term for a coat featuring a particular style of feathering: *“Bella then sauntered down in a more fiery red ensemble, including a bra and underwear set, as well as a hefty ombré-feathered coat with a sweeping train” [Bella and Gigi Hadid Mark].*



**Fig. 2.2. Ombré-feathered coat**

*Copulative compounds* are a type of compound in which both elements contribute equally to the meaning of the whole, rather than one acting as the head (as in endocentric compounds) or the compound referring to something outside its parts (as in exocentric compounds). In these structures, the relation between elements is additive or coordinate – often paraphrasable as “A and B” or “A or B.” In linguistic terms, copulative compounds are sometimes referred to as dvandva compounds.

In the context of animal-inspired fashion terminology, copulative compounds are less common but still noteworthy, especially in cases where dual animal imagery is used to create a specific effect or describe hybrid or mixed concepts. These compounds often appear in fashion branding, descriptive language, or styling concepts, where two animals are combined to evoke a blend of characteristics, aesthetics, or symbolic meanings. An illustrative example is “lion-tiger” as in a “lion-tiger print” or “lion-tiger aesthetic” – a term that could be used to describe a fashion motif or inspiration that blends the majesty and strength of a lion with the exotic wildness and stripe patterns of a tiger: *“Her latest runway collection embodied the fierce and untamed lion-tiger aesthetic, blending bold animal prints with striking silhouettes, evoking a sense of power and primal elegance that commanded attention with every step” [Ruth E. Carter Dressed the Coming 2 America Cast in “the Majesty of Contemporary Africa”].* Here, both elements are semantically equal, with neither subordinated to the other. The phrase invites the reader or viewer to imagine a fusion of two powerful and iconic animals, with their respective associations (royalty, aggression, wilderness, confidence) combined in the design or look.

Fashion designers and stylists might also use copulative animal compounds in conceptual or avant-garde collections to describe garments or personas that are deliberately hybrid. For instance, a look described as “hawk-eagle couture” convey a sharp, commanding style that merges the vision, symbolism, or aesthetic references of both birds, for example: *“The designer’s latest show was a stunning display of hawk-eagle couture, where sharp, angular lines and bold, dramatic silhouettes took flight on the runway, capturing the essence of fierce independence and untamed beauty” [Ruth*

*E. Carter Dressed the Coming 2 America Cast in “the Majesty of Contemporary Africa”].*

Unlike other types of compounds that usually carry metaphorical or symbolic connotations centered on a single core concept, copulative compounds emphasize the coexistence or blending of multiple influences. In fashion, this reflects the industry’s embrace of hybridity, fusion, and eclecticism – a desire to mix rather than reduce, to represent layered identities rather than singular expressions. Thus, while relatively rare, copulative compounds in animal-inspired fashion terminology serve an important role in conveying complexity, duality, and layered aesthetic meaning. They reflect a conceptual richness that aligns well with fashion’s evolving discourse, where boundaries between styles, species, and symbols are often blurred in the pursuit of originality and bold expression.

***Appositional compounds*** are a specific type of compound structure where both elements refer to the same entity but highlight different aspects or characteristics of it. Formally, an appositional compound is structured as [[a][b]], and its semantic pattern can be paraphrased as “*a as well as b.*” In this case, both components are typically nouns and serve to provide complementary descriptions of the same referent, rather than forming a head-modifier or metaphorical relationship.

In the realm of fashion terminology inspired by animals, appositional compounds are not as frequently encountered as endocentric or exocentric ones. However, they still appear in editorial, branding, or conceptual language, particularly in fashion media that aims to paint a vivid, multifaceted image of a garment, model, or aesthetic. These compounds serve to emphasize dual identity or layered meaning, which aligns well with the creative and interpretive nature of fashion discourse.

The term “vixen-warrior” used to characterize a bold and seductive outfit would evoke both the cunning allure of a vixen and the strength or combativeness of a warrior. Here, the two nouns are applied simultaneously to the subject, with the compound suggesting that the referent embodies both qualities at once: “*Her ensemble was the epitome of vixen-warrior, combining sultry, figure-hugging fabrics with edgy, armored details, creating a striking balance between sensuality and strength that left everyone*

*in awe” [Emily Ratajkowski Is an Old Hollywood Vixen in a Gown With a Heart-Stopping Neckline].*

The compound “panther-beauty” describes a look that is both predatory and elegant, combining the sleekness and wildness of a panther with the refined visual appeal associated with beauty. In this appositional construction, “panther” and “beauty” refer to the same subject – perhaps a person or garment – but offer two interpretive aspects: the animalistic strength and the aesthetic quality (Fig. 2.3.), for example: *“She captivated the crowd with her panther-beauty, her sleek, graceful movements exuding an aura of fierce elegance that was both mysterious and mesmerizing” [HB].*



**Fig. 2.3. Panther-beauty**

Such compounds are particularly effective in fashion marketing or critique, where rich, metaphorical language is used to elevate or dramatize clothing and style. The appositional structure allows for the construction of complex identities, acknowledging that a single look or figure can be multidimensional, paradoxical, or hybrid. In terms of grammatical function, appositional compounds tend to remain noun-based and are used attributively or predicatively in sentences. Appositional compounds in animal-inspired fashion terminology play a creative role in emphasizing composite identities, where garments or personas are simultaneously characterized by contrasting and complementary qualities. Their use contributes to the expressive

potential of fashion language, enabling effective portrayals that reflect the industry's embrace of fusion, identity layering, and symbolic richness.

***Coordinative compounds*** are a type of compound where both elements (often adjectives or nouns) are equally important and are joined together by a coordinating element, such as "and." In these compounds, neither element functions as the head, and both contribute equally to the meaning of the term. The relation between the elements in coordinative compounds is typically one of equality or parallelism rather than a hierarchical head-modifier relationship.

In animal-inspired fashion terminology, coordinative compounds often appear when combining two attributes or two characteristics that equally describe a fashion item, look, or style. These compounds are common in descriptions of patterns, textures, or the blending of contrasting qualities, which is a hallmark of creative fashion language. They are frequently used in editorial writing or fashion marketing, where the goal is to evoke multiple visual or symbolic associations at once.

An example of a coordinative compound is “purple-and-black claws”, where the two colors, purple and black, are both crucial to describing the claws. The compound suggests that the claws feature both colors in equal measure, with no one color modifying the other: “*Her spiky purple-and-black claws, courtesy of OPI and nail artist Coca Michelle*” [*Cardi B Gets Her Claws (and Feathers) Out at the 2025 Grammys*].



**Fig. 2.4. Purple-and-black claws**

Another instance can be seen in “zebra-and-leopard print”, where the two distinct animal prints – zebra and leopard – are combined without one being subordinate to the other, for example: “*She turned heads at the gala, wearing a stunning zebra-and-leopard print dress that blended bold animal patterns into a fierce yet elegant statement*” [Animal print is back in style in 2025, and here’s how to wear the trend]. This term creates a bold, striking pattern, emphasizing both prints as essential components of the visual aesthetic. Similarly, the compound “lion-and-tiger stripes” describes a pattern that blends characteristics from both animals.

The stripes are not solely defined by one animal’s features; instead, the combination highlights the qualities of both the lion and the tiger, such as strength, fierceness, and distinct markings, for example: “*The designer’s latest collection featured a daring jacket adorned with bold lion-and-tiger stripes, seamlessly merging the regal strength of a lion with the fierce energy of a tiger*” [Animal print is back in style in 2025, and here’s how to wear the trend]. In these examples, the equal balance between the elements creates a vivid, layered visual and conceptual impact, which is typical of fashion language especially in online fashion magazines that aims to evoke striking imagery and certain associations.

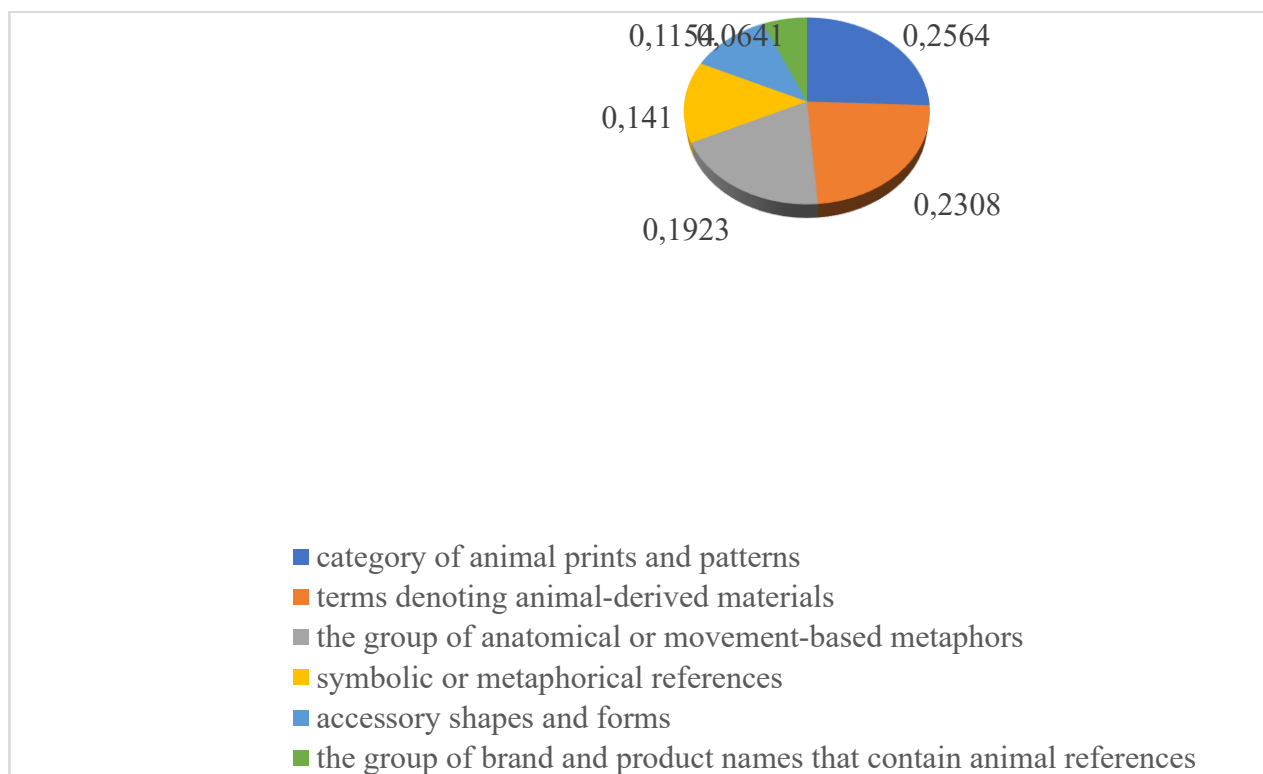
These structural types demonstrate animal imagery, which is linguistically encoded into fashion terminology, facilitating both aesthetic communication and branding. The diversity of forms reflects not only grammatical possibilities of fashion terminology but also cultural trends, marketing strategies, and the symbolic economy verbalized in it.

## **2.2. Thematic groups of animal-inspired terminology in fashion industry**

The fashion industry is known for its constant search for inspiration, and one of the most enduring sources has been the animal kingdom. Animal-inspired terminology permeates fashion discourse, enriching it with vivid imagery, emotional resonance, and cultural symbolism. Such terms reference the physical characteristics of animals, their behavioral traits, or symbolic meanings ascribed to them in various cultures. For our

research, these terms can be grouped thematically according to their function, source of inspiration, and linguistic form.

The analysis of the collected material yielded a total of 78 animal-related terms, which were systematically classified into six thematic groups. The largest proportion belongs to the category of animal prints and patterns, comprising 20 terms or 25.64% of the total. Closely following are terms denoting animal-derived materials, which amount to 18 items or 23.08%. The group of anatomical or movement-based metaphors encompasses 15 terms, accounting for 19.23% of the examined units. Symbolic or metaphorical references make up 11 items or 14.10%, while accessory shapes and forms are represented by 9 terms, constituting 11.54%. Finally, the group of brand and product names that contain animal references includes 5 terms, which corresponds to 6.41% of the overall corpus (Fig. 2.5).



**Fig. 2.5. Thematic groups of animal-inspired terminology**

This statistical distribution not only reveals the dominance of visual and material representation in the lexical field of fashion but also illustrates the profound semiotic and cultural layering inherent in animal-inspired terminology. The frequency and

consistency of such terms across diverse functional categories reflect the central role of natural imagery in structuring aesthetic discourse and constructing brand identity within the contemporary fashion industry.

As we have mentioned, one of the most visually recognizable thematic groups includes ***animal prints and patterns***, which are widely used to describe surface designs that replicate the appearance of animal skin or fur. Here belong the terms *fish-scale pattern*, *leopard print*, *zebra stripes*, *zebra patterns*, *cheetah spots*, *butterfly pattern*, etc., e.g.: “It had a flower and butterfly pattern covered in sequins and a long, dramatic train that cascaded down to the carpet” [*Shakira Is Fierce in a Sheer Lace Gown at the 2025 Grammys*]. These terms may be loaded with connotations. For example, leopard print is frequently associated with sensuality, boldness, and femininity, while zebra stripes may suggest contrast, movement, and high-fashion edginess, for example: “With its broad stripes, zebra print creates a sea of waves across a canvas of stark white” [*Cheetah, Leopard, Snake!*].

*Cheetah print* is another animal-inspired pattern that evokes speed, elegance, and a sense of wild luxury (Fig. 2.6). The pattern, characterized by scattered spots in dark tones, is often associated with agility and the untamed beauty of the cheetah itself: “She opted for more bold animal print, this time in the form of a fluffy cheetah-print hat” [*Emily Ratajkowski Is on an Animal-Print Streak*].



**Fig. 2.6. Cheetah-print hat**

Such patterns are often employed in both casual and haute couture garments and serve as a visual shorthand for exoticism or untamed nature. Despite the trend's recurring popularity, these terms maintain a consistent presence in fashion vocabulary, often evolving with the use of color, material, or styling techniques. Another essential thematic group is made up of ***animal-derived materials***, which refers to clothing and accessories made from or inspired by the textures and physical components of animals. Common terms in this group include *calf-hair*, *fox fur*, *mohair* (from the Angora goat), *shearling*, *crocodile leather*, *ostrich leather*, *python skin*, *snakeskin*, and *cowhide*, for example: “Accessories included an olive snakeskin bag with a bamboo handle from a Gucci x Tom Ford collaboration and white rectangular sunglasses from Prada” [Rihanna Somehow Made an Oversized Football Jersey Paired with Clogs Look Good].

These terms carry both denotative meanings (describing the material used) and connotative meanings (suggesting opulence, exclusivity, or natural elegance), for example: “They’re available across a range of outerwear and accessories, and you can add a silky calf-hair boot or leather belt to a neutral slip for a pop of color and texture or go all out with a spotted shift dress layered under the pièce de resistance: an oversize spotted balmacaan” [How to Style Animal Print for Fall/Winter 2024].

However, in the modern era of sustainability and ethical fashion, many of these materials are now replicated synthetically, leading to the use of terms like *faux fur* or *vegan leather*, which still retain their animal reference to preserve the intended aesthetic or social attitude, for example: “The younger Jenner revealed today on Instagram that her fashion brand, Khy, is dropping a whole collection of big, fluffy, faux fur coats: “wardrobe essentials reimaged in faux fur and leather” [We Can Now Shop Those Massive Faux]. The terminology, therefore, acts as a cultural bridge between tradition and innovation, between luxury and ethics.

A third group comprises ***terms based on animal anatomy or movement***, which are used metaphorically to describe clothing shapes, cuts, or silhouettes that resemble certain animal features. Examples include *batwing sleeves* (wide sleeves that resemble the outspread wings of a bat), *butterfly tops* (designs that fan out gracefully like

butterfly wings), *fishnet tights* (a mesh pattern reminiscent of fishing nets but associated with the scales or texture of fish), *peacock dresses* (featuring long, flowing or fan-like details), and *cat-eye sunglasses* (named for their sharp, slanted corners mimicking feline eyes), *ponytail* (resembling the tail of a horse), etc., e.g.: “*It featured a plunging neckline and rounded shoulders that transformed into batwing sleeves with cinched hems*” [*Victoria Beckham Offers Her Take on*].

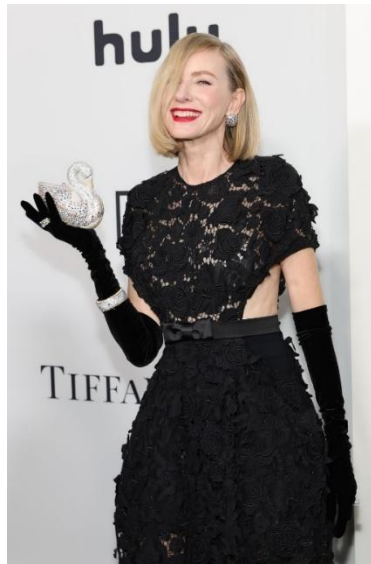


**Fig. 2.7. Dachshund animal-shaped designer bag**

Accessories may be in the form of animals, which presupposes the use of animal-related lexemes, for example: “*The statement accessory was inspired by the designer’s own beloved dachshund, Hector, and quickly became a brand staple after its 2016 debut – even heralding a wave of animal-shaped designer bags*” [*Serena Williams Is Jumping on the Animal Bag Train*]. When designers incorporate animal shapes, textures, or symbolism into their accessories, they enrich the product’s meaning and emotional appeal: “*In Givenchy dress with a Judith Leiber swan clutch and and Tiffany & Co. jewelry*” [*All the Looks From the Feud: Capote vs. the Swans Red Carpet*]

The swan is often associated with elegance, grace, and beauty, and incorporating this symbol into the clutch, the accessory transcends its function of simply holding items and becomes a part of the overall visual and symbolic statement. “Butterfly sleeves” conveys the elegance, lightness, and graceful movement of the sleeves, which add a sense of fluidity and softness to the overall design: “*The two had ventured out for a seeming cocktail hour affair, with the actress looking utterly glamorous in a floral*

*midnight blue sheer maxi dress featuring a V-neckline and flowing butterfly sleeves*” [Sophie Turner Glows in a Sheer Blue Dress on Date Night with Joe Jonas]. In fashion and beauty discourse, the ponytail can symbolize simplicity, elegance, or even empowerment, depending on how it's styled and accessorized: “*She accessorized with gold oval hoop earrings and wore her red hair up in a slicked back high ponytail*” [Sophie Turner Glows].



**Fig. 2.8. A swan clutch**

These terms not only provide a descriptive shortcut but also evoke a specific aesthetic or dynamic quality, helping designers, marketers, and consumers visualize the garment or accessory more vividly. In addition to these physical or structural references, there is a category of *symbolic or metaphorical animal terminology*, which is often used in fashion journalism, criticism, and branding to characterize styles, collections, or personas. Phrases like *feline elegance*, *predator chic*, *birdlike grace*, *snake-like sensuality*, *equestrian-inspired outfit* ascribe behavioral traits or symbolic characteristics to garments or their wearers: “*On Saturday, the model was spotted stepping out of the St. Regis Hotel in the ultimate equestrian-inspired outfit*” [Bella Hadid Proves She’s The Ultimate Horse Girl with Equestrian-Inspired Chloé Pants].

Such terminology is based on cultural associations – cats may symbolize agility and independence, birds suggest lightness and freedom, and snakes imply mystery or danger. In this context, animal references function as expressive tools that imbue

fashion with emotional depth and allow designers and critics to convey complex ideas in an accessible, imaginative manner, for example: “*Embracing the fierce allure of predator chic, this season’s runway saw models strut in striking ensembles that echoed the raw power of the animal kingdom*” [Bella Hadid Proves].

Lastly, a distinctive thematic group includes **brand names, collection titles, or product lines that incorporate animal references**. Examples include *Croc* (short for “crocodile,” a brand known for its functional footwear), *A Bathing Ape (BAPE)*, *Wildfox*, *Turtle Fur*, *Tiger of Sweden*, etc. These names are not arbitrary; they are carefully chosen to create a brand identity that resonates with consumers, for example: “*There’s a cool clarity to Bryan Conways new collection for Tiger of Sweden that is absolutely refreshing*” [Tiger of Sweden]. Animal references in brand names often imply certain values: strength, playfulness, elegance, rebellion, or primal instinct. Such terminology is often supported by visual branding (logos, advertisements) that reinforces the animal association, making the term not only a linguistic unit but part of a broader semiotic system in fashion marketing.

In summary, animal-inspired terminology in the fashion industry is diverse and multi-layered, which extends beyond mere description to encompass metaphor, cultural symbolism, and brand identity. Whether they reflect animals’ appearances, refer to materials, capture their motion, or draw on their symbolic associations, such terms add depth to the language of fashion and ease communication within the trade. These thematic categories also reflect the correspondence between language and aesthetic, between nature and human imagination, which constitute the heart of fashion as an art form and an expression.

### **2.3. Functional features of animal-inspired terms in fashion**

Animal-inspired terms in the fashion industry are not only stylistic embellishments but also serve a range of important functional roles. These terms contribute to the effectiveness of communication among designers, marketers, critics, and consumers, operating on several linguistic and pragmatic levels. Their primary

function is nominative, yet they also fulfil expressive, evaluative, marketing, and cognitive purposes, reflecting the dynamic nature of fashion discourse.

One of the main functional features of animal-related terminology in fashion is its ***nominative function*** – the capacity to name specific styles, materials, patterns, or silhouettes in a succinct and recognizable manner. For instance, terms such as *leopard print*, *python boots*, *feathered wings*, or *batwing sleeves* offer an immediate visual association, allowing for efficient communication of the aesthetic of the item, for example: “*Gigi first emerged wearing a monochromatic pink ensemble, including a silky camisole onesie paired with feathered wings and strappy stilettos. (Very Barbie.)*” [Bella and Gigi Hadid Mark Their Return to the Victoria’s Secret Catwalk]. Without these terms, fashion descriptions would require longer, more technical explanations. The nominative function is especially valuable in contexts where clarity and brevity are necessary, such as product listings, runway descriptions, or fashion journalism.

Equally significant is the ***expressive function***, whereby animalistic terms evoke certain emotional or aesthetic reactions. Fashion, as a creative and cultural domain, relies heavily on metaphor and imagination. Words like *feline grace*, *predator chic* or *paws of our fluffy friends* do not merely describe garments but also communicate mood, personality, and attitude.

They appeal to the imagination of the consumer and enable a deeper emotional connection with the clothing item, for example: “*Available to shop today, the Collina Strada x Ugg collection features six new styles, including bold platform sandals adorned with tulle, spiked Mary Janes, and of course, clogs inspired by the paws of our fluffy friends*” [The World’s Weirdest Ugg Sandals Are Finally Here]. The animal metaphor serves as a linguistic shortcut that connects human traits (elegance, wildness, agility, sensuality) with the imagined wearer, thus enhancing the storytelling dimension of fashion communication.



**Fig. 2.9. Feathered wings**

Closely related is the *evaluative function* of such terms. Animal references often carry value-laden meanings – *fox fur* implies luxury, *faux fur* suggests ethical awareness, *snakeskin* or *alligator* may indicate danger or sensuality, and *zebra print* might be associated with trendiness or boldness, for example: “*He completed his ensemble with a pair of stormy blue cowboy boots, seemingly made of alligator*” [Bella Hadid and Her Cowboy Boyfriend Coordinate Looks for Date Night]. These evaluations are culturally predetermined and vary across time and context, but they are integral to how fashion items are perceived and discussed. The evaluative function plays an important role in shaping consumer opinion since it reinforces and challenges social norms in taste, ethics, and identity.

In commercial contexts, the *marketing function* of animal-inspired terminology is especially prominent. These terms are intentionally used in branding, advertising, and product naming to attract attention and create memorable associations. For example, *Tiger of Sweden* suggests elegance combined with power and confidence, while *Wildfox* evokes a sense of rebellious youthfulness. The use of *Serpenti* by Bvlgari offers a more layered and seductive example. The word “Serpenti” itself conjures a sense of mystery, allure, and danger (Fig. 2.10.). The serpent, often symbolic of transformation and seduction, is an apt metaphor for Bvlgari’s luxurious and

transformative jewelry and accessories: “*Serpenti is Bvlgari is Serpenti is Bvlgari is Serpenti is Bvlgari is Serpenti ... this magical formula with an enveloping, seductive sound has been dreamed up by Harper's BAZAAR to pay tribute to the year just begun under the Chinese zodiac sign of the serpent*” [The Infinite Rebirth of Serpenti].

“*Serpenti creations can be worn alone or layered, creating a dialogue between the collection's jewelry, watches, and bags. The triangular head of the serpent uniquely and unmistakably characterizes each creation, imbuing the wearer with the same magnetic allure as that of Serpenti itself*” [The Infinite Rebirth of Serpenti].



**Fig. 2.10. Head of the serpent in Serpenti by Bvlgari**

In the sentences from Harper’s BAZAAR, the repetition of “Serpenti is Bvlgari” creates a hypnotic, almost incantatory effect, which emphasizes the iconic and irresistible nature of the collection. The use of the serpent imagery in both jewelry and watches helps solidify the brand’s positioning as a symbol of elegance fused with a subtle danger. The use of animal imagery in branding capitalizes on the primal, instinctual responses animals elicit, allowing marketers to build distinct brand personalities and emotional resonance with target audiences. Animal-based terms also

enhance visual merchandising and product presentation, aligning language with aesthetics to influence purchasing behavior.

Animal terminology also performs a *cognitive function*, which aids in the categorization and mental organization of fashion knowledge. Consumers and professionals rely on animal-related descriptors as part of their fashion vocabulary, using them to mentally group similar items and identify stylistic trends. This facilitates not only comprehension but also comparison, memory retention, and trend forecasting. For instance, the recurrence of terms like *cow print*, *teddy coat* (referring to a texture resembling a teddy bear's fur), *camel coat*, or *butterfly sleeves* in fashion demonstrates how these terms help to maintain continuity and understanding in a constantly evolving field, for example: “*Meghan was spotted outside of the Goring Hotel, looking quite simply radiant as she donned an effortlessly chic camel coat by Alex Eagle, an on-trend leather mini handbag by Loewe, and Aquazzura strappy stilettos for her return across the pond*” [*Meghan Markle Beams in a Camel Coat and Strappy Stilettos in London*].



**Fig. 2.11. Camel coat**

Moreover, the widespread use of animal metaphors reflects the *cultural and semiotic function* of language in fashion. Such terminology allows fashion to intersect with other domains of human experience – nature, mythology, social roles, and personal identity. Referencing animals, fashion borrows their symbolic weight and

applies it to human appearance and behavior, for example: “*Perhaps the most popular of the animal prints are inspired by the big cats: cheetahs, leopards, tigers, and jaguars” [HB]. In this context, the use of animal prints is not merely about replicating the appearance of animals; it draws on the symbolic associations these animals have within different cultures. For example, the cheetah is often linked to speed and agility, the leopard to elegance and strength, the tiger to power and courage, and the jaguar to mysticism and ferocity. Using these animal prints in fashion, designers refer to these cultural and semiotic meanings, enriching the garment with deeper layers of significance. When a person wears clothing with a cheetah print, for instance, they may be unconsciously associating themselves with the qualities linked with the cheetah, such as grace, swiftness, or fierceness. This connection between the animal and human behavior or identity enhances the communicative power of fashion, making it an expressive tool not just for appearance, but for social positioning, emotions, and cultural affiliations.*

The example of Schiaparelli’s Spring 2023 collection at Paris Couture Week (Fig. 2.12.) also demonstrates the profound cultural and semiotic impact of animal metaphors in fashion: “*Paris Couture Week's Spring 2023 season opened with a roar this morning, when Schiaparelli's Daniel Roseberry debuted a series of gowns mounted with eerie, hyper-realistic animal heads bursting from the shoulder and bust. ... The entire collection was inspired by Dante's *Inferno*, where the leopard, the lion, and the she-wolf serve as allegories for lust, pride, and avarice” [Kylie Jenner's Lion Head Dress Divides the Internet].*

The cultural and symbolic weight of these animals enriches the meaning of the garments, turning them from mere clothing into powerful statements about human nature, vice, and the intersection of individual identity with societal roles. Moreover, these animal metaphors are not just visual or aesthetic. They are deeply tied to personal identity. The use of animals in fashion often connects the wearer to traits they wish to embody or project. The pragmatic features of animal-inspired terms in fashion reflect how these expressions function within specific communicative contexts, revealing speaker intentions, target audience expectations, and cultural norms. Unlike purely

semantic or functional aspects, pragmatic features focus on the use of language in real-life interaction – how meaning is shaped by context, tone, and inferred associations. In the fashion world, these terms serve not only to inform or describe, but to persuade, align with trends, evoke emotions, and position the speaker or brand within a particular social or cultural frame.



**Fig. 2.12. Schiaparelli's collection with animal heads**

The main pragmatic features is *contextual relevance*. Animal metaphors in fashion are carefully selected to match the communicative setting. In high-fashion contexts, phrases like *panther elegance* or *serpentine silhouette* may be used to subtly flatter an elite audience's taste for refinement and metaphor, for example: “*In the latest collection by Alexander McQueen, the panther elegance of the evening gowns seamlessly complements the refined tastes of the elite clientele, invoking both power and sophistication*” [*Lady Gaga Wears a Glittering Alexander McQueen Look*]. Meanwhile, in fast fashion or youth-oriented advertising, more playful terms like *party animal look* or *wildcat glam* are pragmatically used to evoke energy, fun, or rebellion. This adaptability points to how animal-inspired terminology shifts in tone and implication depending on the audience and the communicative goal.

Another important pragmatic function is *identity positioning*. When used by brands, influencers, or fashion journalists, animal-related terms help to construct an

image – both of the clothing and of the person associated with it. Referring to a dress as *fierce like a lioness* or a look as *kittenish* implicitly associates the wearer with qualities of power, sensuality, confidence, or playfulness, for example: “*Or the kittenish brunette with a big black faux fur coat and denim cutoffs and knee-high motorcycle boots; even Kate Moss’s fashion faux pas, it seems, are worth enshrining*” [*Indie Sleaze Pioneer Hedi Slimane Embraces His Roots*]. This pragmatic move often goes beyond denotation; it is about social signaling. The speaker or writer chooses an animal term to strategically position the model/celebrity or the brand as bold, eco-conscious, avant-garde, or trend-savvy.

**Implicature** – the idea that language can imply more than it explicitly states – is another pragmatic feature. When a product is marketed as *vegan leather with a crocodile finish*, the term “crocodile” does not simply describe a texture; it implies a certain luxury and prestige while also indicating ethical consciousness. Similarly, calling a fashion line *the butterfly collection* may suggest delicacy, transformation, or femininity – subtle implications that resonate with consumers’ values and identities without overtly stating them, for example: “*With its ethereal designs and graceful silhouettes, this butterfly collection embodies the spirit of transformation and delicate beauty. Each piece, crafted with intricate detailing and soft, flowing fabrics, whispers the story of personal growth and reinvention*” [*Graff’s Butterfly Silhouette Collection, inspired by nature’s delicate beauty and realised by craftsmanship of master jewellers*].

Finally, **genre sensitivity** is another pragmatic feature. It refers to an awareness and understanding of the conventions, expectations, and stylistic features specific to a particular genre of communication. It involves adapting one’s language, tone, structure, and content to meet the unique needs of the genre and the audience it addresses. The use of animal terms to describe fashion goes beyond mere description, often ascribing symbolic meaning, emotion, and cultural significance to fashion and accessories that resonate with the ideals and expectations of a particular fashion style. For instance, in an advertisement for a luxury brand, a “lion’s mane” is used to describe

a rich, voluminous hairstyle, suggesting power and beauty, while a “fox fur” in a fast fashion campaign highlights style and warmth in a more casual, accessible tone.

Adapting language to the genre’s unique communicative style and the audience’s expectations, fashion discourse uses animal metaphors and simile to create associations that help to build an emotional connection between the product and the consumer, for example: *“The model shared an Instagram post last night featuring a string of photos of her posing in a teal minidress with large round silver and clear discs that looked like fish scales throughout” [Hailey Bieber Looks Just Like a Mermaid in a Teal Minidress with Scales].*

In conclusion, the pragmatic features of animal-inspired terms in fashion reveal their strategic and contextual use in discourse. These expressions are chosen not just for what they mean, but for what they do – they persuade, imply, position, and resonate. Fashion language, rich in metaphor and deeply sensitive to social context, relies on these pragmatic tools to create meaning that is both imaginative and communicatively effective.

## **Conclusion to Chapter 2**

The structural diversity of animal-inspired terms in fashion reveals the richness and adaptability of this lexical category in the discourse of fashion. From simple and derivative forms to more complex compound structures – endocentric, exocentric, hybrid, copulative, appositional, or coordinative – each type serves a unique communicative and stylistic purpose. These terms function not only as descriptors of appearance or material but also as conveyors of symbolic, metaphorical, and cultural meanings.

Animal-inspired terms can be thematically grouped based on visual representation (e.g., prints and patterns), material origin (e.g., animal-derived fabrics), anatomical references (e.g., garment shapes), metaphorical associations (e.g., symbolic traits), and branding practices. Each group contributes to the expressive power of

fashion discourse, allowing designers, critics, and consumers to communicate complex visual and emotional ideas through compact, often metaphor-laden vocabulary.

Fashion animal terms are not merely decorative terminology but a multi-faceted communicative tool that provides linguistic and cultural enrichment to fashion discourse. Through their naming role, the terms provide precise and evocative names for patterns, silhouettes, and textures that create clearness and immediacy in professional and consumer worlds alike. At the same time, their expressive and evaluative functions enable emotional engagement and aesthetic judgment, fashion discourse with metaphor, atmosphere, and identity.

Within business, these terms are applied quite actively for marketing, making catchy brand names and identifying products with attractive features of particular animals. The cognitive process supports fashion taxonomy, helping individuals to categorize, recall, and negotiate a constantly evolving stylistic field. The cultural and semiotic dimension illustrates the persistence of myth, symbol, and archetype, with designers using animal metaphors to communicate values, undermine norms, and promote interpretive richness.

Finally, the pragmatic level reveals how the names of animals are context-sensitive, strategically employed to express tone, meet genre expectations, imply hidden meaning, and point to identity or social attitude. These words distill the fashion industry's power to combine art, commerce, and cultural commentary in a single evocative lexicon.

## CONCLUSION

The present study explored the phenomenon of fashion terminology with particular focus on animal-inspired terms in the English language. Following the theoretical background of terminology development and examining the linguistic, cognitive, and cultural mechanisms at play, the study revealed the complexity and multi-layered nature of fashion lexicon as a specialized branch of professional communication.

Chapter one presented the conceptual foundations of terminology research, highlighting the development of the term as a central unit of specialized discourse. The discussion illustrated that term creation is not a fixed process but a dynamic interaction of morphological, syntactic, and semantic approaches, manifesting general trends in knowledge structuring and communicative accuracy. The research also pointed out the specificities of fashion terminology that, although relying on the general rules of terminological creation, is characterized by some particularities under the imprint of aesthetic, social, and commercial issues.

The second chapter focused on the subcategory of fashion vocabulary including names of animals. From a structural perspective, animal-inspired fashion terms manifest a rich variety of morphological and syntactic configurations. These terms range from simple lexemes (e.g., leopard, zebra) to derivative forms created through affixation (e.g., reptilian, canine), and more complex compound constructions that include endocentric compounds (e.g., leopard print), exocentric compounds (e.g., copycat), copulative (e.g., lion-tiger print), appositional (e.g., cheetah-style), and hybrid forms (e.g., ombré-feathered coat).

These terms can be systematically categorized into several thematic groups based on their visual, material, anatomical, symbolic, and commercial functions. They include terms related to visual representation (leopard print, zebra stripes), material origin (snakeskin boots, faux fur coat), terms based on anatomical reference or garment shape (batwing sleeves, claw heels), metaphorical and symbolic associations (peacock dress, tiger look), animal terms used in brand names, product lines, or campaign

language (e.g., Red Fox Collection, Wild Cat Edition), employed for their memorability, aesthetic appeal, or associative strength.

The research found that these words, although grounded in literal references to the animal kingdom, take on symbolic, metaphorical, and associative meanings, which makes fashion language more expressive. Heterogeneous in form and thematic in category, they fulfil a range of functions – naming and classifying, branding, judging, and storytelling. Their communicative potential is in their ability to convey both visual qualities and abstract qualities, for example, elegance, fierceness, or exoticness, in a way that strengthens fashion as a vehicle for cultural and emotional communication.

The results of this study reveal the intrinsic interdisciplinarity of terminology research and the necessity for research that is dependent on context in tackling how specialist vocabulary operates in actual discourse. Animal terms in fashion reflect the imaginative power of language in specialized fields, showing how the linguistic sign can at once mirror and influence social attitude, aesthetic judgment, and consumer trends. The combination of function, form, and metaphor in these terms confirms their role not just as instruments of communication but also as identifiers of identity, taste, and collective memory.

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## APPENDIX

Table 1

## ANIMAL-INSPIRED FASHION TERMS

Name of the animal/its parts	Fashion terms
Alligator	alligator leather, alligator boots
Animal	animal prints, animal feet, black-and-white animal print
Bat	batwing sleeves
Bunny	bunny ears headband
Butterfly	butterfly pattern, butterfly clip, butterfly sleeves
Calf	calf-hair boot
Camel	camel-brown, camel coat
Cat	cat-eye sunglasses, catwalk
Cheetah	cheetah-print, cheetah-print hat
Claw	purple-and-black claws
Cow	cow print
Crocodile	croc-embossed leather, croc print
Dachshund	dachshund embroidery and accessories
Eagle	eagle feather trim
Elephant	elephant leather bag
Feather	feather, feather cuffs, ombré-feathered coat
Fish	fish scales, fish-scale pattern

Fox	fox fur, faux fur resembling a fox's pelt
Fur	fur-trimmed, faux fur, fur-lined
Jellyfish	jellyfish cut
Horse	horse motif, equestrian-inspired fashion
Jaguar	jaguar print, jaguar-printed
Leather	faux leather
Leopard	leopard print, leopard spots
Mullet	mullet-style
Paw	paws of our fluffy friends
Peacock	peacock feather earrings
Pony	ponytail
Poodle	poodle print, poodle skirt
Rabbit	rabbit fur stole
Reptile / reptilian	reptile, reptilian clothing, reptilian wear
Serpent	Serpenti jewelry, serpent motifs
Snake	snake print, snakeskin, snakeskin-effect
Swan	swan clutch
Tail	droptail, fishtail, tail, tailcoat,
Tiger	tiger stripes, tiger print
Turtle	turtleneck
Wing	feathered wings
Wolf	wolf cut hairstyle, wolf hoodie
Zebra	zebra print, fluffy zebra-print jacket

## SUMMARY

Представлене дослідження присвячене аналізу лексичних, структурних та функціональних особливостей анімалістичних термінів у сучасній англійській мові моди. Актуальність роботи зумовлена потребою глибшого розуміння механізмів, за допомогою яких лексичні одиниці, що відображають тваринний світ, формують емоційний та асоціативний вплив на споживачів моди. У контексті глобалізації та зростаючого впливу культури на моду, дослідження висвітлює, як ці терміни використовуються для створення образів, що відображають статус, бажання та ідентичність.

Об'єктом дослідження є англійська анімалістична термінологія у сфері моди як складова спеціалізованого дискурсу модної індустрії. Предметом дослідження стали тематичні, структурні та функціональні характеристики цих термінів. Мета роботи полягає у виявленні специфіки вербальних та невербальних засобів, які забезпечують ефективність використання тваринних мотивів у модній термінології. Для досягнення цієї мети було проведено: аналіз лексичних та структурних особливостей анімалістичних термінів; класифікацію цих термінів за тематичними групами; дослідження метафоричних та культурних конотацій у їх використанні; аналіз функціональних та прагматичних аспектів застосування тваринних мотивів у дискурсі моди.

У ході аналізу виявлено, що ключову роль у використанні тваринних мотивів у термінології моди відіграють такі тематичні групи анімалістичних термінів: терміни, пов'язані з візуальними характеристиками ("leopard print"), властивостями матеріалу ("snakeskin boots"), анатомічними особливостями або формою одягу ("batwing sleeves"), символічними асоціаціями ("peacock dress"), а також використанням тваринних назв у брендах або колекціях ("Wild Cat Edition").

Аналіз структурних особливостей демонструє варіативність форм термінів, включаючи прості ("zebra"), деривативи ("canine") та складні терміни ("leopard print", "lion-tiger print", "cheetah-style", "ombré-feathered coat").

У функціональному аспекті використання лексичних одиниць (аніمالістичної термінології), які описують аніمالістичні мотиви у сфері моди для номінації, класифікації, брендингу, оцінювання та побудови наративів сприяє посиленню емоційного й асоціативного впливу на споживачів.

Результати дослідження підтверджують, що аніمالістичні терміни функціонують як динамічна та багатогранна складова дискурсу моди, відображаючи культурні та соціальні тенденції. Вони слугують не лише комунікативними одиницями, але й інструментами створення образів, що впливають на сприйняття та поведінку споживачів.

Теоретична цінність дослідження полягає в розширенні розуміння функціонування спеціалізованої лексики в модній індустрії, а також у вивченні механізмів формування та використання аніمالістичних термінів. Практичні результати роботи можуть бути реалізовані в курсах з лексикології, стилістики, теорії комунікації, а також у практичних заняттях з аналізу дискурсу моди та перекладу термінології моди.

Результати дослідження відкривають перспективи для подальших досліджень у галузі лінгвістики моди, аналізу культурних аспектів термінології та вивчення впливу мовних одиниць на споживацьку поведінку.