

Cognition, communication, discourse. 2022, 25: 9-18.

<http://sites.google.com/site/cognitiondiscourse/home>

<https://doi.org/10.26565/2218-2926-2022-25-01>

Received 24.09.2022; revised and accepted 25.11.2022

UDC 811.111

SUSTAINABLE FASHION IN THE ENGLISH LANGUAGE MIRROR

Alla D. Belova

Doctor of Sciences in Linguistics, Professor,
Taras Shevchenko National University of Kyiv
(60 Volodymyrska, Kyiv, 01033, Ukraine);

e-mail: profbelova@gmail.com;

ORCID: <https://orcid.org/0000-0002-3014-326X>

Article citation: Belova, A. D. (2022). Sustainable fashion in the English language mirror. *Cognition, communication, discourse*, 25, 9-18; <https://doi.org/10.26565/2218-2926-2022-25-01>.

Abstract

The research is conducted in the critical eco-linguistics domain, an umbrella term for diverse academic inquiries and empirical evidence. The aim of the article is the analysis of English words and lexical structures used to verbalize two major aspects of sustainable fashion as a new movement and world vision – ethical fashion and conscious fashion with the focus on animals in fashion and thrifting. Sustainable fashion has a number of dimensions categorized as conscious, green, and circular, eco-friendly fashion, ethical fashion, vegan fashion. The goal of conscious fashion has much in common with environmentalism and green marketing. Ethical fashion focuses on exploitation in fashion, of both animals and humans, and encompasses animal rights, fair trade of animal-related products, working conditions in fashion industry what are quite often not decent. Vegan fashion promotes non-animal plant-based textiles and man-made fabrics. Circular fashion centres on clothes recycling, extending terminology to upcycling, downcycling and regenerating. Thrifting, renting, and sharing are to popularize slow fashion and conscious fashion. Coverage of fashion sustainability in mass media resulted into coinage of new eco-conscious words and word collocations and their increasing frequency. Several word-forming models dominate in the sustainable fashion terminology including numerous V-ing words to describe manufacturing processes and activities, non+N, non+Adj coinages to emphasize denial of traditional practices. Some words (animal, cruelty) and word-forming components (eco-) have become more noticeable in sustainable fashion in the past decade. The adjective 'sustainable' is among 1% top words in Modern English (Merriam-Webster dictionary online, n.d.) though the collocation 'sustainable fashion' is not fixed yet by this dictionary or its counterparts. Thus sustainable fashion is to be conceptualized to find its way to dictionaries as well as to mentality of fashion designers, clothes manufacturers and consumers worldwide. Increasing vocabulary of sustainable fashion should become more familiar to consumers to push them to rethinking their lifestyle, clothing choices, becoming eco-conscious.

Keywords: eco-conscious lexis, conscious fashion, ethical fashion, green fashion, sustainable fashion.

1. Introduction

History of fashion mirrors hundreds of trends, various lifestyles, unique imagination of designers, social changes and social movements, technological innovations and diverse materials used for clothes, accessories and footwear. The 21st century witnessed the emergence of a new trend—sustainable fashion. *Sustainable fashion* is an umbrella term for *ethical fashion*, *vegan fashion*, *green fashion*, *conscious fashion*, *circular fashion*, *slow fashion*. These terms are not synonymous as each of them focuses on particular stages of clothes production and wearing but all the concepts overlap.

Generally, sustainable fashion is opposed to *unwanted fashion* and *fast fashion*—buying cheap, affordable, and disposable clothes items. The core of sustainable fashion is animal welfare and eco-consciousness. Discussion of fashion sustainability resulted into increasing frequency of the adjectives *sustainable*, *conscious*, and *eco-conscious*. *Sustainable* is among 1% top words in Modern English (Merriam-Webster dictionary online, n.d.). First used in 1972, *eco-conscious* is among top 8% of words (Merriam-Webster dictionary online, n.d.). *Eco-conscious consumers/ brands/ choices, products* are typical collocations. The concept is quite recognizable in acronyms *Ecologically Conscious Consumers* (ECCs), *Ecologically Conscious Consumer Behaviour* (ECCB) (Tilikidou et al., 2002). The main goal of the trend is to make current and future generations more nature-friendly and eco-friendly, more rational and economical about clothing selection. The slogans “*Sustain your lifestyle, mend more*”, “*Fashion should be fun, not fatal*”, the movement WEAR IT KIND and fashion brand ratings like GOOD ON YOU (Good On You, n.d.) are aimed at changing strategies of fashion brands, preferences, and mentality of consumers.

As many other fields, fashion, later fashion industry, developed its terminology and vocabulary. Many terms are of French origin as Paris was a fashion trendsetter for centuries. In the 20th century, new fashion centres cropped up outside France so many new fashion words originated in the English language. One can draw a parallel with medical terminology that was initially based on Latin only but in the 20th century experienced ‘the English invasion’. Fashion vocabulary was always aesthetical and elegant as fashion itself. Many lexical units had either explicit or implicit positive evaluative meaning. Within a decade sustainable fashion built its vocabulary which is too different from conventional fashion terms. Sustainable fashion originated in environmental movements and environmental activism therefore its vocabulary is at the crossroads of ecology, agriculture, biology, and technology. Reference to statistics and harsh facts make texts on sustainable fashion argumentative and persuasive. Ethical fashion coverage in global fashion media quite often looks like PSA.

2. Theoretical background

Theoretically, this research is based on the works on Ecolinguistics and Ecolinguistic Paradigm, Eco-critical linguistics which span issues of language ecology, the reciprocal relations of language and society, societal changes and the ways natural languages mirror them (Fill & Penz, 2018; Derni, 2008; Steffensen & Fill, 2014; Yuniawan et al., 2017; Zhou, 2022). Ecological linguistics originated as a metaphor in the 1970s and was gaining importance as ecology turned into the vital issue in the world. Now ecolinguistics as an umbrella term and a naturalised science of language (Steffensen & Fill, 2014) covers a wide diversity of approaches and several ecologies (Tilikidou et al, 2002; Shevchenko, 2018; Karmakar, 2020; Ruijie & Wei, 2021). Many environment-related problems are highlighted via ecological discourse and green discourse (Yuniawan et al., 2017). The analysis of ecological discourse and texts on environmental and ecological issues makes a considerable part of research within ecolinguistics. Mass media highlight mostly industrial contamination of all sorts (water, air pollution, noise and gene pollution as well) but rarely mention fashion industry as a source of environmental problems. In addition to environmental pollution, fashion is associated with a number of ethical issues.

The discourse of animal rights has much in common with that of animal liberation and explicitly calls for legal rights to be established for certain nonhuman species of animals. An important role of animal rights discourse is in countering one of the main assumptions of oppressive discourses: that humans are superior to all other species because of the uniqueness of their intellect, language ability, self-conception, or other arbitrary characteristics. The deep ecology movement presents a biocentric view which has great potential to contribute to harmonious relationships between humans and other animals: the wellbeing and flourishing of human and nonhuman life on Earth (Devall & Sessions, 1985), bio-ecological awareness (Cowley, 2014), ecological harmony, ecological ethics (Ruijie & Wei, 2021).

Experts believe the post-pandemic era will need ecolinguistics (Stibbe, 2005) as a pacesetter into a new scientific age, as connective knowledge to cope with the ethical and axiological issues in forms of languages and discourses called ‘coronaspeak’ (Thorne, 2020). Specifically, the ecological turn can contribute to building a new ecological civilization.

3. Research results

Animals have been used for clothes and footwear for centuries. It was predetermined by human survival, especially in the severe climate, and a great scarcity of materials for clothing. Initially, fur, leather, feathers were obtained from wild caught or hunted down animals and affordable for the elite of the societies. Numerous portraits of the royals and aristocrats in garments trimmed with precious fur, with luxurious fur collars and cuffs, in feather-embellished hats prove that fur and feathers were status-conveying and the preserve of the wealthy only. The fashion for feathered hats and hats with stuffed birds peaked in the Victorian era and brought some exotic birds to the verge of extinction (Smith, 2021). Only animal-farms helped some birds and animals survive in the wild. On the other hand, farms made fur and leather available for large-scale clothing manufacturing. Human whims always reigned supreme over animals’ lives and suffering and, excepting some individuals, people did not think much about animal rights. Today, environmental activists insist that buying and wearing fur clothes is outdated, at least in warm climate. Some famous fashion brands, A-list celebrities, pop-culture icons denounce real fur trying to be trendy and impose new perception of fashion and lifestyle. The Concept of Animal Rights is becoming a significant component of a Corporate Social Responsibility (Laemel, n.d.), of fashion strategy, growing as important for fashion industry as green politics, green culture, and green marketing for business practices.

The birth of ethical fashion coincided with the rise of many environmental movements such as world animal protection, animal welfare, animal rights protection, animal rights charity, anti-zoo, and anti-circus campaigns. Circus and zoo gardens, much criticised nowadays, appeared in Europe in the Age of Discovery when first exotic animals were brought to the Old World and kept in cages for entertainment and curiosity of urban residents. Now some life-size sculptures of menagerie animals remind visitors about kingly vogue for beasts at the Tower of London. Anti-zoo criticism became audible and visible in the 21st century only.

In Victorian times, different animals and birds as family pets gave a finishing touch to luxurious homes. Rich people used to keep dogs for companionship (Elwes, 2020). Portraits of royals, wealthy people picture their dogs as closest companions. Animals were widely used in fashion ads as well. Firstly, anthropomorphic imagery for human activities conquered children's books, in Victorian times anthropomorphized animals settled in greetings cards industry, then animals became noticeable in fashion media. Now small and big, wild animals and pets appear on covers of posh women’s fashion magazines, in the most popular commercials and videos (Katcher, 2019). Therefore, in fashion, animals made the way from clothing source to glamour accessories. Some pets are deeply integrated into the image of their owners, contribute to their self-branding in reality and social media. In the 21st century dogs and cats have their own Stardom and Couture with specialized magazines (DOGUE), books, social media accounts, make “special appearance” in John Galiano's outfit (Cope, 2021). Some pets become online personalities, inspire new fashion collections and inherit fortunes like Karl Lagerfeld’s Choupette.

The split into “the Rich and the Poor” in human society is observed in animal world as well and can be described as “the Loved and the Exploited”: some species turned into beloved household pets and enjoyed happy life bringing joy and reward to their owners while other species remained purely functional. They were domesticated and kept for food and by-products such as fur, leather, down, feathers. English idioms with the zoo component (*cat, dog, lion, elephant, monkey, mouse, horse, donkey, fox, owl*) reveal human factor in categorization, human preferences for some animals as well as merits and demerits people ascribed to wild and domesticated species. Joshua Katcher presented

fashion-related animal categorization as the separation of “animals that we love from the animals that we wear” what brings cognitive dissonance (Katcher, 2019; Tilikidou et al., 2002).

The 19th century marked the emergence of animal rights movement: bird-protection charities were set up, first exhibitions of cats were held in London in 1871 and New York in 1875 what raised awareness of value and life of animals (Vocelle, 2014). In the end of the 20th and 21st century, animal rights debates brought numerous word clusters which are often used in English texts on ethical fashion. Many *-ing*-terms attract attention to aggressive attitude to animals and brutal procedures animals are subjected to:

- (1) *factory farming, mass-farming, commercial farming of animal fur, skinning, killing, wool-producing, sheep shearing, mulesing, crutching, steining, dipping, suffering, handling, trapping, live-plucking, bludgeoning, gassing, collecting cocoons.*

Other *-ing*-terms (leather *tanning*, textile *washing, bleaching, tanning, dyeing*) focus on environmental pollution leather and textile processing entails (Animal aesthetics. (n.d.); FOUR-PAWS, 2020; Robertson, 2021).

Words with the semantics of execution and cruel treatment (*massive industrial confinement and killing, extreme crowding, deprivation and painful treatment, leather mass-slaughters, a lifetime of torment, electrocution, etc.*) in the texts on ethical fashion are supposed to draw attention to animal exploitation and animal rights. Ultimately, these words are aimed at restraining excessive shopping habits.

Another conspicuous group of words and word collocations includes *-ed* verb forms to emphasize the inability of animals to oppose humans: animals are

- (2) *hunted, enslaved, being trapped, captured for fur, caged, kept in inappropriate conditions, skinned alive, killed for their skins, caged, farmed, live-plucked down, factory-farmed, subjected to painful treatments, brutally slaughtered for their fur, exploited in the fashion industry.*

Lexical combinability of the word *animal* as well as its syntagmatical relations extended due to the intense discussion of animal rights in mass media:

- (3) *animal rights/welfare/cruelty/derivatives, animal rights organizations, animal welfare legislation, animal-based materials/textiles, traceability of animal-based fashion supply chains, animal-derived product/counterparts, animal-training compounds, animal-free alternatives, animal-friendly fashion future, the animal-friendliest choice; non-animal; To achieve an animal-friendly future, animal-welfare must be actively acknowledged as an essential third pillar of ethical fashion.*

Eventually, the statements of fur traders that animals are farmed for fur legally cannot be regarded as an excuse for luxury fashion.

Frequency of the words *cruelty* (top 4% of words) and *cruelty-free* (top 18% of words (Merriam-Webster dictionary online, n.d.) has also increased in connection with animals protection movement and campaigning against horrific cruelty (*systemic cruelty, cruelty-free fabrics/ options/ living / brands / cosmetics/ investing; Cruelty Free International*). Traditionally, *cruelty free* was applicable to cosmetic testing—“developed or produced without inhumane testing on animals” (Merriam-Webster dictionary online, n.d.). In fashion *cruelty-free* means “without abuse to animals”, for example, leather obtained as a by-product of meat industry or silk gathered from left cocoons, non-mulesed or recycled wool. As a word-forming component (pseudo-suffix) *-free* was

used to coin other terms relevant to ethical fashion: *fur free movement, fur-free policies, go furfree, mulesing-free wool*.

Free-range fur—fur used from wild caught animals who have lived their lives free and natural in the wild—is considered more ethical. The slogan *Fur is Green* (transformation of well-known slogans used in ecological discourse and green marketing *Green is the new black, Green is sexy*) was coined by ambassadors of sustainability and proponents of the opposite trend who insist that real fur is more sustainable than faux fur or cheap textile. Real fur remains beautiful and functional for many years; it is *durable, reusable, recyclable, biodegradable*. For example, Tesfa Joseph, a young eco-conscious fashion designer, was shown a 100 year old fur coat in a Denmark vintage store, by his partner Tommy-Louis Julius Funch Kraglund, an ambassador of sustainability. Only outdated design of the fur coat betrayed its age (What does the term ‘green’ fur mean, n.d.). Obviously, high-quality coats and other clothes items made of real fur are true durables that can be passed to next generations, therefore can be categorized as slow fashion. To make artificial fur more competitive textile manufacturers and designers are to achieve a technological breakthrough.

Manufacturing of synthetic leather turned out more effective. Genuine and fake leather are sometimes nearly impossible to identify. Alternatives to pure leather are becoming increasingly more innovative, attractive, beautiful, *durable, sustainable, renewable*. Abusive animal treatment is not the only argument in favour of anti-leather campaign. Eco-activists claim that use of exotic leather for luxury bags and other accessories leads to the loss of biodiversity.

The vocabulary of ethical fashion is becoming more *vegan*. The clusters *vegan fashion, vegan clothing, vegan items, vegan microfiber, fashion-conscious vegan*, occasional coinages like VEGANUARY prove the tendency. “Veganization” of fashion falls into the imposed paradigm of veganism. The trend started with severe criticism of fur and leather in fashion. Now wool, cashmere, mohair and silk production are considered unethical, exploitative, and cruel.

Eco activists allege that wool is the most disputable animal product in the fashion industry. Wool is not as eco-friendly as many people believe because sheep grazing requires land protection and conservation practices. For example, 30% of Patagonia is affected by desertification due to sheep grazing. Alpaca are more eco-friendly than cashmere goats though animal rights activists claim goats are abused for cashmere and mohair. This fine wool is very popular but the majority of consumers have no idea about wool-producing business.

The main wool-producing problem is mulesing, which poses questions about sheep’s welfare. *Mulesing*—a controversial bloody method of removal of strips wool-bearing skin of highly wrinkled Merino sheep to prevent parasitic infection—was implemented in Australia by John W. H. Mules. The research proved that breeding sheep based on “wrinkliness” can reduce fly strikes within five years within a single flock. Nevertheless pro-mulesing farmers claim breeding programs are slow and not cost-effective thus they have to be cruel to be kind. The frequency of the word *mulesing* increased due to heated discussion of animal rights in wool-producing and ethical fashion. It is a pretty rare case when a specific animal-related word derived from a Proper Name proliferated General English.

A similar linguistic fact is the word *maverick* associated with Samuel A. Maverick and synonymous with unbranded livestock. By the end of the 19th century, semantic change occurred and *maverick* acquired a new meaning—an independent individual who does not go along with a group or party (Merriam-Webster dictionary online, n.d.). Crutching is considered less effective than mulesing but looks much more humane for the sheep. Any ethical consumer should be aware of the fact that only biological engineering and selective breeding are the best alternatives to get fashion items of *non-mulesed* merino wool (*ethical Merino wool*) and stick to *mulesing-free* wool standards like *ZQ Merino, Woolmark, RWS (Responsible Wool Standard)*. *Unethical* manufacturers and designers might use mislabeling so supply chain transparency and certification systems are to ensure traceability and verification of the brand’s claims. Ultimately, cruelty-free, mulesing-free wool-producing is expected to become a strategy of wool producers and fashion brands and their marketing

component as well. Animal protection and animal rights should be recognized as pillars of ethical fashion.

Ethical fashion offers numerous alternatives for wool such as cotton, acrylic, polyester fleece. *Tencel*®, the newest cruelty-free wool substitute, made from eucalyptus is *breathable, durable and biodegradable*. *Polartec Wind Pro*, the latest innovation, is made from recycled plastic soda bottles, highly resistant and fully sustainable. Vegan fashion promotes other *plant-based* and *man-made* textiles such as organic cotton, linen, canvas, ultrasuede, nylon, velvet, cork, Piñatex (a fiber that comes from pineapple leaves).

Lately animal rights activists turned their eyes to silkworms used in silk farming and production. Currently silk producing involves the suffering of animals: thousands of silkworms are boiled to make silk textiles annually. In line with the statistics, 10,000 silkworms are used to make one sari (Laemel, n.d.), 2,000 cocoons – to make a silk dress. *Ethical silk* or *Peace silk*, Tussah, Ahimsa silks can be a viable alternative as cocoons are collected and boiled after insects in the wild left them. Other insects such as ants, wasps, bees, beetles, leafhoppers, flies, and spiders also make cocoons that might be used to produce silk but silk producers claim it is inefficient, costly, therefore, not for commercial use. Other acceptable alternatives to silk are the use of banana leaves, tree stalks, orange skin, hemp and Loncell-F (Fibre2fashion, 2014). Discussion of fashion sustainability and non-animal, man-made textiles as an alternative to pure wool and cotton triggered coinage of *-able* adjectives (*durable, reusable, recyclable, biodegradable, sustainable, renewable, breathable*).

Other word formation patterns involve the prefix *non-* with the meaning of negation (*non-mulesed, non-animal*) what corresponds to ethical fashion as a world vision, denial of many well-known and established patterns.

One more problem relevant to ethical fashion and animal rights is live-plucking of geese—a procedure which involves geese being physically restrained while their feathers and down are torn from their skin while live. Live-plucking can be repeated every five weeks, the animal's bleeding wounds are roughly sewn shut without anaesthetic. Down is highly valued for durability, lightweight, warmth but consumers should be informed about the brutal practice and recommended to buy *certified responsible down* (*Responsible Down Standard*) or *recycled down*.

The concept of sustainable fashion is closely connected with environmental pollution. Nowadays fashion is the world's third largest manufacturing industry and one of the major pollutants in the world. The equivalent of 1 garbage truck of textiles is wasted to the landfill every second. 35 kg of textile waste is generated per person in the USA annually. Now a garment is worn just 7 times in average before being thrown away. Fashion industry accounts for 10% of global carbon emissions. 20% of water pollution comes from textile dyeing. Statistics proves that even production of organic fibers and non-animal textiles is far from eco-friendly. For example, India uses 20,000 liters of water to produce 1kg of cotton while 100 million people in India do not have access to drinking water. Organic cotton uses up to 71% less water than conventional cotton but its amount is insufficient for fashion industry. 99.3% of cotton is grown using genetically modified seeds and fertilizers. Cotton represents 10% of the pesticides and 25% of the insecticides used globally. 20,000 people die of cancer and miscarriages annually as a result of chemicals sprayed on cotton. Finally, being ephemeral fashion produces tons of garbage which is very difficult to recycle. In the nearest future clothes recycling will become one of the highly demanded jobs. *Zero Waste* and *Make Fashion Circular* are the new initiatives aimed at fashion sustainability (Davies, 2019).

Clothing production has roughly doubled since 2000 to meet consumers' demand (Assoune, n. d.). 80 billion garments are produced annually. In Europe, fashion companies went from an average offering of two collections per year in 2,000 to five in 2011. Zara puts out 24 collections per year, while H&M offers between 12 and 16 (McFall-Johnsen, 2020). This strategy of fashion brands goes in parallel with excessive consumerism: current generations buy 10 items while our grandmothers bought only 2. Only 20-30% of women's wardrobes are worn. In previous centuries, clothing was very expensive and hardly affordable. Stark statistics is supported by old traditions: a new item of

clothes was bought on great and special occasions. The Queen's Maundy Money distributed on Holy Thursday comes in two Maundy purses. The red purse contains an allowance for provisions and clothing and proves that Easter was the occasion to buy something new and fashionable.

Quite unexpectedly, royals and celebrities who can afford any luxurious clothing, in the latest fashion trends, started making option for vintage outfits. In 2020, Princess Beatrice borrowed the old Queen Elizabeth's gown designed in the 1960s for her wedding (Lakritz, 2021), in 2022, Queen Letizia of Spain recycled Valentino gown of 1977 from her mother-in-law wardrobe for the New Year diplomatic reception (Tourelle, 2022), Cate Blanchett updated past looks at the Venice Film Festival in 2020. Time will show whether these extraordinary episodes can be considered a step towards sustainable fashion or clothes recycling as it is. Nevertheless, the *re-wearing* of old dresses can give a stimulus to other people to re-examine family wardrobes and make a choice for retro look. Another relevant recommendation for consumers is to shop ethically is to buy at second-hand shops and vintage boutiques thus decreasing recycling and waste; but these outlets are to become smart and glamorous. Proponents of ethical fashion recommend *sharing* and *renting clothes* as alternatives to buying but it does not appeal to everyone.

Sustainable fashion means shopping and wearing clothes ethically, with minimum damage to the environment. Eco-conscious wearers should look after their clothes more carefully. Clothes washing and cleaning brings huge environmental abuse as 190,000 tons of textile microplastic fibers are going into the ocean annually. Therefore, clothes is to be washed when it really needs cleaning. Downcycling becomes inevitable as twice as many particles are released by old garments as compared to new ones. Opponents of ethical fashion in the extreme might use statistics on microplastic pollution as an argument against man-made textile. Microplastic pollution of the deeper areas of the world's ocean might rapidly change marine eco-systems and have more damaging, catastrophic consequences for nature.

4. Conclusion

Some historians claim that de facto the 20th century began in 1918 when the world recovered after WWI and the Spanish flue pandemic. It was marked visually by sweeping changes in women's fashion. Women joined the workforce, life became more dynamic, lifestyle – more democratic. Flamboyant feather-adorned hats and full-length gowns were too large and too long for automobiles and public transport, for speedy life, moreover, they looked inappropriate for those who suffered and lost their relatives during WWI. Approximately 100 years later when the world is struggling with another human catastrophe—COVID-19 pandemic, one can come across statements that the 21st century began in the 2020s. As Schwab, the executive chairman of the World Economic Forum, put it: “The Pandemic represents a rare but narrow window of opportunity to reflect, reimagine and reset our world” (Schwab & Malleret, 2020). That reflection might bring a true Fashion Revolution radically changing the way clothes are sourced, produced, and consumed, so that our clothing is made in a safe, clean, and fair way (Durden, 2022).

COVID-19 pandemic might be another spur towards nature-positive economy. When humans were confined to their dwelling places during the lockdown in 2020, wild animals occupied big cities and other civilized places within a week. Watching animals in the streets and squares from their homes many urban residents were astonished that nature claimed territories back so quickly. People shared their admiration and respect to wild animals in social media and made conclusion about the need to achieve a harmonious balance with wild nature and re-establish our broken relationship with the natural world. Obviously, that pandemic experience will contribute to global mentality change towards more responsible attitude to animals. People might pledge not to wear fur and leather, favor vegan and cruelty-free alternatives. Designers and textile manufacturers will have to offer more animal-free alternatives. Mass media and ethical fashion ambassadors should heighten public awareness of the technologies of clothes and footwear manufacturing, of high risk' animal-based materials and encourage ethical shopping. Generally, ethical consumers should be aware of the origin

of animal-derived materials in fashion industry. Brands, retailers, consumers can create a better world for animals.

In the 21st century, fashion industry will face new challenges. Fashion designers will have to work with textile manufacturers to make fashion-forward products more attractive as alternatives to real fur, pure leather, wool, and silk. COVID-19 pandemic halted fashion industry as many other businesses so fashion designers had a chance to reconsider their collections and strategies, consumers had the time to reexamine their wardrobes. Lifestyle behaviour changes due to the pandemic and its long-term consequences might contribute to fashion reassessment in the 2020s as well. Online work and zoomwear as a universal pattern made people rethink their lifestyle. Being deprived of the opportunity to visit shops and buy new clothes, people became more economical. It has become an impetus to reuse and recycle available clothes. Sustainable fashion slogans might turn into lifestyle for thousands of consumers. Ethical fashion mottos and economic factors will push consumers to shop rationally and responsibly, having smaller wardrobes, wearing clothes longer. More extensive coverage of sustainable fashion in old and new media will make consumers aware of stages clothes manufacturing. Increasing use of terms and word collocations, which are limited nowadays to texts on ethical and sustainable fashion, might trigger gradual change of attitude to clothes and wearing, in particular, animal-based products and open up new vistas for further research of lexis of fashion.

References

- Animal aesthetics. (n.d.). Animals used for clothing. Retrieved from <https://www.animal-ethics.org/animals-used-for-clothing-introduction/>
- Assoune, A. (n.d.). The Use of Animals in the Fashion Industry. Wearing animal fur is cruel. Retrieved from <https://www.panaprium.com/blogs/i/use-animals-fashion>
- Cope, R. (2021, November). Oil heiress Ivy Getty marries in fashion extravaganza wearing mirrored dress by John Galliano. *Tatler*. Retrieved from <https://www.tatler.com/article/oil-heiress-ivy-getty-marries-in-fashion-extravaganza-wearing-mirrored-dress-by-john-galliano>
- Cowley, S. (2014). Bio-ecology and language: A necessary unity. *Language Sciences*, 41, 60-70. <https://doi.org/10.1016/j.langsci.2013.08.007>
- Davies, C. (2019, July). 6 fashion jobs created by circular economy. *Vogue business*. Retrieved from <https://www.voguebusiness.com/talent/articles/6-fashion-jobs-created-by-the-circular-economy/>
- Derni, A. (2008). The Ecolinguistic Paradigm: An Integrationist Trend in Language Study. *The International Journal of Language Society and Culture*, 24, 21-30. Retrieved from <https://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.586.2402&rep=rep1&type=pdf>
- Devall, B., & Sessions, G. (1985). *Deep Ecology*. Salt Lake City, UT: G.M. Smith.
- Durden, T. (2022). The last days of the COVIDian cult. Retrieved from <https://www.zerohedge.com/covid-19/last-days-covidian-cult>
- Elwes, A. (2020). The 10 most famous dog-and-owner combinations in history, from Churchill and his poodles to the Royal dog with its own footman. Retrieved from <https://www.countrylife.co.uk/out-and-about/dogs/the-10-most-famous-dogs-in-history-from-churchills-poodles-to-the-royal-dog-with-its-own-footman-213172>
- Fibre2fashion (2014). *Ethical and sustainable fashion*. Retrieved from <https://www.fibre2fashion.com/industry-article/7238/ethical-and-sustainable-fashion>
- FOUR-PAWS. (2020). *Animal Welfare in Fashion 2020 The 'New Normal' Intergrating more kindness to animals in a sustainable fashion future* (Report June 30). Retrieved from <https://media.4-paws.org/3/0/f/5/30f5ed3f4bd074fb228525ec2346d75d4594b126/FOUR-PAWS-2020-Animal-Welfare-in-Fashion-Report.pdf>
- Good On You (n.d.). Sustainable and ethical fashion brand ratings. Retrieved from <https://goodonyou.eco>

- Karmakar, S. (2020). Ecolinguistics: the integrity and diversity of language systems. *Jadavpur Journal of Languages and Linguistics*, 4(1), 58-69. <https://www.academia.edu/44029032/Eco-linguistics-the-integrity-and-diversity-of-language-systems/>
- Katcher, J. (2019). *Fashion Animals*. Danvers, MA: Vegan Publishers.
- Laemel, B. N. (n.d.). Appendix B: Friend, Foe, or Frock: Animal Rights in Fashion. Retrieved from <https://courses.lumenlearning.com/suny-good-corporation-bad-corporation/chapter/appendix-b-friend-foe-or-frock-animal-rights-in-fashion-by-briana-n-laemel/>
- Lakritz, T. (2021). 10 of the most expensive royal wedding dresses. *Insider*. Retrieved from <https://www.insider.com/royal-wedding-dresses-most-expensive-ranked-2021-2>
- McFall-Johnsen, M. (2020 January). These facts show how unsustainable the fashion industry is. World Economic Forum. Retrieved from <https://www.weforum.org/agenda/2020/01/fashion-industry-carbon-unsustainable-environment-pollution/>
- Merriam-Webster online dictionary. (n.d.). Retrieved from <https://www.merriam-webster.com/>
- Robertson, L. (2021). Fashion and Animal Welfare: Everything You Should Know Before You Buy. Retrieved from <https://goodonyou.eco/animal-welfare-fashion>
- Ruijie, Z., & Wei, H. (2021). Ecolinguistics and ecosophy: For a harmonious relationship between people and place through the intermediate medium of language. *Linguistics and the Human Sciences*, 14(3), 261-297. <https://doi.org/10.1558/lhs.36843>
- Schwab, K., & Malleret, T. (2020). *COVID-19: The great reset*. Geneva: World Economic Forum publishing. Retrieved from <http://reparti.free.fr/schwab2020.pdf>
- Shevchenko, I. S. (2018). The correlation of the informational and phatic functions a problem of ecolinguistics. *Cognition, Communication, Discourse*, 10, 114-132. <https://doi.org/10.26565/2218-2926-2015-10-08>
- Smith, M. (2021, February). A hatful of horror: the Victorian headwear craze that led to mass slaughter. *History Extra*. Retrieved from <https://www.historyextra.com/period/victorian/victorian-hats-birds-feathered-hat-fashion>
- Steffensen, S. V., & Fill, A. (2014). Ecolinguistics: the state of the art and future horizons. *Language Sciences*, 41(A), 6-25. Retrieved from https://www.researchgate.net/publication/259129590_Ecolinguistics_The_state_of_the_art_and_future_horizons
- Stibbe, A. (2005). Counterdiscourses and the relationship between humans and other animals. *Anthrozoos: A Multidisciplinary Journal of the Interactions of People and Animals*, 18 (1), 3-17. <https://doi.org/10.2752/089279305785594289>
- Fill, A. F., & Penz, H. (Eds.). (2018). *The Routledge handbook of ecolinguistics*. New York, NY: Routledge.
- Thorne, T. (2020). CORONASPEAK – the language of Covid-19 goes viral. Retrieved from <https://www.kcl.ac.uk/news/coronaspeak-the-language-of-covid-19-goes-viral>
- Tilikidou, I., Adamson, I., & Sarmaniotis, C. (2002). The measurement instrument of ecologically-conscious consumer behavior. *New Medit*, 4, 46-53. Retrieved from http://www.iamb.it/share/img_new_medit_articoli/218_46tilikidou.pdf
- Tourelle, C. (2022, January). Keeping it in the family! Queen Letizia of Spain recycles Valentino dress worn by her mother-in-law Queen Sofia in 1977 as she and King Felipe VI host diplomatic reception in Madrid. *MailOnline*. Retrieved from <https://www.dailymail.co.uk/femail/article-10410517/Queen-Letizia-Spain-recycled-outfit-worn-mother-law-Queen-Sofia-1977.html>
- Vocelle, L. (2014). Cats in the 19th century (Part 1 – Background). Retrieved from <https://www.thegreatcat.org/cats-19th-century-part-1-background>
- What does the term ‘green’ fur mean? (n.d.). Retrieved from <https://www.madisonavenuemalls.com/what-does-the-term-green-fur-mean>

- Yuniawan, T., Rokhman, F., Rustono, & Mardikantoro, H. B. (2017). The Study of Critical Eco-Linguistic in Green Discourse: Prospective Eco-Linguistic Analysis. *Humaniora*, 3(29), 291-300. <https://media.neliti.com/media/publications/197257-the-study-of-critical-eco-linguistic-in-513e9b70.pdf>
- Zhou, W. (2022). Ecolinguistics: A half-century overview. *Journal of World Languages*, 7(3), 461-486. <https://doi.org/10.1515/jwl-2021-0022>

СТІЙКА МОДА У ДЗЕРКАЛІ АНГЛІЙСЬКОЇ МОВИ

Алла Бєлова

доктор філологічних наук, професор,
Київський національний університет імені Тараса Шевченка
(60, вул. Володимирська, Київ, 01033, Україна);
e-mail: profbelova@gmail.com;
ORCID: <https://orcid.org/0000-0002-3014-326X>

Анотація

У статті розглянуті англійська лексика і термінологія нового руху – стійкої моди. Дослідження виконано в межах еколінгвістичної парадигми, що охоплює різні аспекти функціонування мов у суспільстві. Головна увага приділяється двом ключовим аспектам свідомої мови: етичній моді, де центральними є проблеми експлуатації тварин, птахів, комах в індустрії моди, та свідомій моді, що зосереджена на раціональному ставленні до вибору одягу, економному його використанні. Стійка мода має декілька вимірів, що відображають не традиційну діахронічну категоризацію моди, а взаємовідносини індустрії моди з навколишнім середовищем: свідомою модою, ‘зеленою’ модою, екологічною модою, етичною модою, веганською модою. Експлуатація тварин, права тварин, чесна торгівля товарами тваринного походження, неприйнятні умови труда в індустрії моди є пріоритетними для етичної моди. Веганська мода має за мету популяризувати товари рослинного походження, штучні тканини. Вторична мода акцентує увагу на технологіях переробки, повторному використанні одягу. Бережливе ставлення до одягу, секонд-хенд, обмін, прокат одягу відповідають ідеям свідомої мови. Головна ціль свідомої моди – гармонія взаємовідносин людини з різними видами її діяльності – співпадає з ідеями енвайронменталізму і зеленого маркетингу. Обговорення стійкої моди у ЗМІ привело до збільшення кількості термінів, зростанню їх частотності. Помітними є декілька словотвірних моделей, в тому числі V-ing, non- +N, non+ Adj, що пов’язане з критикою різних стадій виробництва одягу, перш за все з матеріалів тваринного походження. Деякі лексичні одиниці, псевдосуфікси стали більш активними у процесах англійського словотвору. Прикметник ‘sustainable’ належить до 1% найбільш популярних слів англійської мови (Merriam-Webster dictionary online, n.d.), однак найбільш престижні словники не надають словосполучення ‘sustainable fashion’ навіть на рівні прикладів, що вказує на необхідність подальшої концептуалізації поняття. Увага до стійкої моди сприятиме утвердженню концепта не лише у словниках, а й у свідомості дизайнерів, виробників одягу, споживачів, спрямовуючи їх до більшої відповідальності щодо їх впливу на навколишнє середовище.

Ключові слова: екологічна термінологія, етична мода, ‘зелена’ мода, свідомою мода, стійка мода.