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FAUNA-INSPIRED FASHION THROUGH THE ENGLISH LANGUAGE GLASS

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Abstract

The article deals with representation of animal-inspired fashion highlights in the English fashion discourse with the focus on evolution of naming systems, categorization, multimodality, advertising and marketing strategies valid for online commerce. Animalistic motifs are considered on the basis of language-naming practices for clothes, footwear, accessories, jewelry and make-up. Fashion has become an important field of communication in modern world. Now it generates multimodal fashion discourse and refined fashion narrative with countless articles and innumerable posts on social media, Instagrammable looks of celebrities and influencers imitated by thousands of fashion fans. Glamorous fashion events are prominent social gatherings, which entail extensive international media coverage making a noticeable domain of online landscape. In the 21st century, radical changes in fashion were triggered by ecology movement and animal advocacy movement. Wild and domestic animals were used for clothes making for centuries but in the 21st century due to animal personhood movement and vegan fashion animals are likely to turn into a mere source of inspiration for designers. The shift in world vision and values triggers changes in customers' mentality and promotes creativity of fashion designers. Animal-inspired prints, gowns, footwear, accessories become means of self-expression and personification. Modern designers reinterpret the iconic images of the past bringing fashion to a new level what results into new word coinages in English, new distribution of fashion lexemes. Ergonyms – names of fashion items – contain indexical signs and might get associative meaning and emotional meaning being connected with famous people and celebrities. The list of animalistic fashion terms with indexal names is getting longer in the wake of the attempts to introduce new prints into fashion industry. Online business dictates advertising and marketing strategies with catchy names, slogans and detailed linguistic description of goods. Naming conventions are being changed as animal-prints get connotations, associations; lexical units acquire occasional intensifiers and determiners. Playfulness of animal-inspired fashion items is conveyed via humorous names and naming components. Zoomorphic accessories give rise to new portmanteau words. Modern fashion discourse proves linguistic practices and naming conventions are becoming more sophisticated and intricate.

Keywords: advertising, animalistic, categorization, evolution of naming system, language–naming practice, fashion discourse, naming conventions, linguistic description, marketing strategy.

1. Introduction

This article focuses on the representation of animal-inspired fashion highlights in the English fashion discourse. It aims at describing the evolution of naming systems, categorization, multimodality, advertising and marketing strategies valid for online commerce.

Fashion as the prevailing style in dress is a multifaceted phenomenon. It is a bunch of aesthetic trends, a thriving industry, profitable business, huge market, arena of fierce competition, glamorous fashion shows, thousands of professionals and millions of fashion lovers. It is the fashion world.

Fashion designers draw their artistic inspiration from a variety of sources. Animal world used to be one of them for decades (animal- / fauna- /nature- /fish-/ sea-inspired fashion). Animal-prints, animal-shaped accessories, fauna-inspired jewelry add chic to the wardrobe, contribute to personification and self-expression. Animal prints that mimic the originals give an attractive alternative for fashionmongers and fashion fans to look naturally wild and indisputably sensual.

The creativity of fashion and jewelry designers results into visual images and, quite often, into new word coinages. The need for catchy names for fashion items increased with online commerce advancement when online marketing demanded visualization and detailed description of products.

2. Theoretical background

Animalistic motifs in fashion are interesting for linguistic research in terms of world vision evolution, values evolution, categorization, evolution of naming systems and fashion discourse. Evolution as a cumulative inherited change in a population of organisms, leading to the appearance of new forms is one of the fundamental laws of life's history and life's further diversification. Evolution is a continuous and never-ending creativity (Bergson, 2007). Humans create their ontological model taking into account essential, distinguishing characteristics of objects (Bochkarev, 2011, pp. 9-10). Thus, natural languages mirror the result of categorization based on world cognition. Indexical signs – names of natural real world entities, including animal names – fix the membership of so-called natural kind categories. Carl Linnaeus and Charles Darwin tower over many other prominent scholars who categorized and classified flora and fauna. Interestingly, in ironical Darwinian texts animals acquired anthropomorphic characteristics, often associated with human manners, demerits, and vices (Oparina, 2018, p. 74). Animals' negative characteristics are also evident in idioms, folklore, fairy tales, which represent humans' life experience and world cognition. World vision and values also evolve. In the 21st century, the shift to eco-fashion was momentaneous in comparison with biological evolution. Anti-zoo campaigns, animal-free circuses, and vegan fashion mirror animal personhood movement. "Language exists in dialectical relationship with social cognition and social behavior" (Smitherman, 1991, p. 117), so English mirrors radical changes in values. Basic mechanisms of evolutionary transformation and its cognition are fixed in discourse, texts, in lexically represented concepts (Shevchenko, 2017, p. 131). Modern fashion discourse reveals changing linguistic practices and evolution of naming conventions. Linguistically, all fashion items are represented by ergonyms – "names of objects that had been created by humans" (Sjöblom, 2016). For fashion items animals had always been selected due to their distinctive outer appearance (e.g. colour, markings, shapes etc.). Beauty and human companionship were major principles of animal categorization and selection in fashion. Different aspects of categorization are revealed in naming conventions. Naming as a distinctive designation of a person or thing with a word or phrase is one of essential functions of language as a semiotic system. Logically, naming is an object of research in linguistics, in particular, in cognitive linguistics (Ainiala, 2016; Croft & Cruse, 2004; Légise & Migge, 2006; Ungerer & Schmid, 1996). Scholarly research on various aspects of naming had been carried for decades on the basis of different languages (Langendonck & de Velde, 2016; Stefani, 2016). Lately naming studies were impacted by animal rights movement. As the identity approach has become increasingly popular in onomastic studies during recent decades (Aldrin, 2016), sections on animal names started to appear in books on onomastics (Leibring, 2016, p. 616). A rich corpus and onomasticon of animal names and name elements were compiled. Generally, only big farm or production animals, pets or companion animals, zoo animals are likely to get names (Leibring, 2016, p. 617), thus the singularizing function is realized. Many animal names are borrowed from the anthroponomasticon. Fauna-inspired fashion gives a lot of data for studies of names in a contextualized way, encompassing the linguistic aspects as well as the broader social environment in which they occur. Many iconic and

historic fauna-inspired jewelry and fashion pieces have name elements which realize the identifying, deictic function of a name “which is the most important, perhaps the most important one” (Nyström, 2016). Animal-inspired jewelry names acquire associative meaning and emotive meaning which become dominant ones.

3. Research and discussion

People used animal skin for clothing making since the stone age. In the 21st century, despite animal rights (AR) movement and *sustainable fashion* promotion, many people are still looking for garments, footwear, handbags made of genuine skin and fur that often come as byproducts in meat industry and farming. These fashion items are considered the most elegant, expensive and more sustainable than *faux fur* or *artificial leather*. Customers’ demands make it necessary to treat animals used in fashion better than in “Big Ag farming“: alpacas, cashmere goats, rabbits, minks produce low-quality commodity if are not treated well and live in miserable conditions. Many customers still believe that wool is environmentally friendly and neglect ethical and sustainable alternatives such as organic cotton, linen, lyocell or recycled fabrics. Nevertheless, step by step brands like Stella McCartney shift to *vegan materials* such as cactus leather (Simmonds, 2021), luxury brands like Versace, Gucci, Armani, Prada, Burberry officially go *fur-free* and offer *non-animal embellishment* (Kratofil, 2021), celebrities join *anti-fur* campaigns. Fur-free initiatives and coalitions have become so powerful that even *faux taxidermy* of Schiaparelli's Inferno-inspired Spring 2023 couture faced vicious backlash for supposedly glamorizing trophy game hunting (Pauly, 2023), for mounting a full-size lion's head over a black velvet one-arm gown, a snow leopard head projecting from the bust, for a wolf's head emerging from the shoulder of a hairy black silk and wool coat. Thus Daniel Roseberry, the Schiaparelli designer, represented the vices of Dante's *Inferno* — lust, pride, avarice — with the faux animal heads and made everyone sit up in wonder and gasp in awe. That metaphorical “provocation” triggered hectic debate in the digisphere as fake animals heads collided with real animal rights (Friedman, 2023).



Figures 1-3. Schiaparelli's Inferno-inspired Spring 2023

The role of animals in fashion world has progressed from the raw materials for making clothing, footwear, bags, headdress to mimicking animal-prints in textile, copying living species silhouettes in gowns, animal shapes in handbags, interpretation of unique color combinations of birds and fish in outfits. Animals have become essential components of glamour rhetoric. Dogs evolved from everyday companions to fashionistas and dog models. Pets associated with fashion are becoming social media celebrities, *petfluencers* (Siti, 2022). Top designers work on luxury accessories for humans and their pets, mainly, dogs and cats, for instance, opulent collars). Pet lovers enjoy specialized fashion editions

(e.g. Faramah, 2008) and periodicals like DOGUE, VANITY FUR. Animals, birds, insects and reptiles became famous in diplomacy when Madeleine Albright, US State Secretary, set a new trend and turned fauna-inspired jewelry items into diplomatic tools (Albright, 2009).

Fashion historians constantly stressed the connection of fashion and wild world. Exotic animals brought to Europe in the age of geographic exploration raised great curiosity of urban residents and made a considerable impact on fashion. In the 18th century, Rhinoceros *Clara* triggered a veritable rhino mania in Western Europe followed by unprecedented commodification of the image and even new hairstyle – wigs *a la rhinoceros* instantaneously became a European chic. Paradoxically, in the 21st century Clara's image is reproduced again on T-shirts (*Rhinomania! Clara's European Grand Tour*) as well as *Dürer's Rhinoceros*. The print reads “100% Accurate Rhinoceros – Dürer's Rhino” though Dürer's woodcut was not an accurate representation of the animal. Albrecht Dürer never saw the animal and made a woodcut in 1515 on the basis of anonymous written description and a brief sketch of *Ulysses*, an Indian rhinoseros, a diplomatic gift to Pope LeoX. Despite inaccuracies *Dürer's Rhinoceros* was replicated for decades and had unique artistic influence. It was a source of inspiration and fascination for other artists, including Salvador Dali who created two famous works – *Cosmic Rhinoceros* and *Rhinoceros Dressed in Lace*. In the latter Salvador Dali, inspired by Johannes Vermeer's *The Lacemaker*, married famous *Rhinoceros* image and renowned traditions of lace-making (Dali Universe, 2018). Umberto Eco claimed that Dürer immortalized the animal semiotically, having created an iconic sign with conventionalized graphic elements associated with rhinoceros. Semiotic value of this animal was emphasized in 2021 when a white rhinoceros had become functionally extinct (no living males) and was selected to symbolize a human failure to preserve the endangered species.



Figure 4. T-shirt with the print *Rhinomania! Clara's European Grand Tour*
 Figure 5. T-shirt with the print “100% Accurate Rhinoceros” – *Dürer's Rhino*

Other exotic creatures contributed a lot to fashion and lavish court costumes in European capitals. Marie-Antoinette was one of the most influential trend-setters in the last decades of the 18th century and afterwards (*A lasting Reign ...*2015; Weber 2007). Her sky high coiffures were decorated with flowers, bright ribbons, pearls and a cluster of gorgeous nodding ostrich feathers (Vernose, 2020). Ostrich feathers in the extreme hairstyles became a component of the queen's glamour but during the Revolution of 1787-1799 they triggered harsh criticism and hatred against *l'Autrichienne* that climaxed in a grotesque print called *La Poule d'Autruylche*, a visual pun based on a one-letter difference between 'ostrich' (*autruche*) and 'Austria' (*Autryche*) with the word *poule* (hen) establishing the Queen as a female of the species (Weber, 2007, pp. 209-210). Marie-Antoinette's plumage and a '*pouf*' were re-created by John Galliano for Christian Dior Haute Couture Show of 2000 as the most recognizable elements of then-Versailles fashion (*A lasting Reign ...*2015). Other revolutionary ideas of Marie-Antoinette are inherited by many fashion trends, including Modern Glam.



Figure 6. Marie-Antoinette

Figure 7. John Galliano for Christian Dior Haute Couture Show of 2000

Known as embellishing in Egypt since 60 B.C. feathers evolved from symbols of high honor to fashion adornment. Designers of different generations used feathers to create iconic images and give a festive touch to any outfit. For instance, Lili Dacheé, one of the most eminent milliners in America who challenged Paris for the title of the millinery capital, used feathers for luxury headwear decoration (Buttolph, 2001, p. 120). Travis Banton disguised Marlene Deitrich as a black swan in a costume of feathers for Shanghai Express (1921) (Buttolph, 2001, p. 32). Jean Paul Gaultier used a string of feathers for a bra and upper part of the garment (Seeling, 1999), silky and soft ostrich feathers on collar and sleeve for his Vintage Red and Gold Metallic Silk Brocade Coat, vibrant macaw feathers to trim a crepe jumpsuit (Jana, 2020). In 1997, Jean Paul Gaultier launched his own collection including a *feather and seashell dress* (Setiawan, 2011). Jean Paul Gaultier incorporated various kinds of feathers into the collections, from coq feathers to ostrich plumes. Some of his *haute couture* masterpieces may pose a big challenge in terms of linguistic description, for example:

*Animal-inspired motifs add exclusiveness to garments, for example, **unique dress coat of wany black faille with rooster feather armband** from les Surrealistic Collection, AW 2006-2007 of Jean Paul Gaultier* (Hoyesarte, 2012).

In 2019 and 2020, feathers, simultaneously *fragile* and *flamboyant*, magnified the sense of luxury in the collections of Valentino, Marc Jacobs, Givenchy, Oscar de la Renta (Vernose, 2020).



Figures 8-9. Unique dress coat of wany black faille with rooster feather armband from les Surrealistic Collection, AW 2006-2007 of Jean Paul Gaultier

Bestiary motifs can be found in abundance in arts and crafts in all civilizations and prove that mimicking natural world patterns in clothing is one of the universals. In modern history, the trend toward wearing *animal-print* clothes can be traced back to *Tarzan the Apeman* movie (1932). In the 1960s, *animal patterns* gained a new color palette under the influence of hippie youth. Fashion watchers claim the new craze for animal-prints started in the 2000s and continued into the 2020s. But fashion editions give multiple facts about animal prints in numerous collections of previous decades. For instance, model Tatjana Patitz walked the giant bull dog in French Riviera in a *zebra-printed* coat (MacSweeney, 2012, p. 167) and, incidentally, was photographed near Cartier Boutique; John Galliano's AW1996-1997 collection included narrow *spotted dress* (Seeling, 1999).

Fashion designers, fashion icons, celebrities and influencers have played a major role in bringing animal-prints into mainstream fashion. The scope of animal-prints in textile industry, handbags manufacturing is limited to selected species with attractive *coat patterns*, mostly with *stripes* or *spots* which stand out in nature: *leopard*, *jaguar*, *cheetah*, *tiger*, *zebra*, *snake*, *giraffe*, *dalmatian* are mimicked in fashion industry most often. One of the most popular textile patterns – *houndtooth/ dogstooth* or *pied-de-poule* (in French 'hen's foot', *qiānniǎo gé* in Chinese 'thousand-bird pattern') – is rooted in animal world as well. This list of living species mimicked in fashion is interesting in terms of world cognition and categorization. Zoo idiomaticity in English spans either domesticated animals and the ones living next to humans for centuries (for example, a mouse) or wild animals (elephant, crocodile, lion, tiger, monkey, snake) which are big, fierce, cunning, exceptional in Wild Kingdom and, therefore, easily noticeable. When designers bring flora and fauna to fashion and daily wardrobe, naturally, they turn to the best of nature (Sunio). *Cow-print*, when a domestic animal skin is mimicked in accessories and overcoats, looks a sort of exception. Recently, during London Fashion Week 2023, Christopher Kane showed full-length gowns *printed with pigs* and *rats*.



Figures 10-11. London Fashion Week 2023

<https://www.highsnobiety.com/p/animal-fashion-trend-fall-2023/>

It turns out that categorization of animals and the trend to bring the best of wild world to fashion is valid for children's fashion too: on the 3.000 pieces of clothing examined, 20 percent an animal was portrayed. 'But even in the groups there were most often represented, like mammals and exotic animals, only a select group is shown' (Hooykaas et al., 2022).

Leopard print, the most popular animal print in fashion history, became popular after Christian Dior included it in his collection though he was quoted to have said, "If you are fair and sweet, don't wear it." Inch by inch, leopard print in its natural colour palette became iconic, a favourite among celebrities and consumers, on dresses, co-ords, blouses, and accessories (Radley London, 2023). For

a long time leopard print was synonymous with a certain brand of *femme fatale* but now it grows neutral (Montgomery, 2023), giving playfulness to any wardrobe. The secret of the eternal love for this print is it works with every colour palette, every occasion and every skin tone. Many designers including Ganni, Dries Van Noten, Celine, Dolce & Gabbana are among longtime leopard print lovers (Hines, 2022).

Like leopard spots, *tiger stripes* are a recurring motif. *Tiger print* in its *natural colourway* was trendy in the 1970s, and then *paler recreations* began to emerge, along with tiger stripes in red, purple, green and white colours. The Year of the Tiger gave a new impetus to Roberto Cavalli, Balmain, Celine, Balenciaga to render tiger's stripes both realistically and abstractly in men's and women's fashion (Borelli-Persson, 2022). Fausto Puglisi at Roberto Cavalli has gone further, depicting the face and body of the beast in their gowns.

Zebra print, both natural black and white and colored, has been gaining popularity since 2019 (Radley London, 2023). Some prints are *technically "reverse" zebra*, but the stripes are strong all the same.

Some brands like Roberto Cavalli developed a special flair for animal- inspired prints:

leopard-print long-sleeve midi dress, leopard detail pussybow mini dress, jaguar-print sarong/cotton shirt, giraffe-print long dress, murena-print gathered dress, hawk-print metallic shirt, ocelot and tartan-print mini dress, ocelot-print ruched dress, python-jacquard mini dress, tiger tooth knee-high boots, tiger-print silk shirt, zebra-jacquard maxi dress.

Top fashion brands have gone heavy on the animal print in their 2018-2023 collections offering their clients to take a walk on the wild side again and again (Singapore, 2022).

Modern English mirrors numerous connotations some animal-prints acquired in fashion world. In its one-hundred-trash-to-high-fashion-history, leopard print was decribed as *trashy, expensive, maximalist, neutral, tasteful, loud, fierce, and feminine*. These contradictory adjectives reveal the print's dual nature – *maximalism and neutrality, fierceness and sophistication*. People wearing leopard print are believed to be *independent and confident*. Lovers of *peacock print* tend to be very *colorful* persons. *Crocodile print* in *subtle palette* looks *luxurious and exotic*.

Paradoxically, animal-prints mimicking terrestrial not aquatic animals dominate in swimming suits design:

Palm Modern Safari Cat, Fierce Lines Multi Strap, Leopard Sophie Tankini Top, Zimbabwe Eliza Tankini Top, Graphic Cheetah Lace-Up One Piece, Feathers Spectacle, Wild Tiger, Wild Cheetah, Animal Instinct, Freya Zanzibar, Run Wild, Tiger Print.

Noticeably, adjectives *wild, fierce*, and geographical names associated with exotic animals' natural habitat (*Zimbabwe, Zanzibar*) emphasize wildness. Other brands appeal to sea creatures prints for swimwear: *humpback whale, boxfish, shark skin, blue scales, manta ra* (<https://www.zappos.com/women-swimwear/CKvXARDR1wE6AugQwAEB4gIEAQIYBw.zso> <https://www.amazon.com/animal-print-bikini/s?k=animal+print+bikini> <https://seamorgens.com/collections>).

Animal-prints for clothes textile get geographical names as well. For example, zebra-print in different colors might be presented as *LUSACA*, snake print as *Monaco, Jalon, Zaire, Venetto, Rovigo*, crocodile-print as *Mali, Ohio, Zorita, Perugia*. *Snakeskins* might get romantic names, for instance, *Passion Python*. (https://www.productosshapely-spain.com/ficha-producto-tejidos-pieles-sinteticas.php?id_prod=168&ref_pag=tejidos-pieles-antelina-animal-print.php).

Noteworthy, the list of animal-prints in textile has grown longer. *Animal Instincts Collection* of textile for upholstery includes animal patterns far beyond naming conventions: AMUR (clay, ebony, ivory, broze), CARACAL (bronze, earth, ebony, oasis), COBRA (bronze, rust), EQUIDAE (pewter,

bronze), LYNX (bronze, ebony, gold, oasis), VIPER (clay, ivory, rust) <https://ashleywildegrou.com/product/animal-instincts-collection/>

Lately animal patterns conquered a new fashion-related domain – makeup. Mimicking the *snakeskin pattern*, Isamaya Ffrench, famed makeup artist, applied iridescent eyeshadow to models' foreheads as the third eye at Dion Lee's reptile jungle show (James, 2023). At Collina Strada FW 23 Isamaya Ffrench invited viewers to a "zoomorphic" *fantasy ride*. Developing the "Animorphs" theme she outfitted models in *colorful prosthetics* that transformed them into dolphins, rabbits, and dogs — a *fur and skin-free* way to capture the beauty of the animal kingdom. She turned regular models into *hybrid animal-humans*, experimenting with glam and presenting different looks to push up the boundaries of makeup for self-presentation and personification (Stixx, 2023).



Figures 12-13. Colorful prosthetics. London Fashion Week 2023
<https://www.highsnobiety.com/p/animal-fashion-trend-fall-2023/>

Many brands brought zoo to footwear. Animal-prints give owners multiple options to go wild (*The Gaetano Perrone AW11 Collection Lets Your Channel Inner Wild Animal*). Numerous samples of *animalistic design* in footwear are accompanied by catchy names with *-ed* adjectives:

Animal-Covered Kicks, Luxury Animal-Printed Kicks (These YSL Sneakers are Outrageously Wild), Zebra-Splashed Skate Shoes, Zebra-Striped Footwear, Patterned Sneakers, Safari-Spotted Sneakers, Safari-Inspired Kicks, Furried Footwear, Paw-Shaped Foot Warmers, Tiger-Inspired High Tops, Zoo-inspired, Spotty Skinned Shoes, Edgy Farmer-Approved Footwear, Animal-Faced Shoes.

Other *-ed* adjectives are easily incorporated into word-formation model and extend this paradigm, for example, *kissed, accented (Animal Print-Kissed Footwear, Flamingo-Inspired Shoes, DIY Kitty Accented Shoes)* (Makmanee, 2013). Also noteworthy: in this naming strategy, other adjectives emphasize animals' wild nature and violent temperament, for example,

Wild-Safari-Ready Sneakers, Wild High-Top Kicks, Fierce Feline Footwear, Fiercely Luxe Footwear, Ferocious Booties, Savage Safari Sneakers, Vibrant Cheetah Print Kicks (These YSL Sneakers are Outrageously Wild); Frisky Feline Kicks (These Christian Louboutin Louis Leopard Stud Sneakers Are Wildly Fierce).

Current marketing and naming strategies reveal unusual distribution of fashion words: they get unusual determiners and intensifiers (*Safari-Chic Street Shoe, Fiercely Luxe, Outrageously Wild, Wildly Fierce*). Footwear naming includes semantic superlatives (*Classy Awesome Leopard Oxfords*),

derivatives with the meaning tantamount to the meaning of adjectives in the superlative degree (*Overzealous Patterned Sneakers*) and high-quality-related words (*Gourmet Ocelot Snickers*).

Some samples of animal-inspired footwear stood out as extraordinary in the footwear zoo, for example: *Christian Louboutin Paw Heels* featuring a paw on the toe of the shoe as if you are literally wearing the animal on your feet took *feline-inspired* fashion to the next level, or *JW Anderson's frog-faced Wellipets*, spotted at the brand's show in 2023. *Irregular Choice* designed shoes with *Rabbit Replaced Heels*, which become a means of self-expression and humorous effect.



Figure 14. Christian Louboutin Paw Heels

Figure 15. Rabbit Replaced Heels (Irregular Choice)

Figure 16. JW Anderson's frog-faced Wellipets

<https://www.trendhunter.com/slideshow/animalinspired-footwear>

Playfulness of animalistic appearance is emphasized in footwear via a number of words:

The Loeffler Randall Fifi Shoes Bring the Wildlife to Your Feet, Armed Animal High Heels (Gun Hoofs ... Add Danger to Oddity); The Puma Smoking Bunny Collection features Frank Kozik's Misbehaving Rabbits, Vibrant Cheetah Print Kicks (fit for urban nobility).

Playful nature of animal-inspired footwear is also marked by blendings *zoorific*, *zooligan* (*Zooligans Offers Parents Wild Footwear*).

Being a symbol of exclusivity in haute couture exotic and rare animals have been integrated into fashion photography since fashion magazines have existed (Larouci, 2021). Richard Avedone's photo of Dovima in Dior evening dress between the two elephants in Winter Circus became an impetus for many fashion photographers to shift photo shooting from studios to exotic locales (Seeling, 1999). Dogs appeared in fashion photography to accessorize the garments much earlier and more often than other animals. In the 1950s, people saw the world in rosy colors and Joan Collins, a sensual seductress, looked perfect, on a posh king-size bed with pink cushions and a small poodle dyed pink to match (ibid.) perfect visualization of the slogan *Think Pink*. White Russian hounds accompanied John Galliano's model (1998) in white elegant evening outfit to match and a black young man in black to contrast the look (ibid.). D&G designed an event after *101 Dalmatians* with Jerry Hall as *Cruella* starring in a *dalmatian print dress* accompanied by two Dalmatians. All accessories of the guests had to coincide with the movie (ibid.).

Now animals are often used in fashion industry as accessories to make a fashion statement and make the look more glamorous. Fashion watchers believe the trend started in the early 2000s and was blamed on Paris Hilton when she appeared with a Chihuahua. Using dogs as accessories sometimes led to buying pets in a haze, dumping animals, animal cruelty due to stress of both owners and dogs (Simmonds, 2021). Long before many other celebrities would even admit to owning a pet, Paris was already treating her Chihuahua Tinkerbell as the gorgeous, *dog-shaped clutch* (Kirkpatrick, 2016). Now numerous *pet-cessories* of celebrities coordinate perfectly with the outfit, grab the limelight and bark at paparazzi.

Zoomorphic handbags add a playful accent to any outfit and capture anyone's attention, for example, *Thorn Browne Dog-Shaped bags*, *Louis Vuitton Inspired Doggie Bag* (Adams), *Braccialini unique bags* (*Porcupine, Snail-shaped bag, Chameleon, Tiger, Lion, Bear* etc.) or *JW Anderson Pigeon Clutch Bag* which became viral. *Judith Lieber's animal-shaped evening handbags* (*Peacock, Butterfly, Lion, Cat, Parrot* etc.) look like glamorous art pieces and make a powerful effect at any event. "Thom Browne or Judith Lieber's bags require true artistry, and like the best art, they make people have real feelings. I also learned, while on line at the crowded Luar show, that they make you seem important. The sea of strangers parted when people saw Hector. Someone even yelled, "Let this girl with the dog bag THROUGH!" (Gonzalez, 2023). In 2020, Loewe introduced to its luxury collection the whole family of *animal bags* in different colours. Thus Loewe menagerie lives *Elephant mini shoulder bag, Bunny bag, Sheep bag, Bear coin purse, Whale-shaped bag, Panda Bear coin purse, Bag shaped like a Turtle* and many others. *Dog-shaped bags* create the illusion of having a companion, make their owners unique and promote *animal-bag journalism* (Gonzalez, 2023). Young generations enjoy *rich-but-funny strategy*, which they implement not by buying *super-rare bags* but by adding cute little *animal charms* to designer bags (ibid.).

Some luxury animal-inspired bags fall into the category of a Jewellery Bag. For instance, *The Pencil Cat Bag*, with its sculptural *cat-shaped handle* is inspired by the chenets on the fireplace by Jeanne Lanvin. For the Spring 21, Lanvin added a new *Swan bag* into its collections: *The Bucket Bag "Playful for the day, chic for the night"*, adorned with the house's emblem – the cats. If dogs are mimicked in bag shapes, cats' postures are imitated in bag handles. For example, Roberto Cavalli shoulder bag was crafted from smooth bright yellow leather with a crystal-embellished *tiger-shaped top handle*.

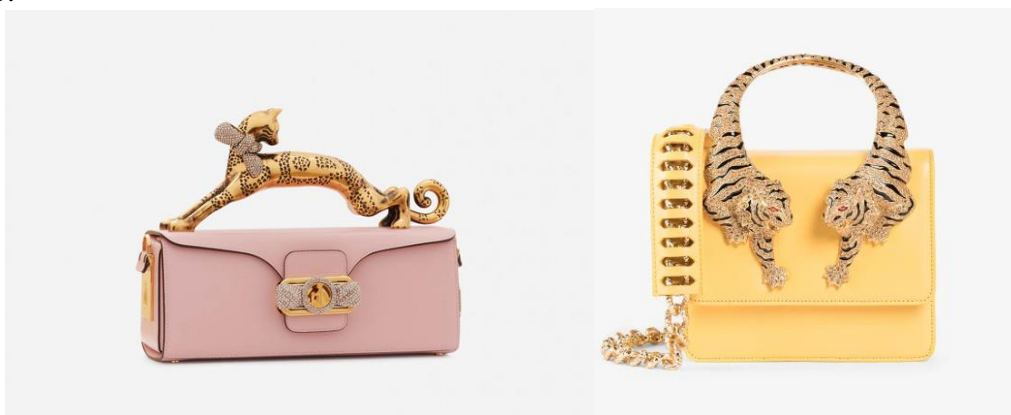


Figure 17. THE PENCIL CAT BAG (Lanvin)

Figure18. Roberto Cavalli shoulder bag with a crystal-embellished tiger-shaped top handle
<https://www.robertocavalli.com/en-ua/shopping/woman-medium-roar-crystal-embellished-shoulder-bag-19506206>

<https://www.lanvin.com/gb/lanvin-collection-bags>

<https://www.lanvin.com/gb/lanvin-collection-bags>

Fish shapes are used for glamorous gowns designs. Both silhouettes and colour palette of *fish dresses* are conspicuous.

Present-day marketing dictates more sophisticated language-naming practices and more intricate linguistic descriptions for fashion accessories. For instance, Salvatore Ferragamo used animal motifs for their silk scarves for decades and included indexical animals names into their catalogues (*Animal print scarf, Animals Giraffe Zebra, Leopard Motive Silk Scarf, Foulard Leopard, Creatures of the sea, Fish silk scarf, Tropical fish scarf* etc.). *Hermès* silk scarves advertised as a great addition to a wardrobe have had many animal motifs too: horses were connected with the brand history; other animals were selected from the realm of majestic animals (lion, jaguar, and leopard): *Blue Jaguar Scarf, Hermès Lazy*

Leopardesses Scarf, Hermès Horse Club Scarf. The shift to more creative naming as a component of storytelling becomes obvious among the latest samples on *Hermès* website: *Jungle Love* scarf (with two leopards in a restrained courtship ritual), *Chevaloscope* scarf, *Cheval Sirene* scarf (horse's head and mermaid's tail inspired by Leonardo da Vinci's horsemen, reliefs of the Trevi Fountain in Rome and Japanese woodcuts), *Tied Up in Knots* Scarf (with two flamingo-dandies), *Faubourg Tropical Detail* (cheetahs, monkeys and cockatoos blend into this botanical canopy, which also conceals the unexpected figure of the mounted cavalry man from the top of Faubourg Saint-Honore, who has escaped to the jungle); *Lanterns, Ballons et Cocardes* scarf ('the roars of the lion, the braying of the zebra, the honking of the penguin and the grunts of the giraffe'). *The Story Behind* every scarf reveals amazing, entertaining and humorous tale of the idea visualized in the design.



THE STORY BEHIND

What a curious jumble of flamingos, who have become entangled while out for a stroll. One is on roller skates and wears a golden crown, while the other, in two-toned shoes, sports a top hat with twirling plume. But in spite of their shoelaces and slender necks being jumbled up like a brain-teaser, they have lost neither their poise nor elegance. Jonathan Burton has dressed these dandies in bow ties and delicately knotted scarves for the occasion. On their graceful legs, they wear striped and polka-dot stockings. The refined colors of their feathers complement each other like harmonious melodies. This is an extraordinary story of love at first sight by the water's edge!

Figure 19. *Tied Up in Knots* Scarf

Figure 20. *The Story Behind. Tied Up in Knots* Scarf

<https://www.hermes.com/us/en/category/women/scarves-shawls-and-stoles/silk-scarves-and-accessories/#>

Many jewelry lines used animalistic motifs to create jewelry pieces mimicking animals, reptiles, birds and insects. Some living species were introduced to jewelry bestiary much earlier than others. A serpent was used in jewelry pieces in Ancient Civilizations. Cleopatra's arrival in Rome in 46 B.C. sparked an early spiral snake bracelets trend. The 19th century's Egyptian revival brought the serpents back to life. Bulgari, one of best known jewelry brands, keeps on creating *Serpentis* in the 21st century (Volandes, 2020, p. 146). These reptiles crawled into fashion photography too when models, accessorized with reptiles, promoted new lines (MacSweeney, 2012, pp. 82-83, 372-373). Insect-inspired jewels can be traced back to René Lalique, master goldsmith, who later became a premier glassmaker (Buttolph, 2001, p. 132). The Sciaparelli iconic insect necklace (Seeling, 1999) looked shocking, like a collection a genuine insects rather than a piece of art made of precious materials.

Animal-inspired jewelry pieces usually contain the names of living species, sometimes brand names (commercial names) and first owner's names:

Platinum owl brooch, Conchita sapphire butterfly, phoenix brooch (Van Cleef and Arpels), Queen Elizabeth I' pelican brooch; Van Cleef and Arpels clip featuring the pelican motif; snake bracelet; dragon brooch; opal peacock brooch; Ludwig II's pocket watch with pave-set diamond horse's head; salamander brooch (Tiffany); lizard brooch (Cartier); hippocampus-shaped pendant; caterpillar brooch; Fabergé seahorse brooch, Hermès Galop collection (Miller, 2016, pp. 56-315).

Some animal-inspired jewelry pieces became iconic. Their names acquired associative and emotional meanings. For example, the famed *Duchess of Windsor's Cartier flamingo brooch* was commissioned by the Duke of Windsor in 1940. It hardly survived dismantling when Elizabeth Taylor was lucky to buy it at the sale (Volandes, 2020, p. 132) and became a precursor of a new vocabulary of bijouterie after WWII (Buttolph, 2001, 91). In 1948, the Duke of Windsor commissioned another brooch for his wife – *Cartie Panthère* (Volandes, 2020, p. 142) that triggered the trend. The idea of *panthere-inspired* pieces is traced back to the safari when Louis Cartie spotted a panther and nicknamed Jeanne Toussaint, director of Cartie Jewelry, *La Panthère*. Another Cartier masterpiece, *The Cartier Maria Félic necklace* – two fully articulated crocodiles – is an artistic achievement and a feat of engineering. The photo of Maria Félic with jeweled crocodiles around her neck, taken by Lord Snowdon in 1975, remains one of the most *Instagrammable jewelry portraits* (Volandes, 2020, pp. 176-177). Only one person other than Maria Félic wore that historic necklace – Monica Bellucci in 2006 and 2019 who revived the iconic jewelry look (Fasel, 2019).

Now jewelry zoo is expanding and hosts many other fauna-inspired pieces like *shark-inspired accessories* (The Luv AJ Shark Tooth line) and multiple *Creepy Crawly Accessories*.

Fashion is no longer something whimsical and frivolous; it has evolved into influential business. In 2017, Jean Paul Gaultier was taken aback by the extravagant proposal of the Monnaie de Paris to design a coin. The maverick creator and veteran bad boy of fashion dressed the limited-edition set of coins in a humorous way (Lankarani, 2017). He wrapped the Eiffel Tower in a corset and introduced some haute couture birds to coin-zoo: a corseted hen with allusion to his AW1984 Bombshell Breasts dress, one of the *leitmotifs* of his work (Setiawan, 2011), a Gallic rooster, a national personification, in his signature piece – classical Breton striped top, dancing with the hen against the Eiffel Tower, rooster trio singing La Marseillaise. These coins can be viewed as a perfect example of co-branding of mintage and fashion.



Figures 21-24. Coins designed by Jean Paul Gaultier

The craze for *animal motifs* in fashion comes and goes but never vanishes completely. The Spring 2023 Haute Couture shows in Paris proved fauna motifs are recurring themes in fashion. For Chanel Show (<https://www.youtube.com/watch?v=VeYZx6O6c2Q>) Xavier Veilhan created a giant movable

cardboard animals in reference to Coco's menagerie in her Rue Cambon apartment. Objects portraying horses, lions, camels, birds etc. rolled around the floor and zigzagged their way through this impromptu sculpture park before models stepped out of them like Trojan horses (Bossy, 2023).



Figure 25. Chanel Show Spring 2023

Feline fashion added playfulness to Met Gala 2023 where celebrities appeared in Karl Lagerfeld-inspired gorgeous and outrageous outfits. *Feline looks* and *cat-cessories* marked Karl Lagerfeld's obsession with his Burman cat Choupette (Espada, 2023). There's always a lot of competition for the limelight at the Met Gala, but for 2023, Choupette might just have been the star of the show (Kessler, 2023). Doja Cat said "Meow" in a head-to-toe Oscar De La Renta jeweled cat gown with a seductive backless detail and a plume train, a face-framing hood and cat ears, cat claw acrylic nails. She was also accessorized with a prosthetic cat nose crafted by Malina Stearns. Jared Leto starring as Lagerfeld in an upcoming biopic was wearing a fluffy faux fur cat suit designed by Karl Lagerfeld's eponymous label, and head with blue eyes and gray whiskers that perfectly resembled Choupette. Janelle Monáe paid tribute to the famous designer in a black-white head-to-toe Thom Browne look that included a bag in the shape of Lagerfeld's bestie. Chloe Fineman was wearing a glamorous cat purse (Espada, 2023, Kessler, 2023).



Figure 26. Doja Cat at the 2023 Met Gala

Figure 27. Jared Leto as Karl Lagerfeld's Cat Choupette at the 2023 Met Gala



Figure 28. Janelle Monáe with a cat purse

Figure 29. Chloe Fineman with a cat purs

4. Conclusion

This present study has proved that modern fashion discourse and naming conventions are becoming more sophisticated and intricate. The names of fashion items contain indexical signs and their associative and emotional meaning is often connected with famous people and celebrities, pets, and ecological movements. Fashion industry and online business dictate advertising and marketing strategies of catchy names, animalistic fashion terms, and slogans. In changing naming conventions, lexical units, new portmanteau words among them, acquire occasional intensifiers and determiners, get new connotations and associations.

Forthcoming fashion events will show how designers will adapt to trendy *vegan fashion*, what wild animals will turn out to be the fittest to survive in the Fashion Kingdom. Accordingly, it would be promising to consider how English will evolve within naming linguistic practices, advertising, and marketing strategies.

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АНІМАЛІСТИЧНІ МОТИВИ У МОДІ КРІЗЬ ПРИЗМУ АНГЛІЙСЬКОЇ МОВИ

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Анотація

Лексичні одиниці, які фіксують у дискурсі моди анімалістичні мотиви, їхня дистрибуція, контекст, вживання у дискурсі моди становлять інтерес для лінгвістики в аспекті еволюції систем номінації, категоризації, використання англійської як міжнародної мови в індустрії моди, а також в аспекті рекламних та маркетингових стратегій, що є ефективними в онлайн комерції. У сучасному світі мода створює важливу сферу комунікації, породжує мультимодальний дискурс, вишуканий наратив, безмежну кількість статей у періодичних виданнях, постів в соціальних медіа, луків селебритіз та інфлуенсерів, які копіюють з Instagram тисячі фанатів моди. Гламурні модні покази, тижні моди є вишуканими подіями, які широко висвітлюються ЗМІ і створюють помітний фрагмент онлайн ландшафта. Кардинальні зміни у світі моди у 21ому столітті, а саме зсув у бік вигин моди, були викликані екологічними ініціативами та зоозахисним рухом. Хутро та шкіру тварин використовували для виготовлення одягу та взуття століттями у багатьох регіонах світу, але зростання ролі екологічної моди, уявлення про тварин як особистостей спричинили зміни у світогляді людства, внаслідок чого представники фауни перетворюються лише на джерело натхнення для дизайнерів, які імітують забарвлення, силуети тварин у різноманітних колекціях. Онлайн бізнес вимагає не лише візуалізації нових надходжень на вебсайтах модних брендів та магазинів, а й реклами, слоганів, детального мовного опису, в тому числі, яскравих номінацій. Номінації для новотворів дизайнерів є ергонімами, мають індексальні іменники у своєму складі і можуть отримувати асоціативні та емоційні значення, оскільки асоціюються з модельєрами, першими власниками, відомими особистостями, мають власну історію. Список лексем, що пов'язані з анімалістичними мотивами у моді, збільшується останнім часом, оскільки дизайнери пропонують нові патерни для текстилю і нові форми для аксесуарів. Зооморфні аксесуари створюють ефект персоніфікації і призводять до появи нових лексичних одиниць в англійській мові. Характер номінації новинок моди змінюється, оскільки анімалістичні елементи у моді набувають певних асоціацій у дискурсі, отримують інтенсифікатори, детермінанти. Деякі компоненти номінацій вживаються з метою створення гумористичного ефекту. Сучасний дискурс моди дозволяє стверджувати, що номінації для модних колекцій з анімалістичними мотивами виявляють тенденцію до багатокomпонентних, стилістично вишуканих назв, з оказіональними елементами.

Ключові слова: реклама, анімалістичний, категоризація, еволюція систем номінації, дискурс моди, конвенційна номінація, мовний опис, маркетингова стратегія.