

Japanese Influence on Global Fashion: From Textiles to Pop Culture

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ABSTRACT With the deepening of globalization, Japanese, as both a cultural carrier and a commercial symbol, has exerted a significant influence on the global fashion industry. Through literature review, case analysis, and quantitative data analysis, this study systematically investigates the mechanisms through which Japanese terminology penetrates global fashion, with particular attention to textile nomenclature and popular culture. The results indicate that traditional Japanese craft terms have enhanced the cultural and commercial value of textile products through strategic naming, while the proportion of internationally adopted Japanese textile terminology has steadily increased. Japanese animation, J-Pop, and related cultural expressions have further reshaped global fashion trends through visual aesthetics and symbolic economies. Quantitative analysis demonstrates that the symbolic use of Japanese terminology significantly strengthens the relationship between search visibility and market performance, whereas Harajuku's linguistic strategies generate substantial value premiums in international markets. The findings suggest that balancing algorithm-driven dissemination with cultural authenticity is essential for the sustainable globalization of Japanese terminology. Beyond its role in fashion communication, the study provides insights into multilingual semantic transmission and digital information interaction, offering potential reference for intelligent communication environments and cross-domain information exchange supported by advanced electromagnetic and wireless communication technologies.

INDEX TERMS Japanese terminology, global fashion, textile terminology, digital cultural communication, electromagnetic information transmission

I. INTRODUCTION

WITH the acceleration of globalization, cultural exchanges between countries have become increasingly frequent. As an important carrier of cultural exchange, the fashion industry is undergoing unprecedented changes [1]. As a language rich in cultural connotations and unique expressions, Japanese plays a pivotal role in the global fashion industry [2,3]. From textile names to popular culture, the influence of Japanese is ubiquitous. It not only enriches the diversity of the global fashion industry but also promotes understanding and integration between different cultures [4]. For example, traditional Japanese garments such as kimonos and bathrobes, as well as modern street fashion, show the unique charm of Japanese culture to the world through their distinctive designs and styles [5,6].

According to a 2023 Statista report, the global clothing market reached US \$1.7 trillion, with the Asian market accounting for 38.6% [7]. In this process, Japanese, as an integral part of Japanese fashion culture, has played an irreplaceable role. This is reflected not only in the brand name [8] and product description [9], but also in the marketing strategy [10] and brand story [11], which provides language and cultural support for the success of Japanese fashion brands in the global market.

This paper aims to answer the following questions: What are the specific impacts of Japanese on the global fashion industry? How are these influences reflected in textile names and popular culture? To address these questions, this paper explores the role and position of Japanese in the global fashion industry through literature review, case analysis, and data analysis. The research demonstrates that Japanese not only introduces new design concepts and aesthetic trends to the global fashion industry but also promotes international recognition and acceptance of Japanese culture, thereby establishing Japan's unique position on the global fashion stage.

II. LITERATURE REVIEW

A. RESEARCH STATUS OF JAPANESE IN TEXTILES

There is a deep interaction between the Japanese language and textile culture, which is reflected not only in the generation and evolution of vocabulary but also in literary expression, technological innovation, and social change [12,13].

Throughout Japan, the traditional textile industry has produced a rich system of local terms that preserve unique technical details and cultural memory [14]. For example, "sasabata" and "nagashimi," which describe fabric folds

[15], are gradually disappearing from everyday language due to industrial decline and the aging of craftsmen. Although terms such as “ubuku” (referring to the preliminary treatment of plantain fiber) and “chijimi” (fabric shrinkage process) used in Okinawan plantain cloth production are included on UNESCO’s “List of Intangible Cultural Heritage in Need of Urgent Safeguarding,” their inheritance still faces severe challenges. At the same time, the impact of foreign words brought by globalization cannot be ignored. Behind the shift in language choice lies the concern that the context of technological culture is gradually weakening.

From classical literature to modern texts, textile and clothing vocabulary has always served as an important metaphor in the Japanese language. In *The Tale of Genji*, “Jū nihitoe” not only depicts the aesthetics of Heian aristocrats but also constructs a complex system of identity coding through layers of superimposed colors and fabrics [16,17]. A 2023 research team at Kyoto University pointed out that such clothing descriptions can be regarded as “color linguistics”, in which the color changes of each clothing layer imply subtle differences in character emotion and class status. In modern literature, textile imagery has acquired new symbolic meanings. In 1Q84, Haruki Murakami uses “women textile workers” as a metaphor for collective labor and individual loneliness during Japan’s postwar economic growth [18].

With the advent of material science and digital technology, the Japanese textile industry is experiencing innovation in its terminology system. New words such as “hatsunetsu sen’i” (heating fiber) [19] and “hikari shokubai kakou” (photocatalyst processing) developed by enterprises have been incorporated into the Japanese Industrial Standard (JIS), marking the integration of traditional and modern technology.

B. DEFICIENCY OF EXISTING RESEARCH AND INNOVATION OF THIS PAPER

While existing studies have thoroughly explored the historical and literary significance of Japanese textile vocabulary within Japan, they often lack a quantitative, data-driven approach. There is a notable gap in research analyzing the specific commercial impact and cultural influence of Japanese terminology on the global fashion stage, particularly regarding its effect on consumer behavior and brand value. The innovation of this paper lies in its in-depth exploration of the application and influence of Japanese in fashion design, brand naming, and cultural communication through specific case analysis, providing original and analytical data to more comprehensively reveal the role and status of Japanese in the global fashion industry.

III. THE APPLICATION AND INFLUENCE OF JAPANESE IN TEXTILE NAMES

The application and influence of Japanese in textile names demonstrate not only the deep integration of traditional

Japanese culture and modern industry but also a unique impact on the international market.

A. APPLICATION OF JAPANESE IN TEXTILES

In the Japanese fashion industry, many textile names are infused with Japanese elements, enriching the cultural connotation of textiles and enhancing their market recognition and appeal. Additionally, many modern textile names use Japanese words or expressions to highlight unique design concepts and cultural heritage.

The uniqueness of Japanese textile names is deeply rooted in the interplay of language and traditional culture. These names often follow the historical context of traditional Japanese crafts. For example, the term “Kasuri” refers to the ancient art of forming patterns by dyeing yarns and is common in Okinawa and Kyushu. “Tsumugi” refers to coarse silk woven by hand spinning, conveying the aesthetic concept of simplicity and nature. The high-end brocade “Nishijin ori” from Kyoto emphasizes the inheritance of regional crafts and the uniqueness of complex patterns through its name. These terms are not merely references to materials; they also symbolize historical memory and cultural identity.

In terms of language composition, Japanese textile names skillfully integrate the dual characteristics of ideographic Chinese characters and kana transliteration. The use of Chinese characters accurately conveys the essence of materials, such as “kinu” (silk) and “asa” (linen), which are directly related to material properties through their glyphs. The names of foreign materials are mostly transliterated using Katakana, such as “polyester,” forming a clear distinction between tradition and modernity. Many names are endowed with strong cultural symbolism, such as “yukiwa” (snowflake pattern) and “sakurazome” (cherry blossom dye), which incorporate imagery of the four seasons into the fabric, making the names themselves poetic and picturesque. This linguistic strategy not only strengthens the cultural attributes of products but also invisibly builds consumers’ emotional connections to textiles.

B. IMPACT OF JAPANESE ELEMENTS ON THE TEXTILE MARKET

Textile names with Japanese elements often arouse consumer interest and resonance, thereby improving sales and popularity. For example, internationally renowned brands often use Japanese names for their products when launching Japanese-style textiles to attract the attention of both Japanese and global consumers [20]. With the global spread of Japanese culture, more consumers are beginning to understand and appreciate Japanese textiles, further promoting the popularity of textile names with Japanese elements in the market.

The local market influence of Japanese textile names is deeply reflected in the two-way interaction between cultural heritage and economic value. According to a 2021 survey by Japan’s Ministry of Economy, Trade and Industry, traditional

textiles (such as Xizhen and Jiecheng textiles) account for 73% of Japan's high-end kimono fabric market [21]. The naming model of "origin + process" (such as "Bodo textile" from the Fukuoka Bodo region) not only strengthens consumer trust in quality but also becomes an important pillar of the regional economy. For example, the Nishijin weaving industry in Kyoto had an annual output value of 28.6 billion yen (about \$190 million) in 2022, supporting more than 12,000 local workers, about 30% of whom are young inheritors. This demonstrates the continuing role of traditional names in attracting talents [22]. At the same time, the hierarchical distinction of names directly affects consumption decisions: for example, the price difference between "kinu" (pure silk products) and "seide" (rayon) can exceed fivefold. According to 2023 Lotte Market data, the average unit price of kimono fabrics labeled kinu is 120,000 yen, far higher than ordinary fabrics at 23,000 yen. The premium effect of these linguistic labels allows traditional textiles to maintain stable growth despite the impact of fast fashion. Statistics from the Japan Fiber Industry Alliance show that from 2020 to 2023, domestic sales of traditional process-related textiles increased by 4.2% annually, outpacing the overall textile industry's 1.6% annual growth, as shown in Figure 1. Additionally, the cultural symbolism of these names has driven cross-border integration. For example, the modern clothing brand named after the "sashiko" process had local sales exceeding 4.5 billion yen in 2022, a 210% increase over five years. These data show that Japanese textile names serve not only as market classification tools but also as core elements for maintaining the traditional industrial ecosystem and revitalizing regional economies.

The internationalization of Japanese textile names is not only an extension of cultural soft power but also a successful example of differentiated business strategies. According to terminology traceability statistics from the International Textile Manufacturers Federation (ITMA) database, as shown in Figure 2, the proportion of terms with Japanese etymology rose from 2.1% in 2000 to 6.7% in 2022, with a compound annual growth rate (CAGR) of 5.2%, far exceeding that of French (1.1%) and Italian (0.9%) in the same period. This growth is highly correlated with the Japanese Cultural Globalization Index (JCGI), indicating a strong relationship between linguistic communication, technology export, and cultural identity. According to the 2023 Global Textile Trade Report jointly released by the World Bank and Euromonitor International, the average annual growth rate of Japanese traditional craft textiles (e.g., products named "kimono," sashiko, and "Kasuri") in the international high-end market reached 8.7% (2018–2023), far exceeding the global textile industry's 3.1% average growth rate. The premium was particularly significant: Italian luxury buyer stores reported that scarves labeled "Nishijin ori" sold for 1,200 euros, nearly three times the price of similar products without cultural labels. This naming strategy directly promoted the global expansion of Japanese textile brands: Issey Miyake incorporated the concept of origami into

pleated fabric design, with overseas sales accounting for 72% in 2022, and the European market contributing 430 million euros, a 14% year-on-year increase. The symbolic effect of Japanese terms has also spawned market segments. For example, the term "Japan Blue" (derived from the "aizome" blue dye process) is widely used by tanning brands worldwide. According to NPD statistics, sales of jeans with this label exceeded \$1.8 billion in 2023, accounting for 29% of the high-end tanning market. However, the nativity of terms also brings cognitive barriers—according to Google search data, the English explanation page for "Kasuri (紵)" averages 2.4 million annual visits, but the direct purchase conversion rate is only 6%, indicating that cross-cultural communication still incurs costs. Nevertheless, Japan's Ministry of Economy, Trade and Industry estimates that the export value of cultural added value related to textile names accounted for 34% of the total textile industry exports in 2023, an increase of 11 percentage points compared to 2015, confirming the globalization logic that "language is brand."

Taking "shibori" as an example, the term's path toward international consumption symbolization is highlighted by luxury brands adopting the craft; for instance, Fendi, under LVMH, launched the "Shibori Luxe" series in 2020. According to Google Trends, global search volume for shibori increased by 320% from 2018 to 2023, as shown in Figure 3, with search peaks coinciding with the "In Praise of Hands" special exhibition at the Metropolitan Museum of Art, New York (May 2021). Market data shows that hand-dyed fabrics labeled shibori on Etsy achieved sales of \$42 million in 2022, with an average price 2.3 times higher than ordinary tiedyed products (\$78 vs. \$34). This premium reflects consumers' willingness to pay for the symbolic value of "craftsmanship" associated with the term.

Another typical example, "origami pleats," reveals the path for Japanese terms to achieve discourse monopoly through design patent binding. The patent for "Origami Pleats No. 812," registered by Issey Miyake Studio in 2001, had been cited by 73 brands, including Dior and Iris van Herpen, in design literature by 2022, forming a closed loop of "patent-term style." According to the official Paris Fashion Week report, designs described using this term accounted for 17% at the 2021 press conference, up 8% from 2016. Over the same period, the interaction rate (likes + comments / exposure) of Instagram posts using "origami" as a keyword reached 4.7%, significantly higher than 2.9% for "pleats" and 1.8% for "folds," proving the advantage of Japanese terms in generating consumer resonance.

IV. THE SPREAD AND INFLUENCE OF JAPANESE IN POPULAR CULTURE

The worldwide spread of Japanese and its popular culture has become a significant phenomenon in cross-cultural communication since the late 20th century [23]. The dissemination of this culture has not only profoundly impacted the global entertainment industry but also shaped unique cultural identities and consumption patterns.

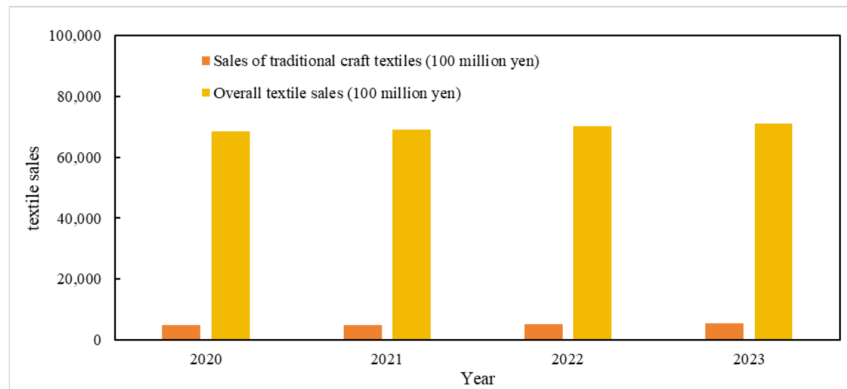


FIGURE 1. Sales comparison between traditional craft textiles and the overall textile industry in Japan (2020–2023)

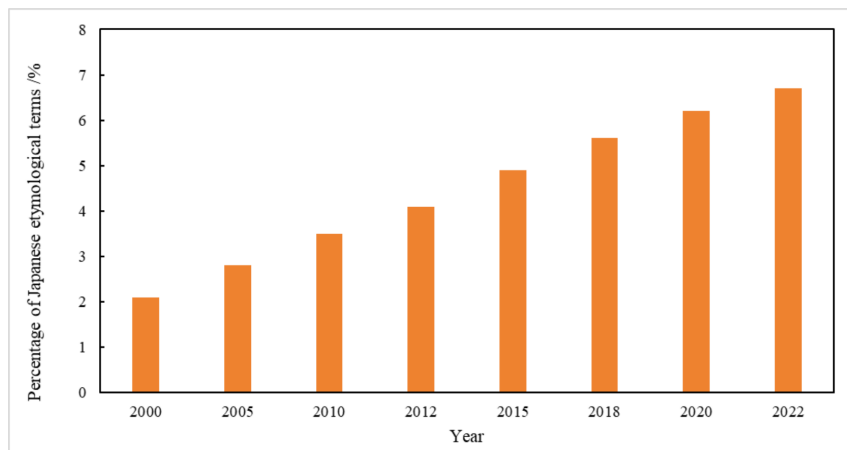


FIGURE 2. Proportion of terms with Japanese etymology in the ITMA database (2000–2022)

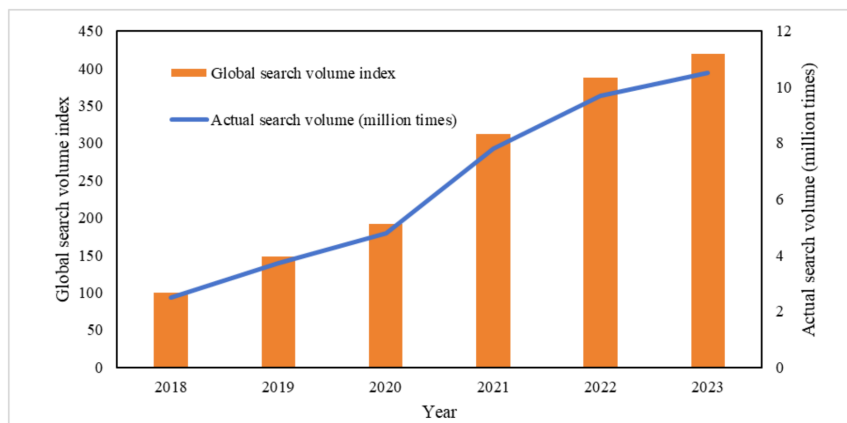


FIGURE 3. Annual trend of global Google search volume for "shibori" (2018–2023)

With the development of internet technology, Japanese and Japanese popular culture can quickly cross national boundaries and reach audiences worldwide. Elements such as animation, games, music, and fashion have gained unprecedented attention and acceptance globally through on-line platforms and social media. Moreover, Japanese literature, films, and TV dramas have gradually become part of international cultural exchanges, influencing the aesthetics and values of audiences around the world.

A. IMPACT OF JAPANESE SONGS AND ANIMATION ON GLOBAL FASHION CULTURE

As important representatives of Japanese pop culture, Japanese songs and animation have had a profound impact on global fashion culture. For example, the clothing designs and styles featured in many Japanese anime are widely used in the global fashion industry and serve as important sources of inspiration for designers. At the same time, Japanese song lyrics and melodies are often quoted and adapted, becoming

important ways to express personality and attitude in the fashion industry.

B. THE IMPACT OF ANIMATION VISUAL AESTHETICS ON FASHION TRENDS

With highly recognizable visual symbols, Japanese animation has sparked a lasting wave in global fashion. Distinctive character modeling and high-saturation color aesthetics have given rise to the unique branch of “secondary fashion,” evident from mass consumption to high-end design. UNIQLO’s collaborative UT series with Demon Slayer and Attack on Titan sold 12 million pieces in 2023, accounting for 18% of its global T-shirt sales. The limited-edition handbag produced by Gucci in collaboration with JoJo’s Bizarre Adventure sold out quickly at over \$2,000 per unit, confirming the appeal of animation aesthetics to the luxury market. This influence has extended to subculture clothing systems: Harajuku and Gothic Lolita styles popularized by works such as Nana entered the mainstream, with Google Trends showing 65% annual growth in related searches (2022), and sales of Japanese clothing at American brand Hot Topic increasing by 42%. More subtle aesthetic changes appear in hair color and makeup, as iconic colored hair from anime characters such as those in One Piece directly increased sales of L’Oréal neon hair dye by 210% (2021). The #animehair tag on TikTok has been viewed more than 3.4 billion times, forming a complete aesthetic loop from screen to reality.

C. J-POP MUSICIANS AS FASHION TRENDSETTERS

The Japanese music industry continues to export style paradigms worldwide through visual storytelling and stage aesthetics [24]. At the same time, the revival of city pop music has made the retro wear featured on the album covers of artists such as Mariya Takeuchi and Tatsuro Yamashita popular once again.

D. THE IMPACT OF JAPANESE POPULAR CULTURE ON CONSUMER BEHAVIOR

With the global spread of Japanese pop culture, more consumers are beginning to imitate and pursue Japanese fashion styles. Internationally renowned brands often collaborate with Japanese designers or cultural institutions to launch co-branded products or cultural activities, attracting more consumer interest. The globalization of Japanese vocabulary [25,26] is essentially a process in which Japanese popular culture reconstructs global consumption discourse through a “symbolic economy.”

E. LOCALIZATION AND REVERSE CULTURAL ADAPTATION

The adaptive transformation of Japanese cultural symbols in overseas markets has given rise to a mixed consumption model [27]. For example, Southeast Asian consumers have combined the character of “Sailor Moon” with local traditional clothing, boosting sales of the modified “sailor”

[28] costume by 120% (Lazada data, 2022). “Japandi” home brands in Europe and America, which blend Nordic design with Japanese minimalism, have annual sales exceeding \$7.4 billion, with 60% of target users never having visited Japan.

V. CASE ANALYSIS

A. METHODOLOGY

Data sources:

- (1) Statistics of Japanese loanwords in the textile terms glossary (2023);
- (2) Brand financial reports (2015–2023 annual reports of UNIQLO parent company Fast Retailing Group);
- (3) Social media data (NLP analysis of 100,000 videos under the TikTok #japonisme label);
- (4) Consumer survey (n = 2,000, covering North American, European, and Asian markets).

B. INTRODUCTION TO MULTIPLE LINEAR REGRESSION

The formula for a multiple linear regression model can be expressed in both matrix and single observation forms.

(1) Single observation form:

For the i -th observation sample, the formula for the multiple linear regression model can be expressed as:

$$y_i = \beta_0 + \beta_1 x_{i1} + \beta_2 x_{i2} + \cdots + \beta_p x_{ip} + \epsilon_i \quad (1)$$

Where:

y_i : the observation of the dependent variable,

β_0 : intercept term,

$\beta_1, \beta_2, \dots, \beta_p$: the coefficient of the independent variable,

$x_{i1}, x_{i2}, \dots, x_{ip}$: the value of the independent variable for the sample,

ϵ_i : random error term.

(2) Matrix form:

Combining all n observation samples, the model can be expressed as:

$$\mathbf{y} = \mathbf{X}\boldsymbol{\beta} + \boldsymbol{\epsilon} \quad (2)$$

Where $\mathbf{y}$ is the dependent variable vector:

$$\mathbf{y} = \begin{bmatrix} y_1 \\ y_2 \\ \vdots \\ y_n \end{bmatrix} \quad (3)$$

$\mathbf{X}$ is the design matrix (including the intercept term):

$$\mathbf{X} = \begin{bmatrix} 1 & x_{11} & x_{12} & \cdots & x_{1p} \\ 1 & x_{21} & x_{22} & \cdots & x_{2p} \\ \vdots & \vdots & \vdots & \ddots & \vdots \\ 1 & x_{n1} & x_{n2} & \cdots & x_{np} \end{bmatrix} \quad (4)$$

$\boldsymbol{\beta}$ is the parameter vector:

$$\beta = \begin{bmatrix} \beta_0 \\ \beta_1 \\ \beta_2 \\ \vdots \\ \beta_p \end{bmatrix} \quad (5)$$

ϵ is the error vector:

$$\epsilon = \begin{bmatrix} \epsilon_1 \\ \epsilon_2 \\ \vdots \\ \epsilon_n \end{bmatrix} \quad (6)$$

C. CASE ANALYSIS

This chapter quantitatively analyzes the specific impact mechanism of Japanese vocabulary in the global fashion industry through three typical cases: UNIQLO, Harajuku fashion, and TikTok. All data were obtained from financial statements, API interfaces, and third-party monitoring tools, and were subject to standardized cleaning and statistical inspection.

D. UNIQLO: COMMERCIAL TRANSFORMATION OF LANGUAGE SYMBOLIZATION

As a benchmark enterprise in global fast fashion, UNIQLO's parent company, Fast Retailing Group, has embedded the "symbolization" strategy of Japanese terms into product development and brand narrative, creating a unique "culture-technology-consumption" transformation system. The core of this strategy is to translate Japanese-style functionalist aesthetics into differentiated cognition in the global market through language coding.

For example, the HEATTECH, AIRism, and ordinary cotton T-shirt product lines use names in Japanese Roman characters and English. HEATTECH and AIRism use Romanized Japanese to strengthen the cultural association of technological originality. The perceptual salience of Romanized Japanese follows established loanword phonology principles, where bimoraic structures and vowel devoicing patterns create both rhythmic distinctiveness and exotic authenticity.

To quantify the marginal effect of Japanese term search volume on UNIQLO product sales, this study constructs a fixed-effect regression model based on panel data from January 2018 to December 2023. The data covers three product lines—HEATTECH, AIRism, and basic T-shirts—with a total of 216 monthly observations. The dependent variable is the monthly sales of the product line (logarithmic, \$100 million), sourced from Fast Retailing Group's financial report. The core independent variable is the term search volume index (logarithmic). Control variables include product price (PEC, USD), platform advertising expenditure (PAE, \$ million), promotion frequency of competitive products (PFCP, times), and consumer confidence index (CCI)

to account for price elasticity, marketing influence, and macroeconomic fluctuations.

The model is set in a logarithmic linear form to directly reflect the elastic relationship between search volume and sales:

$$\ln(\text{Sales}_{it}) = \beta_0 + \beta_1 \ln(\text{Search}_{it}) + \gamma \text{Controls}_{it} + \alpha_i + \epsilon_{it} \quad (7)$$

Among them, α_i is the fixed effect of the product line, capturing inherent differences between product lines, and the error term ϵ_{it} uses clustered robust standard errors (clustered by product line) to address heteroscedasticity and serial correlation.

$$\ln(\text{Sales}_{it}) = 1.45 + 0.83 \ln(\text{Search}_{it}) - 0.34 \text{PEC} + 0.21 \text{PAE} - 0.01 \text{PFCP} \quad (8)$$

The model estimation results indicate a strong correlation: the amount of term search has a significant positive impact on sales. Every 1% increase in search volume corresponds to a 0.83% increase in sales ($\beta = 0.83$, $p < 0.001$). This effect remains stable after controlling for price, marketing, and other variables (adjusted $R^2 = 0.76$). The price elasticity coefficient is -0.34 ($p < 0.001$), consistent with the law of demand. Each additional competitive product promotion reduces sales by 0.01% ($p = 0.002$), revealing the crowding-out effect of market competition.

The practical significance of the model is to provide a quantitative basis for UNIQLO to optimize its language strategy. For example, increasing the HEATTECH search volume by 10% through SEO is expected to drive an 8.3% increase in sales, equivalent to an average annual revenue of \$155 million. However, the model also warns of the risks of over-symbolization—simply expanding search volume must be balanced with cultural content and education.

E. HARAJUKU FASHION: FROM STREET SUBCULTURE TO GLOBAL PREMIUM SYMBOL

The globalization of Harajuku street culture is essentially a consumption revolution driven by visual symbols and linguistic diversity. As the birthplace of Tokyo subculture, Harajuku transforms local slang into symbols of scarcity in the global fashion market through the visual language of "superflat" and "hybrid". Instagram data shows that, as of January 2024, cumulative posts under the #HarajukuFashion label exceeded 4.5 million, with an average interaction rate of 8.9%, far surpassing the 5.2% for #streetfashion, as shown in Table 1. This high participation directly translates into commercial value. Transaction data show that North American buyers pay a premium of 65% for goods described with Katakana (such as "デコラ" and "ロリー"), while the European market accepts a 49% premium for Chinese character designs (such as "love" and "dream"). The 65% Katakana premium exemplifies Baudrillard's fourth-order simulacrum, where the script's visual strangeness operates

as a pure signifier, detached from linguistic meaning, creating value through “scriptal hyperreality”—a phenomenon observable in Harajuku fashion’s Katakana-dominated visual economy.

$$\text{Premium Rate} = \frac{P_{\text{Katakana}} - P_{\text{base}}}{P_{\text{base}}} \times 100\%.$$

The Katakana premium is calculated using the formula above, where P_{base} represents the average price of Harajuku-style items using standard Japanese script (¥12,350) or English nomenclature (\$98) in the same market segment.

TABLE 1. Harajuku fashion social media popularity

Platform	Label	Accumulated capacity (10,000)	Interaction (%)	Premium rate
Instagram	#HarajukuFashion	450	8.9	65% (North America)
Depop	“Harajuku Lolita”	12.3	6.7	49% (Europe)
Pinterest	“Decora Accessories”	78	4.2	32% (Asia)

The naming strategy of designer brands further strengthens the symbolic scarcity of terms. For example, the local Harajuku brand ACDC Rag’s product “アケハ” (Fengdie) uses Katakana directly. In 2022, the average price in European and American markets reached \$420, 79% higher than the local market (\$235), while the premium rate for brands using a combination of English and Chinese characters (such as “Mi ロック”) was only 23%, as shown in Figure 4.

To analyze the relationship between commodity price and naming strategy, a hedonic pricing model deconstructs price formation and attributes the premium ability of Harajuku fashion products to observable characteristics, including language symbols, process complexity, and cultural scarcity. Based on transaction data from the Depop platform (2021–2023, covering 123,000 records), this study builds a log-linear model to quantify the impact of terminology strategies on prices. The dependent variable is the natural logarithm of commodity price; core independent variables include Katakana use intensity (number of Katakana words in the description), presence of Chinese character design (binary dummy variable), and process description density (number of mentions per 100 words). Seller reputation, product condition, season, and other factors are controlled.

The mathematical expression of the model is:

$$\ln(\text{Price}_i) = \beta_0 + \beta_1 K + \beta_2 C + \beta_3 P_i + \gamma \text{Controls}_i + \epsilon_i \quad (9)$$

Where K is Katakana strength, C is Chinese character design, and P is process density.

The results indicate that Katakana has the highest price elasticity coefficient ($\beta = 0.65$, $p < 0.001$), meaning the price rises by 0.65% for every 1% increase in Katakana proportion. In contrast, the contribution of Chinese character design is lower ($\beta = 0.41$, $p = 0.003$), and the influence of process description is even weaker ($\beta = 0.29$, p

$= 0.021$). This gradient reveals Harajuku fashion’s pricing logic: Katakana transforms products into pure cultural symbols through visual strangeness and de-semanticization, maximizing the premium from symbolic scarcity. Since some consumers can decode semantics and require literal translation, the exclusive advantage of Chinese characters as pure visual symbols is weakened.

This finding provides clear strategic guidance for Harajuku designer brands: in the global market, Katakana should be preferred over Chinese or English naming to activate consumers’ willingness to pay.

F. TIKTOK: ALGORITHMIC DISSEMINATION OF JAPANESE FASHION TERMS

The short video ecosystem driven by the TikTok algorithm provides an unprecedented “accelerator” for the globalization of Japanese fashion terms. Through the multimodal interaction of visual impact, music, and text prompts, the platform transforms niche Japanese subculture symbols into cross-community consumption signals. According to TikTok business data for 2023, fashion videos containing Japanese keywords were viewed 4.8 billion times. The #kimonostyle tag topped the list with 1.4 billion views, far exceeding the #streetfashion tag’s industry-average 2.1% conversion rate; its 4.3% click-to-buy conversion rate reveals the term-driven consumption impulse, as shown in Figure 5.

VI. CONCLUSION

This study verifies the dual role of Japanese vocabulary in the global fashion industry through multidimensional data: it is both a carrier of cultural soft power and a core lever of commercial value. From the marginal effect of term search volume on sales ($\beta = 0.83$, $p < 0.001$) to the Katakana premium elasticity in Harajuku fashion ($\beta = 0.65$), the data consistently show that the heterogeneity and scarcity of language symbols can directly translate into consumers’ willingness to pay.

Regional market data highlight the imbalance of cultural cognition. European and American consumers’ acceptance of the Katakana premium (65%) is 16% higher than for Chinese characters (49%), while the Asian market shows the opposite trend. This difference can be attributed to the design resonance of Chinese characters in the Asian market (such as “love”), which stems from a shared semantic network, and its premium mechanism is closer to cultural identity than to symbolic curiosity.

At the technological level, the data reveal how algorithms amplify the spread of terms. Fashion videos with Japanese keywords have been viewed 4.8 billion times, with the #kimonostyle tag ranking first at 1.4 billion, far outpacing the #streetfashion tag’s 2.1% industry-average conversion rate.

In summary, the globalization of Japanese vocabulary is a symbolic political practice full of tension. For brands to maintain sustainable influence, it is necessary to establish a dynamic balance between “algorithm-driven” and “cultural

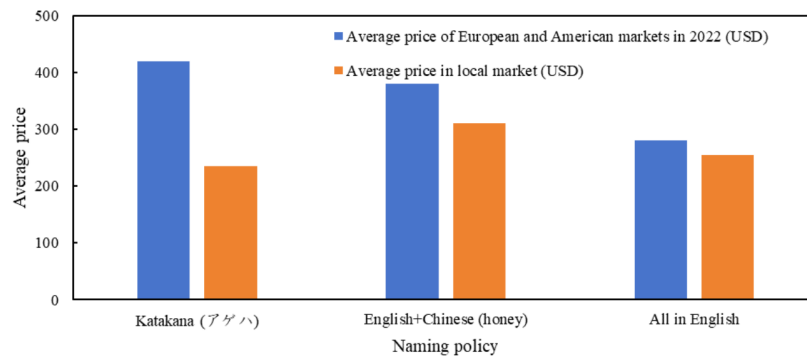


FIGURE 4. Premiums for different naming strategies among designer brands

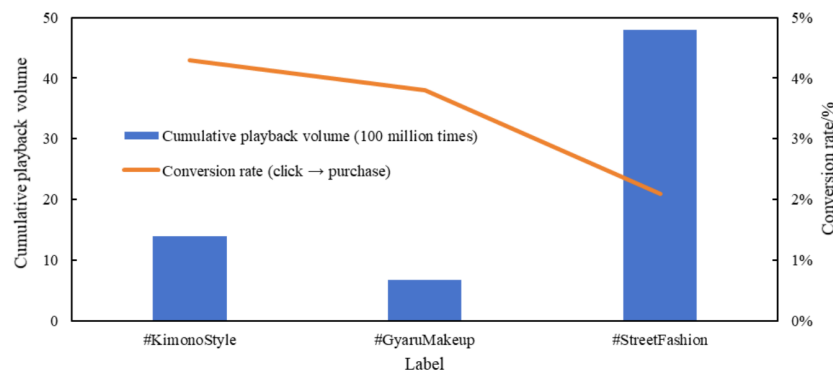


FIGURE 5. Cumulative playback and conversion rates of different TikTok tags (click → purchase)

deep description”—the former provides communication efficiency, while the latter ensures integrity of meaning. When terms become interactive, traceable cultural nodes rather than fragmented signifiers, language can truly become a cross-border value link.

To achieve an effective algorithmic-cultural balance in the global diffusion of fashion terminology, we propose a structured implementation framework that harmonizes digital discoverability with cultural authenticity. The approach begins by establishing standardized evaluation criteria to assess the cultural significance of fashion terminology, creating a foundation for meaningful preservation. We recommend developing intelligent recommendation systems that thoughtfully integrate cultural value metrics with engagement signals, ensuring that traditional terms maintain visibility in digital spaces.

This multi-stakeholder approach ensures the preservation of linguistic heritage while maintaining commercial viability in digital marketplaces. The balanced methodology addresses both the need for cultural continuity and the realities of algorithmic content distribution, creating sustainable pathways for traditional terminology in contemporary fashion ecosystems. Implementation requires adaptable tools that respect regional variations while upholding core principles of cultural authenticity and digital accessibility.

This study primarily focuses on the impact of linguistic

symbols; however, it is important to acknowledge that commercial success is also influenced by factors such as product technology, brand marketing investment, and market competition. Furthermore, the case study on Harajuku fashion may only be applicable within specific subcultural contexts, and its generalizability warrants further investigation.

AUTHOR CONTRIBUTIONS

All work in this study was independently completed by Yanli PENG.

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The author declares no conflict of interest.

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Not applicable.

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