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Fashion and fashion design as a special field of knowledge

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Abstract---This article describes the strategies of teaching basic terms related to the concept of clothing and fashion design. It considers the ways of formation and the development of the terminology in the socio-linguistic aspect, taking into account the history of clothing and fashion, the milestones of English history and language. Additionally, it identifies a thematic group of terms, describes and justifies the periodization of terminology. clothing and fashion design as a special area of human activity, clothing includes various types of integuments of the human body, the relationship between a person and a thing, fashion is one of the main extralinguistic factors, a professional “design industry” arises, opinion, L.V. Kokoreva in her research most clearly traces this connection, The term "design" is translated as construction, The periodization of the English terminology, The analysis of the terms clothing, The art of cutting and sewing reaches a high level, which is reflected in the terminology of that period.

Keywords---fashion, fashion design, knowledge, clothing.

Introduction

This section of the article research examines clothing and fashion design as a Special Area Of Human Activity, The Origins Of Its Origin And The Current State Of The industry. Definitions are also given of the basic concepts of the industry, the terminology of this area and the features of its replenishment, the relationship with other branches of science and technology are characterized. It seems to us appropriate to begin the presentation of the material with the history of the formation of the field, since the study of the history of a particular branch of knowledge is largely determined by knowledge of the history of the language of this branch. Consideration of the system of concepts of design of clothes and fashion as an environment for terminology will allow us to trace the processes of

formation of this terminology. Archaeological excavations show that clothing appeared at the earliest stages of the development of human society (40–25 thousand years ago). Gradually changing, it changed its purpose and functions: from protective and ceremonial to modern rational and aesthetic functions. Currently, clothing includes various types of integuments of the human body: lingerie, dress, hosiery, shoes, hats. A narrower definition of clothing is found in L.V.Orlova: this is a set of products that cover the body. The concepts of “clothing” and “suit” are largely similar, but have significant differences. The costume is an expression of the social and individual characteristics of a person, his age, gender, character, aesthetic taste and nationality. In the second meaning, a suit means a set consisting of a jacket (jacket) and trousers (skirts), as well as a vest. Chronologically, the concept of “fashion in clothes” appeared before design and is associated with the prevailing styles in art. Cultural historians adhere to the opinion that “fashion originated in the XII-XIII centuries, when elements began to appear in the suit, the use of which cannot be explained by the need or development of an aesthetic taste: for example, hats one meter high, train lengths a fathom”. I. Star writes about the appearance of fashion as a socio-cultural phenomenon, “in the era of the stratification of society into different social groups, a need arose to designate belonging to one or another group, emphasizing status. This need was determined by appearance”. Fashion is a private manifestation of style. The term mode (from Latin *modus* - measure, image, method, rule, prescription) means the rapid wide distribution and short-term dominance of certain tastes in relation to clothing, household items or in any other area of human life or culture. We find the following definition of fashion at S. Mikhailov:

“fashion is a non-continuous unity and mass distribution of various external cultural manifestations - tastes, behavior, stylistic features of products, accepted criteria for their aesthetic assessment”. In a narrower sense, fashion is a change in the shapes, proportions and styles of clothing, hats, accessories, which occurs over relatively short periods of time. F.M. Parmon points to the enormous role of fashion in the development and formation of various types of clothing. A. Kvasov characterizes fashion as “the relationship between a person and a thing, the subject environment in general”. The social essence of fashion is also revealed in his work G.M. Huseynov: “Fashion arose as a process that gradually developed inside and from old forms in the XII-XIII centuries in cities of Western Europe. The emergence of fashion was associated with the development of urban culture, the emergence of the need for other forms of communication. On a socially significant scale, fashion arose in the 19th century as a result of bourgeois revolutions and an industrial revolution”. The transformation of fashion in the 19th century is its democratization. “It ceased to be a matter of a narrow circle and began to occupy millions of people”. The interconnection between fashion and society is indicated by T.O. Berdnik, he writes, “fashion is one way or another a mirror of its time, reflecting the socio-political life of society, the level and nature of the development of productive forces, the most striking events of the era, the most important cultural and scientific achievements, habits and psychology of modern man, his ideas about the aesthetic ideal”. L.I. Yatina, in her research, concludes that fashion arises in the process of the transition of society from the traditional (word) to the modern (with a moving social structure). As a result of the movement of social formation, fashion itself is in constant

motion. According to A.B. Hoffmann, changes in fashion have two aspects: innovative and cyclical. Innovative changes are usually associated with various upheavals in society, while cyclical ones are more measured, and, according to researchers, are approximately 15–20 years old. Fashion itself is a social concept. Its development is associated with objective socio-historical phenomena. G.M. As this study revealed, the term mode is international, but the term fashion, derived from the French fashion, is most used in the English terminology of clothing design and fashion. This terminological unit is polysemic. In the first and early meaning, the term meant “clothing style”, and only in the XVII century, in connection with the rapid change of styles, acquired the meaning of “fashion”. The terms are fixed by the Oxford Dictionary, respectively, in 1602 and 1661 years. The term "design" comes from the Italian “disegno”, which in the Renaissance denoted the projects, drawings and ideas that underlie the work. And only in the XVI century, as S.M. points out Mikhailov, “the concept of design” appears in England, which has survived and is being translated into Russian as an idea, drawing, pattern, and also to design, construct”. As E.M. writes in his research Fandeeva, “the term “design”, as a rule, denotes the type of project activity for harmonizing and anesthetizing the material culture, manifested in this activity in creating utilitarian and aesthetic qualities of things, objects, equipment and other elements of the subject environment”. The emergence of design as a special type of design and artistic activity dates back to the end of the 19th century. In the process of industrial production, there was a division of labor of artisans, and design stood out in a special form of activity. At the same time, a profession began - a designer - designer. V. Aronov takes as a starting point the design as a profession “the famous movement” for the connection of arts and crafts “that arose in England at the end of the 19th century, the leader of which was a famous artist and theoretician in the field of subject creativity William Morris. It was then that the main principles of the theory and creative principles of design were formulated. In another work of the author, the emphasis is placed on the fact that it was the English art historians who first spoke about the problem of the connection of art with life under the conditions of scientific and technological progress and stood at the origins of the European theory of design. G.B. Minervin believes that “the separation of design as a separate industry from the entire spectrum of creative activity occurred in 1907, when the Werkbund Union of Artists and Industrialists was created in Germany”. This date is considered the basis of the subject area. However, there is a point of view according to which “the emergence of design is attributed to the period of the world crisis of 1929. It is from this moment that American design becomes a real commercial force, acquiring a mass character, a professional “design industry” arises. Despite some disagreements of design theorists regarding the time and place of the emergence of modern design, the study of specialized literature allows us to define these parameters as a developed society in the industrial and cultural sense of the turn of the XIX-XX centuries. Today, the number of design areas and specializations is extremely large. Initially, “the classification attribute by which the division of design activity was carried out was the materials with which the designer worked. In the 1920s, the division was carried out in the following areas: carpentry, pottery, metalworking, weaving, graphics (printing). Later, as S.M. writes Mikhailov, “this list of specializations has been expanded: “ enamels ”, “ clothing design ”, “ interiors ” and “ design of the architectural environment ” appeared. These specializations make up the main

areas of activity of the modern designer”. Design classifications are implemented in different ways. Depending on the design object G.N. Huseynov subdivides design into the following types: industrial, architectural design, graphic, computer, photo design, landscape design, fashion design, art design. T.O. Berdnik distinguishes industrial, graphic, interior and costume design. The most clearly structured classification is proposed by GB Minervin. The author identifies three types of design: graphic, industrial and environmental. Fashion design is a type of industrial design that was born in the bowels of architecture. This type of design includes the production of everything that is designed to serve the subject-spatial sphere of human life and satisfy domestic needs. Modern experts define clothing design as “a creative activity whose purpose is to determine the formal quality of objects produced by industry”. We find a more detailed definition in G.M. Huseynova: “clothing design is one of the directions of design activity, the purpose of which is to design clothing as one of the elements of the subject environment that satisfies the corresponding material and spiritual needs of a person”. Depending on what is the object of design, the design of clothing is divided into the design of a suit, knitwear, shoes, headwear, accessories. In the XXI century, the level of development of production and the international, comprehensive nature of fashion do not allow us to doubt the close relationship and interaction of fashion design and fashion. In our opinion, L.V. Kokoreva in her research most clearly traces this connection. The author notes that, in accordance with fashion, clothes are produced based on the level of design development. All of the above allows you to build a certain chain, the last link of which will be the design of clothes and fashion, as an independent subject area. The design of clothing (historical and chronological) is based on the craft, which then stood out in a special professional activity. At the turn of the XIX-XX centuries, this type of activity acquires a theoretical basis. In the second half of the 20th century, clothing design is already considered as an independent subject area of knowledge. By this time design schools are being created all over the world, fashion houses are opening, opinions and organizations of designers. The history of development, as well as research on the current state of clothing and fashion design, is reflected in the scientific works of scientists and art historians around the world. So, following the evolution of clothing design and fashion to the present day, let's move on to consider the terminology that serves this industry. The subject of this study is the English terminology for clothing and fashion design. This formulation assumes that design is a creative activity in which fashion mechanisms are active. The concepts of “fashion design” and “fashion in clothing” are inextricably linked with each other, the terms of these areas are in constant interaction. In this study, we offer a description and identification of the main features of the English terminology of clothing design and fashion based on the classification of characteristics that make up, according to S.V. Grinyov, the necessary minimum for a uniform description of terminology. The classification was based on four groups of characteristics: historical, formal, semantic and functional. One of the main historical characteristics of terminology is its age. S.V. Grinyov proposes to determine the conditional age of the terminology by the average time of the appearance of terms formed by the specialization of meaning, since this indicates the identification and specialization of this field of knowledge. The theory of clothing design was formed about a hundred years ago, but the terminology is based on clothing terms, the appearance of which goes back centuries. Therefore, it would be reasonable to classify this collection of

vocabulary as old terminology. The term "design" is translated as construction. Under the design of clothing refers to applied science, dealing with the issues of rational design of clothing. At the same time, the achievements of related disciplines are used: applied anthropology, materials science, clothing technology and hygiene, organization and economics of clothing production. The basic discipline for fashion design is the history of the costume. Knowledge of the origins of the formation and development of clothing over the centuries, national costumes, allow you to competently and effectively work on the implementation of modern design. Historically, fashion design and fashion are developing in parallel with the history of art and painting. Artistic styles arising in art will certainly be reflected in fashion for clothes. This also applies to large artistic styles. As an artistic-figurative activity, design is associated with colour science, which operates with all the concepts of the colour spectrum.

The periodization of the English terminology of clothing includes five long time periods, which are largely subordinate to the above factors:

1. beginning our era-XI-XII
2. XIII-XV century
3. XV century - beginning XVII century
4. mid.XVII century -end XIX century
5. XX century - beginning XXI century

The terms of clothing of the first period are not numerous. This is due to the poor development of clothing due to the lack of production technology and proper tools, living in a harsh climate, constant captive raids. From ancient times until the Norman conquest in the 11th century, a mixture of different cultures and languages was observed on the British Isles: Celtic, Latin (during the Roman Empire), Anglo-Saxon and others. The population wore warm fur jackets, tight pants, denoted by the word *bracca*, from which the term breeches was subsequently formed, recorded only in 1642 (Here and below, in parentheses are the dates of the appearance of the terms from the Oxford Dictionary on Historical Principles). Onuchi had onends bends - leather or linen strips wrapped around the lower leg, shoes appeared a little later - shoe. The men's shirt, which could be up to the knees or to the ankles, was an indicator of the status of the owner: the poor are shorter than the wealthy. The women's shirt was called smock. The term gown was first used for a top shirt, then for a female undershirt. These terms still operate in the English terminology of cloth design, sometimes with modified meanings. The materials used at that time were wool- шерсть, linen -ленъ and rough fabric flock - флок.

Later, the Roman conquest brought with it a new type of clothing and new vocabulary. Terms such as *solea* -(open type of shoes - soles with straps подошвы с ремнями), the modern version of the term sole - подошва; silk - щёлк, silk material that was imported from the Roman Empire, and it was available only to the upper class. Due to the climate, the local population did not wear Roman so the term sandal was not fixed by the dictionary until 1794, like flat shoes. Traditionally, Roman tunic clothing, in relation to a cold climate, was sewn with sleeves and denoted by the term sleeved tunic. Embroidery was used as accessories and furnishings, belt -ремень and buckle - пряжка. The clothing

of the Normans who conquered England in the 11th century did not have much influence on the replenishment of terminology. A distinctive feature was long stockings – chausses -чулки, tightly covering the body and fastening a cloak with a hood fastened on the chest – плащ с капюшоном .The analysis of the terms of the first period showed that the terminology of clothing of this period is characterized by one-component terms that display simple concepts, and in modern terminology are generic, for example, hat, sleeve, glove. Some of them were borrowed from other languages, however, they still function as, for example, a tunic. In total, 28 terms were highlighted in the first period, which is 0.8% of the total sample. The further development of terminology is largely due to the influence of continental Europe. In the Middle Ages, pan-European styles of art were formed, which directly affects the clothes of that period. In the XII-XIV centuries in Western Europe there was a Gothic style, which penetrated into Britain. Everything was subordinate, and clothing, including vertical rhythm, an asymmetric solution was emphasized with colour. New terms appear: train - шлейф платья или трен (the term was fixed in 1440), pointed shoes - обувь с длинными узкими носами, sabot –деревянные башмаки для защиты обуви от грязи. Interestingly, this term of French origin did not initially take root in the British Isles, and the English term clogs (1450) was used indiscriminately. In modern terminology, the term sabot is used in the meaning of open shoes on wooden soles. The terminology of the second period is also replenished with terms of military topics, which is associated with the Crusades, such as *coat of arms* - плащ накидка с гербами. The term was fixed much later (1625) than the garment itself, and at the moment is historicism. Perhaps, from a foreign campaign, a variety of oriental shoes such as slaps without backs was introduced, which was designated by the term *slipper* (1478). In the late Gothic period, the concept of fashion first appears and the term “mode” – мода в одежде (in modern terminology, the term *fashion*, adapted from the French language in the 17th century, is more common). By this time, two separate types of wardrobe had fully taken shape – for men’s and for women’s. Among the terms of women's clothing, petticoat - нижняя юбка (1464), *chemise* - белая нательная блуза, bonnet - маленькая шапочка чепец (1499). The terms for men's clothing include jerkin - жеркин - a kind of jacket that fits tightly to the body (1519), jacket – предмет верхней одежды, достигающий талии, (1462), and hose -чулки (1460). The terminology is enriched with terms denoting the trim - button -пуговица, bead - бусина, покрой – sleeveless- без рукавов, clothing details - воротник стойка, padded shoulders - накладные плечики. The results of the study suggest that in the second period the French culture had a great influence on the English terminology of clothing. Until the XIII-XIV centuries, the local language was influenced by romanticization; nobility dressed in French fashion and accordingly, written sources recorded the terms of clothing from the French language. Many borrowed terminological units were successfully assimilated in the English language for example, garment - clothes, and function in modern vocabulary. As can be seen from the above examples, the structure of terms has become more complicated - derived terms and terminological combinations have appeared, the number of thematic groups has increased. Under the influence of the Renaissance, which was born in Italy in the 15th century, Italian vocabulary penetrates the English terminology of clothing, for example, beret – берет (Italian: berretta). A new accessory that also first appeared in Italy, a handkerchief- носовой платок (Italian: fazzoletto), was widely used in England, but had the

corresponding English term handkerchief (1530). From Italian and French, the names of many fabrics and accessories come into English terminology: satin - атлас, brocade - парча, cambric - батист, parasol - sun umbrella- зонтик от солнца. The influence of the Spanish fashion of this period on the English terminology of clothing was expressed in the appearance of the term ruff, as well as ruffle (1647) – большой стоячий воротник так называемый мельничный жернов или брыжжевый воротник. The term was used to denote an uncomfortable hard-collar, which was only in fashion among the upper class, later it is fixed in English terminology as a рюш, волан, лёгкие складки. The reformation in Germany entailed a radical revolution in the history of the costume. Tight clothes were cut in places where she was most constrained by movements: on the shoulders, elbows, knees. This fashion also spread in England, where such slots became known as the term slash (1580). In the middle of the XVII century, French morals began to set the tone for clothing. But it should be noted that the terms denoting a particular garment sometimes appeared much later. This is due, on the one hand, to a certain geographical remoteness of Great Britain from continental Europe, and, on the other hand, to the inaccessibility of expensive wardrobe items for the majority of the population. An example is the terms *jabot* - жабо – рюшевый воротник и *decolletage* – декольтированный лиф, fixed several decades later than the concepts themselves appeared.

Gilet, as a piece of clothing, turned out to be practical and most common in England, especially after the appearance of a three-piece suit, and the French term was almost completely supplanted from use in terminology. An interesting story is the appearance of the term uniform - uniforms. An attempt to unify clothes was first made by the military during the reign of the Swedish king Gustav II Adolf (1611-1632), who introduced clothes of a certain color for his regiments. But the uniform itself appeared only under Louis XIV of France, i.e. after about 1670. He demanded that his regiments march on parades in clothes of the same color, one cut, with the same number of buttons. In English, a term with such a meaning was recorded in 1746, almost a hundred years after the appearance of the concept and the garment itself. So, the composition of the terminological units of the third period is extremely diverse in its sources. The fourth period in this terminology covers several centuries, during which the artistic styles of Baroque, Rococo, Classicism, Empire and Romanticism developed. This is the most eventful period in the history of clothing, from the point of view of the variability of fashion and the emergence of many new articles of clothing, shoes and accessories, which undoubtedly accompanied the terminology under consideration. A large layer of vocabulary stands out - the thematic group “отделка” represented by the terms frill (1591) – оборка, galloon (1604) – галун, позумент, ribbon (1611) - лента.

The art of cutting and sewing reaches a high level, which is reflected in the terminology of that period. Terms appear for a variety of styles – *широкий и объёмный в плече и узкий в запястье рукав жигот* (French. 1526) and its English equivalent mutton-sleeve, новых материалов: moleskin - молескин (1668), calico-миткаль (1578 г.), poplin - поплин (1861), собирательных понятий- head-gear (1539), head-dress (1703) – головной убор. During this period, national differences in clothes are gradually being erased, tendencies

toward its unification are emerging, the concept of “world fashion” is emerging. It should be noted that the number of international terms related to various thematic groups is increasing: turban - тюрбан, боа – боа, длинный шарф из перьев, corsage - корсаж, жёсткий лиф, crinoline - кринолин. Towards the end of the 18th century, English fashion began to play a large role in Europe. Since the parliamentary system in England was an ideal social order in Europe at that time, the country exerts not only a political, but also a cultural influence on its neighbours. Independent modern forms of clothing appear, and the corresponding terms: фрак - tailcoat, редингот - riding-coat, in the cities there is also классический английский двубортный костюм - double-breasted suit (1701). It should be noted that the boundaries of borrowed vocabulary in clothing terminology during this period were not limited only to European languages. Since 1757, the foundations of the British colonization of India were laid. As a result of this, terminology has replenished with new terminological units, *for example*, индийская льняная полосатая ткань - seersucker, кашмирская шаль - cashmere shawl, национальная индийская женская одежда сари - sari. In English terminology borrowings from the Russian language were recorded: sarafan - сарафан – русская национальная женская одежда (1799), astrakhan - каракуль (1766). The term sarong (1834) – юбка с запахом, уходит корнями в язык народностей Индонезии. The term top hat- has a North American origin, where it was formed under the influence of a dress of Puritans and Quakers. At the end of the 18th century, with the advent of special children's clothing, the term and a new thematic group, children's wear. Century XIX can be safely called the beginning of the era of design design in clothing. Author's things appear, named after the creator or the person whose last name is associated with the occurrence of a garment. *For example*, by the name of the inventor of the waterproof fabric of the Scottish chemist Mackintosh, the invented fabric and a cloak from it are called Mackintosh. The term Raglan entered the terminology thanks to the tailor of the English general F.S. Raglan (1788-1855). He designed for the general, who lost his hand in battle, a coat with a special cut of the sleeve and shoulder. The number of nomenclature formed in this way in the terminology of this period is quite large, and this is its characteristic feature. The appearance of the first terms formed by metaphorical transference refers to the same period in the development of terminology: pagoda sleeve – открытый рукав в форме воронки, с отворотами, lamp sleeve-рукав - фонарик, hour-glass silhouette – силуэт “песочных часов” So, for the fourth period in the development of clothing terminology, covering the 17th-19th centuries, along with the terms of French origin, the appearance of English terms themselves, as well as other foreign borrowings, is also characteristic. In a separate group, internationalism takes shape. From the point of view of word-formation processes, the number of terminological combinations has increased, and terms have appeared that are formed in the lexical-semantic way (metaphorization, metonymy).

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