
FASHIOS AS A COMMUNICATION FORM

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Abstract: *OUR ARTICLE AIMS TO DESCRIBE THE ART OF COMMUNICATION THROUGH FASHION. THE PHENOMENON OF CHANGE, THE PHENOMENON OF TRANSFORMATION, THE PHENOMENON OF INNOVATION IS THE BASIS OF THE DESCRIPTION OF THE COMMUNICATION PROCESS THROUGH THE ESTABLISHMENT OF THE LINK BETWEEN THE THEORETICAL AND PRACTICAL ASPECTS OF FASHION. THE THEORETICAL APPROACH CONSIDERS THE DESCRIPTION OF THE COMMUNICATION PROCESS.*

Keywords: THE ART OF COMMUNICATION THROUGH FAHION, CREATIVITY IN LANGUAGE, THE LANGUAGE OF FASHION

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INTRODUCTION

Today fashion is a bivalent phenomenon, both material and cultural. By fashion people form and define their own identity.

Conceptually, even if we understand clothes to have a plus value through fashion, we must agree that some values of vestimentary elements are only in people`s imagination and beliefs.

Somebody`s image, the way somebody is looking, represents a selfcomposition in the body birth, characteristics are transformed by hairdressing, make-up, clothes in accordance with somebody`s idea of selfbeing, culture and artistic education.

MAIN TEXT

Essentially, fashion is a novative phenomenon based on a perpetual nonvement of forms and colours, symbols and tendencies, and why not based on the message to send.

Fashion, as well as poetry and art language, is a secondary semiotic system that communicates meanings through symbols and chromatic metaphors, through textures and forms, accessories, hairdressing and make-up.



The interest for fancy imposed by designers outfits explains early certification of the word *fashion*¹.

1. 1898 “habits, collective habit, specific to a social group at a given time”, (spec.) “taste, generalizes preference for a certain way of dressing at a given time;
2. (locution) “to be in vogue” 1958 to enjoy great passage at a given time <fr. Fashion (fem.)
 - 1a. 1393 “collective way of living, of thinking, specific to a country, an era”
 - 1b. 1549 “collective tastes, temporary ways of living, thinking, feeling”
 - 1452 “way, kind”
3. A. 1480 “way of dressing”
 - b. 1692 “women`s clothes”
 - c. 1827 “women`s hats”
 - d. 1845 “women`s clothes trade”²

Defining fashion, Barthes states that “fashion represents the imitation of what at first appears as inimitable”. This seemingly paradoxical mechanism interests sociology, because it studies above all, modern, technological and industrial societies. Fashion is, in fact, a historical phenomenon related to this type of society (Barthes, 1969, p. 76).

Considering this statement of the French semiotician³, it is useful to remember that today in the current movement of development of the fashion phenomenon, to some existent, the inimitable is in the way to extinction; today fashion represents the development of some already existing patterns.

Consequently, it is necessary to ask ourselves whether today the fashion system still represents fashion in the true sense of the word, or it is changing day by day, into another phenomenon.

Defining fashion as language, Barthes notes: “Language and clothing are, at certain moments in history complete structures organically constituted by a fundamentally network of norm and form; the transformation or dislocation of an element can modify the whole, can produce a new structure. We are dealing with precarious states of equilibrium, with changing institutions.” (Barthes, 1969, p. 14)).

Applying to the particular situation that we are trying to represent in this article, the theoretical mechanism developed by Roland Barthes, according to which the fashion system can be seen as a language, and the clothing items that compose it as words, I could state the following idea: “nowadays through levelling the clothing objectives stereotypes, and these by diminishing vestimentary types the number of the words composing the language of fashion are limited. The fashion expression became often pleonastic, the words of fashion are more and more repetitive disturbing the communication.

The reality if fashion proves once again the relationship between the history of lexical terms and the history of society. This reminds us the words of Antoine Millet the French linguist who said that any vocabulary expresses a civilization. This opinion is complemented by G. Matore. He considered lexicology as priorileged taking a special place between linguistic and sociology that is why lexicology can be defined as a sociological discipline.

Fashion terminology represents an argument supporting these ideas. Maybe more than other human activities fashion is the expression of the human society at a given time, reflecting the

¹ In the *Dicționarul limbii române (DLR)*, Serie nouă (M-Z), Editura Academiei Române, București, 1965-2002, *Dicționarul explicativ al limbii române (DLR)*, Editura Academiei Române, București, 2009, the word has a multiple origin/ etymology: it-moda, germ.- mode, fr. Mode; only in the *Dicționarul limbii române moderne*, Editura Academiei, București, 1958 is indicated a french origin.

² Romanian language borrowed the word *mod* (n.) *kind, manner* from fr. Mode (masc.) which came from lat. Modus. It means that *mod* and *moda* form in Romanian an etymological dublet.

³ Semiotics is the science that studies sign systems that communicate ideas. We have linguistic semiotics, medical semiotics, fashion semiotics etc.

civilization development. That is why, an analysis of fashion terminology can not be made without considering the extralinguistic factors.

The foundation of terminology is constituted by the terms specific to this field. Whether they are neological elements or Romanian words, these are the components that confer stability to the fashion terminology. Frequently, these terms and expressions are the core of new combinations in the process of conceptualization. For example: *aba-* old linen cloth (canvas), *accessory*, *atlas*, *ballon*, *basque*, *baskets*, *bolero*, *borangic-* old silk cloth, *brassiere*, *brau-* romanian men's belt, *bust*, *button*, *pocket*, *skirt*, *Canadian-* Canadian jacket, *staple*, *cardigan*, *plaid*, *cashmere*, *velvet*, *belt*, *boots*, *jumpsuit*, *suit*, *cord*, *corsage*, *cotton*, *tie*, *cut*, *lace*, *neckline*, *scarf*, *zipper*, *tailcoat*, *fringe*, *fritter*, *fronșeu* special kind of stitch, *bow*, *hood*, *ilic-* Romanian waistcoat without sleeves, *raincoat*, *print*, *jacket*, *lacquer*, *lurex*, *cuff*, *coat*, *leather*, *silk*, *button*, *organza*, *sequins*, *pants*, *overcoat*, *cape*, *picket*, *placket*, *pleat*, *polyester*, *sweater*, *raglan*, *frock coat lapel*, *dress*, *slit-* fine cutting of a skirt, *apron*, *socks*, *bra*, *waist*, *tulle*, *turban*, *tweed*, *waistcoat*, *ruffles* etc.

CONCLUSION

It should be noted that these terms have different origins and ages in the Romanian language. In the XIXth century and the first half of the XX-th century fashion terminology was imported from French, from where the modern clothes came.

In the second half of XX-th century and in the XXI-th century it is observed a strong takeover of fashion terminology from English.

Some terms have evolved through time both in terms of changing their structure, including the grammatical information transmitted- the inclusion in certain morphological categories, and in terms of the semantic lexical content.

Thus, in the analyzed texts I identified variants such as:

- *blaser* and *blazer*;
- *tailleur* and *taior*;
- *Costum*, *complet-uri* (pl.)- 68/1970, *compleu*, *comple*;
- *Basc* and *bască-* different variations regarding the gender (neutral and/ or feminine), the meaning > *basc*, -uri (n.)- part of a jacket (or a skirt) covering the hips- from fr. *Basque*; *basc*, *bascuri* (noun)- beret with folded edges inside (var.: *bască*, pl. *bășți*, noun, feminine) from fr. (beret) *basque* source: DEX 109/2009.

It can also be observed that, especially in the *Moda* Fashion Magazine, these terms neological or formed in Romanian can appear in the same context as terms describing the Romanian traditional suit. *Giubeaua from Oltenia can become an authentic charming modern maxi-vest waistcoat. (Moda- nr. 71/1970-1971, winter, p.2) The blouse named ie and the skirt decorated as traditional fotă, both modernized in knitwear. (Moda, nr. 71/1970-1971, winter, p.2)*



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