

## THE SEMIOTIC DIMENSION OF SOME OF THE FUNCTIONAL AND ESTHETIC VALUES OF THE WOMEN'S COSTUMES IN MODERN ERAS

**Safia Abdelaziz Kotb Saroukh**

Prof. Dr., Textiles and Clothing, Dept. of Home Economics, Faculty of Agriculture,  
Alexandria University, EGYPT, [safiasaroukh@hotmail.com](mailto:safiasaroukh@hotmail.com)

### Abstract

The women's costume has gone through a number of different stages during modern eras, starting from the seventeenth century until the twentieth century. Women's fashion has evolved and moved through the modern eras in Spain and then to France which are the leaders of fashion until the present time. The fashion then moved to England later. This evolution in the fashion of women's outfit has a semiotic dimension that appeared through the look of the outfit and specifically here in this research - the shape of the clothes, and this is reflected in the meanings and symbols displayed by the shape of the clothing influenced by social and economic conditions.

Based on what the women's fashion shows of implicit symbols, meanings and connotations, it was necessary to highlight the semiotic dimension of the clothes to get to these silent linguistic meanings. The research problem lies in the fact that the way the women dressed, throughout the history, was closely tied to its symbols and connotations that gives a semiotic dimension to functional values, which are represented in modesty, and esthetic values, which are represented in adornment, that led to the need to highlight the semiotic dimension of fashion to get to meanings and silent linguistic connotations that women's fashion reveal through the analytical and historical study on the way the women dressed throughout modern eras.

The research aimed to study the unique characteristics of women's clothes in modern eras and elucidate the symbolic connotation of the way the women dressed in modern eras and its relation with the functional values, which are represented in modesty, and the esthetic values, which are represented in adornment, through a semiotic perspective. The research sample represented four clothing styles for each of the four centuries in the modern times; starting from the seventeenth century until the twentieth century and this research adopted the historical and analytical method.

The research results showed that the concept of modesty and adornment has changed over the modern times, and demonstrated in the first centuries the meanings of luxury, well-being, opulence, wide open spaces in the palaces and the good economic situation. Also, it defined the modesty as a way of covering the whole body. Since the beginning of the twentieth century, it represented the meanings of freedom and working women. Modesty was viewed as a way of covering the chastity and adornment. The semiotic was manifested in the attractiveness of the exposed areas of a woman's body. At the end, it is clear that no one wears fashion but they wear the meanings behind this fashion.

**Keywords:** Semiotic dimension, women clothing fashion, modern eras, historical costumes.

### 1. INTRODUCTION

Clothing originated at the outset with the passion of adornment and quickly the human kind took advantage of it in the mean of the prevention, warmth and modesty, In fact, clothes are the source and origin of the virtue of life, that opaque structure that serves as a cover which hides within it all sacred in human. Clothes helped in developing our independent personalities and features that distinguish one person from another. In short, clothing is what make from each individual a man and clothing is also the peg to attach clothes on and display it [1].

Clothing is considered the visible signs that show the real core of the person, which is the fact that humans are spirituals that are linked with other people with secret links and meanings. We call that the semiotic dimension of women fashion which is reflected in modesty and adornment [1].

With the evolution of time came the evolution of styles and kinds of clothes; what was desirable in the

past maybe is not today and vice-versa.

Each period of time has its own standards of beauty and modesty [2]. With the progress and improvement, it is necessary to have a change in the style of clothing over the ages.

Clothing is considered one of the keys to the character of each era, as it is seen first by the eye before it is heard through its language or before our mind understands its culture and civilization. As a matter fact, costume reflects the aesthetics of society and its dominant values especially when it comes to modesty .It also reflects the aesthetic indicators and, the social and political status [3].

Fashion has played a vital and important role in rooting the history of fashion through the ages, which dates back to time immemorial rooted in bygone centuries that extended too many civilizations, fashion has witnessed consecutive stages of development and diversity [4].

So the fashion design has evolved with the development of the intellectual and cultural semeiotic aesthetics and modesty throughout the different ages till the beginnings of modern art when clothes were pulled away from the influences that are trying to shape the body depending on the natural aesthetics, and make the form of clothing as a composition separately represented in the cuts, colors and lines formed to launch the science of design in the twentieth century, causing a massive revolution in the world of fashion as a result of scientific and technological developments in the production of raw materials, dyeing and printing[5] [6].

## **2. RESEARCH PROBLEMS**

The research problem emerged due to the fact that the style of women fashion is closely linked with the symbols and meanings that have a semeiotic dimension to functional values which are represented in modesty and aesthetic values which are represented in adornment that led to the necessity of highlighting the semiotic dimension of fashion to reach silent linguistic connotations and meanings revealed in fashion through an analytical study to the fashion of women clothing across the centuries of the modern era.

## **3. RESEARCH QUESTIONS**

Since the history of fashion is full of symbols and connotations that characterize every era and every time, which appear to us in the form of clothes Fashion that tell us the history of humans and in an attempt to monitor some of the features of the change in the fashion lines and their connotations, the researcher had to answer the following questions:

1. What are the main features of women's fashion in modern times?
2. To what extent are linked the women's fashion in the modern times and the functional values represented in modesty from a semiotic perspective?
3. To what extent are linked the women's fashion in the modern times and the aesthetic values represented in the clothing adornment from a semiotic perspective?

## **4. RESEARCH OBJECTIVES**

The research aims to find the semiotic relationship between historical women's fashion in modern times for some of the functional and aesthetic values (modesty, and adornment).

Several sub-goals emerged from this goal as follows:

1. Study of the main features of women's fashion in the modern times starting from the seventeenth century until the twentieth century.
2. Illustration of the symbolic significance of the style of women's fashion in modern times and its relationship with functional values represented in modesty from the semiotic perspective.
3. Illustration of the symbolic significance of the style of women's fashion in modern times and its relationship with aesthetic values represented in adornment from the semiotic perspective.

## **5. RESEARCH IMPORTANCE**

1. The scientific need to analyze the semiotic dimension of clothing of women's fashion in modern times through an analytical study of women's fashion in these times, and its relation with the concept of modesty and adornment to show the prominent role of historical women's fashion and its semiotic meanings in fashion design.

2. Providing libraries with a specialized study about the semiotics of women's clothing through modern times.
3. Shedding light on the historical periods for women's clothing in modern times.

## **6. RESEARCH METHODOLOGY**

### **6.1. Research Limits**

1. The research was done in 2014.
2. The research was about women's clothing in modern times starting from the seventeenth century until the twentieth century.

### **6.2. Research Tools**

Arabic and foreign references. websites and scientific journals.

### **6.3. Comprehensive Research**

The comprehensive research was identified in women's fashion in modern times represented in the four centuries starting from the seventeenth century and until the twentieth century.

### **6.4. The Research Sample**

The research sample was selected in the study and analysis of the Women's Fashion of 16 costumes in every century of the four centuries, from a semiotic perspective. Since the cycle of fashion in the majority of these ages ranged from 20 to 35 years, the century was divided into four periods as follows: From the beginning of the century and until the twentieth, and from twentieth until the fifties, and from the fifties until the seventies, and finally from the seventies until the end of the century.

### **6.5. Research Methodology**

The research is based on the historical and analytical approach in tackling the concepts related to the semiotics of historical women's fashion such as meanings of labels and its relationship with the assets either in coalition or in difference with its users, and the concepts of the signifier and the signified [7].

### **6.6. Research Terminology and Procedural Definitions**

#### *6.6.1 Historical Fashion*

Is each costume that is expressing a certain period of time or a certain era and carries the qualities and attributes of the alleged age [10]. It means as a procedural: the women's morning clothes in modern times, consisting of one piece or two pieces of the seventeenth century until the twentieth century.

#### *6.6.2 Fashion*

Fashion is concerned with the collection of apparel or dresses, which means everything that covers the person's body from the top till the bottom or everything he wears is a costume. [4] [8].

#### *6.6.3 Costume*

It is the outer appearance of the clothes, costume then is a word that signifies a certain style of clothing or the outer clothes [8] [9].

#### *6.6.4 Vogue*

It is a term used to define the continuous process of transformation in a circular motion through some options and certain elements [11]. In other words, it is the spread of a particular style of clothing at a certain time. It starts as a line graph (normal curve) where fashion begins to spread gradually and continue for a certain period of time and then gradually start to have a limited number of users [10].

#### *6.6.5 Aesthetic Value*

The aesthetic theories made clear that this value is not fixed for everything but it's really due to the relations between the human mind and its association with human values in general [13]. It is by procedure defined as: aesthetics of adornment in women's fashion in modern times through the relationship between semiotic adornment and fashion.

### 6.6.6 Adornment

It is procedurally defined as everything in women's clothing such the different materials and decorations in addition to the outer style of clothing.

### 6.6.7 Semeiotics

It is the science concerned with signs, connotations and meanings. [14] [15] [16].

### 6.6.8 Semeiotics

A science that studies the life of symbols and connotations circulated in the surrounding community [17].

It is procedurally defined as the science concerned with non-verbal signs and connotations in the style of women's fashion in modern times, or it is the translation of the meanings and the symbols produced by humans, i.e. Clothing fashion.

### 6.6.9 Symbol

It is a set of meanings, or one of values, or an external relationship, or a sign that the community cannot live without, it is transmitted through evoking an idea or provoking an emotion [18].

### 6.6.10 Symbol Analysis

Analyzing the symbol means to return it to its elements to reveal what's hidden within [19].

## 6.7. Previous Studies

1. A study under the title of: "Study of trends towards different styles of the folk costume of Nubian women and its benefit in the innovation of modern costumes" The research aims to detect the nature of the popular fashion of Nubian women and the origin of this fashion with attention to the distinctive style and connotations of those folk costumes, which represent different cultural styles in Nubia by documenting those fashion and linking this authenticity with modernity to restore the link between the Egyptian, his history and culture [20].
2. A study under the title of: "A historical analytical study of the clothes of the traditional crafts and professions during Mamluk & Ottoman Eras in Egypt" Which aimed to shed light on the clothes of crafts and professions in the above mentioned two eras and the impact of these crafts on the qualities of clothing in addition to the study of factors affecting the creation of a change in the style of clothes in terms of the details of that historical period in the history of the Egyptian people [21].
3. The study of Roland Barthes :Quoting Botaqrat Rashid, it is entitled "fashion style": The study started since the 1957 and ended in 1963, it is a semiology study that aims to make a constructive analysis of women's clothing, which is written about in fashion magazines, relying on symbols' science. It was an analytical way of fashion that relies on two methods: First through tangible and real clothing. Second through pictures of clothes in magazines. The researcher preferred the second method because this method relies on the translation of the image into words that have meanings and symbols produced by the human, which is what we call fashion. The results of this study showed that man did not buy clothes that were advertised about in magazines but he bought the meanings behind these clothes based on what he read and heard. [11].
4. A study under the title of: "Study of the traditional outer fashion of the Kurds (men and women) in northern Iraq". This study aimed to identify the traditional clothing of the Kurds to document one aspect of the traditional fine arts (fashion), and the results showed that the Kurds were influenced by the Turkish and Iranian language and fashion by virtue of neighborliness and the tendency of Kurds to be attached to their dressing habits and customs [22].
5. A study under the title of: "The historical evolution of wedding fashion in Europe (1920 – 1949) to create designs by forming a model on the dress stand" It aimed to study the historical evolution of bridal wear and its accessories in Europe in the period (1920 - 1949) and to identify the most distinctive features of the bridal wear and accessories in that period using the historical method [23].
6. A study under the title of: Historical and analytical study of Costumes styles in the Mamluk era" This study aimed to re-examine all the traditional elements associated with the subject of the search, i.e. the Mamluk fashion and documenting the style of this fashion as fashion represents an important heritage element among the technical intangible heritage elements. The results showed that the fashion is one of

the most important components of a civilization of any society and that the reign of the Mamluks was an age marked by prosperity especially in the fashion industry [9].

## 7. RESEARCH RESULTS

The following results display a presentation and analysis of women's fashion in modern times represented in the four centuries: the seventeenth century, the eighteenth century, the nineteenth century and the twentieth century.

### 7.1. The Seventeenth Century (1600 AD – 1699 AD)

This is called the era of the Baroque given its luxury, extravagance and the use of a lot of curved lines and beautifully crafted ornamentation.

#### 7.1.1 The Period of Time (1600 AD -1625 AD)

This period of the century was similar to the sixteenth century to a large extent and the impact of clothes, which prevailed in Spain in the late sixteenth century, on the women's clothing continued, until the year 1625.

##### 7.1.1.1 Features of Women's Fashion in this Period

To answer the first question in the analysis of the style of women's fashion in this period, picture (1) illustrates that the bodice is tight; the waist line is in its natural place with a round in the front triangle of the bodice. Fashionable bodices had high neck lines or extremely low, the collar was round called the cart-wheel as it was made from reinforced fabrics by a wire to lift it from the shoulders. As for the sleeve, it takes the form of the tight leg of the mutton which ends with ruffles in addition to having another upper sleeve suspended. For the skirt, it was divided into two, the upper one was named "Gown" and it is open from the front and the lower skirt was named "petticoat" and its length is up to ground level and the women wore underneath it the farthingale that is similar to the Cart-wheel farthingale".



Picture.1. The period of time 1600 AD- 1625 AD

##### 7.1.1.2 The Semiotic Dimension of Functional Values (Modesty)

To answer the second question, picture (1) illustrates that the concept of modesty from the point of view of semeiotics is the full coverage of body, and this gives an indication that the revealed part of the body is considered improper to the social status of women in this period, the surrounding natural factors and the clear influence of royalty fashion on the fashion of the other classes of the people.

##### 7.1.1.3 The Semiotic Dimension of Aesthetic Values (Adornment)

To answer the third question, picture (1) illustrates that the concept of adornment appeared in the exaggeration of women in its ornamentation in the form of embroidery, lace and wearing the farthingale with the use of large quantities of fabrics. Moreover, the more the clothing was big the more luxurious and extravagancy it was. This represents a semeiotic dimension to the wide space in the castles along with the high buildings, huge doors and the small number of people as well as the high economic situation.

#### 7.1.2 The Period of Time (1625 AD- 1650 AD)

The natural style of fashion returned and clothing began to take softer lines. Clothing became also wide and comfortable, and women did not wear a Farthingale.

##### 7.1.2.1 Women's Fashion Features

To answer the first question in the analysis of women's fashion style in this period, picture (2) illustrates that the bodice is the same as it was in the past period and the décolleté of the neck is wide and round or square or triangular and the collars are flat with frill or without it, hanging down on the shoulders. As for the bodice and sleeves, they are wide, they end at the elbows or the middle of the forearm with a cuff made of lace. As for the skirt, it was not open from the front and is made up of more than one layer, and sometimes the upper layer of



Picture.2. The period of time 1625 AD – 1650 AD

the skirt was lift up and its lower layer was clipped in the center to give a round look around the buttocks. The skirt was long enough to reach the ground level.

#### 7.1.2.2 The Semiotic Dimension of Functional Values (Modesty)

To answer the second question, picture (2) illustrates that the concept of modesty from the point of view of semeiotics means to show part of the arm and chest, and this gives an indication that showing part of the arm and chest has become socially and environmentally acceptable.

#### 7.1.2.3 The Semiotic Dimension of Aesthetic Values (Adornment)

To answer the third question, picture (2) illustrates that the concept of adornment appeared through the use of many layers of fabrics while maintaining the wide style of the skirt instead of using farthingale or artificial buttocks under the skirt. This represents a semeiotic dimension indicating the wide spaces, luxury and extravagance.

#### 7.1.3 The Period of Time (1650 AD – 1675 AD)

A major development in women's clothing took place and France became at this time the leader of fashion in Europe.

##### 7.1.3.1 Women's Fashion Features

To answer the first question in the analysis of women's fashion style in this period, picture (3) illustrates that the bodice remained tight around the chest, and the aperture of the chest was oval-shaped and deep or square with rounded corners, it shows the shoulders. Concerning the collars, they are either made of lightweight fabrics around the aperture of the chest or without it. As for the sleeves, they were wide and start down the shoulder and folded into pleating with a regular cylindrical shape at the shoulder and end with a cuff at the wrist or were wide with ornamental ribbons with equal distances. As for the skirt, it consists of 2 parts; both reach the ground level and fixed with the bodice with pleating in regular cylindrical shape.



Picture.3. The period of time 1650 AD – 1675 AD

##### 7.1.3.2 The Semiotic Dimension for Functional Values (modesty)

To answer the second question, picture (3) illustrates that the concept of modesty from the point of view of semeiotics signifies the full coverage of the body and this gives an indication that revealed part of the body is considered improper socially.

##### 7.1.3.3 The Semiotic dimension for Aesthetic Values (Adornment) in this Period

To answer the third question, picture (3) illustrates that the concept of adornment was in the form of large women's clothes that even might have an area of 1.5 m<sup>2</sup> affected by the royal fashion in this period. This information gives an indication of the wide open spaces that surrounded them.

#### 7.1.4 The Period of Time from 1675 AD till the End of the Century

The women clothes changed during the era of the French King Louis XIV, as shown in picture (4).

##### 7.1.4.1 Women's Fashion Features

To answer the first question in the analysis of women's fashion style in this period, picture (4) illustrates that bodice was a solid knitted garment worn over the corset and tipped from the front and ends at the natural waist line and the round or square aperture of the neck that does not reveal the chest. The collars are small made of light fabrics. As for the sleeves, they are knit to the elbows and ends with a cuff with several round folds overlapping with each other or the use of "Amadis sleeve" which is a long sleeve linked with it narrow cuffs with buttons. As for the skirt, it is divided into two; the gown is long with a long tail from the back and from the front it is opened and called mantua. Sometimes, its edges are combined to the back and the lower skirt appears.



Picture.4. The period of time starting from 1675 until the end of the period

##### 7.1.4.2 The Semiotic Dimension of Functional Values (Modesty)

To answer the second question, picture (4) illustrates that the concept of modesty from the point of view of semeiotics gives a symbolic indication that revealing parts

of the body does not conform socially to the circumstances of this era and the surrounding natural factors which indicated that modesty is to cover the entire body.

#### 7.1.4.3 The Semiotic Dimension of Aesthetic Values (Adornment)

To answer the third question, picture (4) illustrates that the concept of adornment also gave an indication of the luxury by using expensive fabrics, exaggerated decorations, ribbons and lace, the adornment wasn't only represented in this but also in the designs of the clothes that give a great shape to the body, and this reflects the economic situation of these period.

### 7.2. The Eighteenth Century (1700 AD -1799 AD)

This century was called the Rococo era- the era of Louis XV in France.

#### 7.2.1 The Period of Time (1700 AD - 1725 AD)

The interest of decorating a dress was more than the interest of its design. Mantua was still worn and it was characterized by reverence and seriousness.

##### 7.2.1.1 Women's Fashion Features

To answer the first question in the analysis of the style of women's fashion in this period, picture (5) illustrates that bodice was tight and put with a waistband from the back and underneath it women wore a corset reinforced by whalebone. As for the chest's aperture, it was in a square form decorated with collars made of lace or from the same material as the dress. The sleeves were knit till the middle of the forearm and have an upturned wide cuff. Regarding the skirt, it was divided into two, the gown was open from the front as shown in picture (8) and it was tied to the back to replace the corset "bustle" and the petticoat was underneath the upper one and have wide cornices at its end as a decoration and women wore underneath it a hoop Bettcoots.



Picture.5. the period of time 1700 AD – 1725 AD

##### 7.2.1.2 The Semiotic Dimension of Functional Values (Modesty)

To answer the second question, picture (5) illustrates that the concept of modesty was still the same as the seventeenth century when it comes to the retention of modesty by women who were fully covered and that reflects the semeiotics of modesty during this period represented in covering the whole body like a silent painting that is understood by the eye of the beholder.

##### 7.2.1.3 The Semiotic Dimension of Aesthetic Values (Adornment)

To answer the third question, picture (5) illustrates that the concept of adornment in semeiotics gave an indication about this period's luxury and extravagance, and the spread of raw materials such as natural silk, pelt, gemstones as well as wide open spaces that allow freedom of movement with this amount of fabrics, decorations and corset to hold the torso which is reinforced by animals' bones.

#### 7.2.2 The Period of Time (1725 AD- 1750 AD)

##### 7.2.2.1 Women's Fashion Features

To answer the first question in the analysis of the style of women's fashion in this period, picture (6) illustrates that the bodice was knit on the chest and the waist; it ends at the front with a slightly tipped point. Under the bodice, the corset was worn. The bodice and the corset were tailored together as a one piece; the bodice is tightened with a solid waistband to the back and reinforced by whalebones. . As for the chest's aperture, it was in a square form decorated with collars made of lace and sometimes made of pelt. The collars were made from the same material as the dress or the lace or without any of them. Regarding the sleeves, they were tight at the enclosure and ends with three or four cornices; one made of the fabric of the clothing and the rest made of the lace. Concerning the skirt, women wore the hoop petticoat under it to hold the skirt extended at a good shape.



Picture.6. the period of time 1725 AD – 1750 AD

### 7.2.2.2 The Semiotic Dimension of Functional Values (Modesty)

To answer the second question, picture (6) illustrates that the semeiotic dimension of modesty is represented also in its symbolic connotation on social status, natural factors and the influence of royal clothing.

### 7.2.2.3 The Semiotic Dimension of Aesthetic Values (Adornment)

To answer the third question, picture (6) illustrates that the concept of adornment during the period of Louis XV represented in the semeiotics the luxury and grandeur as well as wide open spaces that allow freedom of movement despite the exaggeration in wearing the hoops that hold the skirt as a decorative way.

## 7.2.3 The Period of Time (1750 AD- 1775 AD)

### 7.2.3.1 Women's Fashion Features

To answer the first question in the analysis of the style of women's fashion in this period, picture (7) illustrates that the bodice is knit from the front and back. A piece of the external skirt is tailored to fit both sides of the cuffs and the chest décolleté is closed, in a (V) form or in a square form with round corners. As for the collars, they are soft with cornices or lace and the solid collar disappeared. Regarding the sleeves, they were tight to the enclosure and they end with wide layers of cornices and laces till the mid-upper hand or the end of the wrist. As for the skirt, it was extended on both sides of the cuffs, it could be up to 50 cm on each side; this is called the dress with a double hoop skirt "Dress à double panier"



Picture.7. The period of time 1750 AD – 1775 AD

### 7.2.3.2 The Semiotic Dimension of Functional Values (Modesty)

To answer the second question, picture (7) illustrates that modesty from a semeiotic point of view is the full coverage of body as a symbol to the surrounding social and natural factors.

### 7.2.3.3 The Semiotic Dimension of Aesthetic Values (Adornment)

To answer the third question, picture (7) illustrates that the concept of adornment from a semeiotic point of view was expressed by the exaggeration in the size of the skirt and the rectangular shape on the buttocks as well as the exaggeration in the ornamentation. This signifies the extravagance, luxury and the wide open spaces of palaces, streets and vehicles.

## 7.2.4 The Period of Time 1775 AD Till the End of this Century

### 7.2.4.1 Women's Fashion Features

To answer the first question in the analysis of the style of women's fashion in this period, picture (8) illustrates that the dress changed again by the change of the structure of the petticoat; it has begun less round.

As for the bodice, it had two styles: one that is tight from the front and back and the second is tight from the front and wide from the back, it contains pleating on the back called "Watteau pleats", attributed to the photographer Antoine Watteau and it was known in England by the "sack dress" and it has a tiny tail at the back.

The corsage was tailored together with the external skirt and it had deep pleating on the shoulder and underneath it there was a lining from the same fabric that is draped along the back making a short tail to the ground. As for the front triangle of the bodice, its base is down, its top at the chest and has a low chest décolleté. Regarding the collars, they are from the same fabrics as the dress or the lace or both of them, the sleeves are puffy and extended till the bottom of the enclosure. Under the internal skirt, a circular hoop was worn.



Picture.8. The period of time from 1775 AD till the end of this period

### 7.2.4.2 The Semiotic Dimension of Functional Values (Modesty)

To answer the second question, picture (8) illustrates that the concept of modesty from the semiotics point of view symbolizes the social and economic factors concerning the full coverage of body with multiple layers of fabrics.

### 7.2.4.3 The Semiotic Dimension of Aesthetic Values (Adornment)

To answer the third question, picture (8) illustrates that the concept of adornment from the semiotics perspective reflects the meanings of luxury, extravagance and economic situation.

### 7.3. The Nineteenth Century (1800 AD-1899 AD)

England started to pay attention to fashion preceded by France.

#### 7.3.1 The Period of Time (1800 AD – 1825 AD)

The industrial revolution that started at the end of eighteenth century affected the fashion of the nineteenth century. The women fashion at this period were similar to romans' fashion that draped softly over the body, the corset, lower skirts and petticoat disappeared as well as artificial breast and stuffing.

##### 7.3.1.1 Women's Fashion Features

To answer the first question in the analysis of the style of women's fashion in this period, picture (9) illustrates that the bodice became tight from the front and back and the middle line ends right under the chest, the chest aperture became a low chest décolleté from the front and sometimes from the back and there was a foulard put around. Regarding the collars, they were without fabrics or with a light one with the same color as the dress or the cuff. As for the sleeves, they were wide or tight, and transparent and short extended till the middle of the upper arm. The skirt started at the underarms and gathered at the middle lines with ruffles.



Picture.9. The period of time 1800 AD – 1825 AD

##### 7.3.1.2 The Semiotic Dimension of Functional Values (Modesty)

To answer the second question, picture (9) illustrates that the concept of modesty from the semiotics point of view appeared in the small sizes of dresses, the short sleeves, therefore, the symbolism of the large sizes of clothing and the bell shaped and rectangular forms, etc. were no longer a mode. The mode was in putting fewer fabrics in clothing which means that modesty had a whole new different concept in this period as well as the influence of industrial revolution on the style of women's fashion.

##### 7.3.1.3 The Semiotic Dimension of Aesthetic Values (Adornment)

To answer the third question, picture (9) illustrates that the concept of adornment from the semiotics point of view didn't mean the luxurious style of clothing but the way the fabrics and ornaments were used influenced by the roman fashion.

#### 7.3.2 The Period of Time (1825 AD – 1850 AD)

This period was called the Romantic period.

##### 7.3.2.1 Women's Fashion Features

To answer the first question in the analysis of the style of women's fashion in this period, picture (10) illustrates that women wore pelisses that were large from the front and the back, the waist appeared from the back and the aperture of the chest was round shaped and tight and without collars. As for the sleeves, they were wide till the wrist similar to a triangle that has his base at the wrist and ends with a tipped draped part and the skirt has ruffles. Also, the lower corset that was on the top of the buttocks was worn to give an extension to the back.



Picture.10. The period of time 1825 AD – 1850 AD

##### 7.3.2.2 The Semiotic Dimension of Functional Values (Modesty)

To answer the second question, picture (10) illustrates that the semiotic dimension of the modesty concept indicated the economic and romantic situation at this period.

##### 7.3.2.3 The Semiotic Dimension of Aesthetic Values (Adornment)

To answer the third question, picture (10) illustrates that the semiotic dimension of adornment concept appeared in the meanings and symbols of luxury in using the upper clothing made of natural silk and the lower corsets because the huge size of clothing was part of the adornment during this period.

### 7.3.3 The Period of Time (1850 AD – 1875 AD)

This period was called the extravagant period; it is the period when the knitting machine was invented.

#### 7.3.3.1 Women's Fashion Features

To answer the first question in the analysis of the style of women's fashion in this period, picture (11) illustrates that a development in the form and style of clothing occurred along with many designs after the invention of the knitting machine. The bodice also appeared knitted with a Basque at the end; it is similar to a short jacket knitted till the waist. This style was called "casaque". As for the chest, it had a tight décolleté with a small white collar or with the same color as the dress. Concerning the sleeves, it consisted of 3 overlapping layers that were decorated with ribbons. Later, it developed to be a suit sleeves that has the form of coat sleeve. As for the skirt, it consisted of three overlapping layers and the use of crinoline emerged; it is a jupon made of wire.



Picture.11. The period of time 1850 AD – 1875 AD

#### 7.3.3.2 The Semiotic Dimension of Functional Values (Modesty)

To answer the second question, picture (11) illustrates that the semeiotic dimension of the clothing of this period was represented in covering the whole body which gives a symbol that it is not good to reveal parts of the body with this surrounding social and environmental conditions as well as what it reflects on the trends of surrounding community.

#### 7.3.3.3 The Semiotic Dimension of Aesthetic Values (Adornment)

To answer the third question, picture (11) illustrates that the adornment concept from the semeiotic perspective appears in using the silk clothing and the lower jupon which signifies the luxury, excellency and attractiveness.

### 7.3.4 The Period of Time From 1875 AD Till the End of the Century

After the fall of the second empire during the reign of Napoleon, the clothes reflected the movement of the community than its trends.

#### 7.3.4.1 Women's Fashion Features

To answer the first question in the analysis of the style of women's fashion in this period, picture (12) illustrates that the bodice was knitted from the front and the back with the variety in the tight aperture of the chest with collars or not, the sleeves were tight till the wrist and ends with cornices or pleats. As for the waist line, it was tight in the natural waist line. The skirt had a long tail at the back made from multiple types of fabrics and it was folded on the bottom part with beautiful folds and that was called the ties backs style i.e. the tie backs fashion.



Picture.12. The period of time from 1875 AD till the end of this period

#### 7.3.4.2 The Semiotic Dimension of Functional Values (Modesty)

To answer the second question, picture (12) illustrates that the semeiotic dimension of the modesty concept reflected the movement of the community more than its trends.

In fact, the trends of women toward the modesty was related to the technical movement of the community as a result of the invention of the knitting machine, the diversity of the designs and the speed of production and constructing clothes.

#### 7.3.4.3 The Semiotic Dimension of Aesthetic Values (Adornment)

To answer the third question, picture (12) illustrates that the semeiotic dimension of adornment concept appeared in the multicolored fabrics as the colors was a main aspect of adornment and that reflects the discovery of the dye at this period.

### 7.4. The Twentieth Century (1900 AD – 1999 AD)

A lot of changes in the clothing designs occurred during this century; the long and short dresses, suits and jackets emerged as well as the tight skirt and then the wide one till the calf.

### 7.4.1 The Period of Time (1900 AD – 1925 AD)

After the World War I and during the new era, a vogue of extravagance, opulence and wastefulness emerged expressing the femininity. Clothes were embroidered by hand with threads of gold, silver and shiny spangles. The body of the lady should have an (S) shape i.e. with a plump chest from the front and the buttocks from the back, a lady wore also a Health corset.

#### 7.4.1.1 Women's Fashion Features

To answer the first question in the analysis of the style of women's fashion in this period, picture (13) illustrates that the bodice was too tight and a corset was worn underneath it. The chest had tight aperture to the neck and the jabot collar was used made from lace or silk. As for the sleeves, they were tight up and down at the wrist. The short jacket or the bolero started to emerge and it is then developed to a long jacket. The skirt was draped over the buttocks and it extended to reach the ground. During this period, the suit spread as well as the flapper dresses which are the low waist dresses.

#### 7.4.1.2 The Semiotic Dimension of Functional Values (Modesty)

To answer the second question, picture (13) illustrates the multiplicity and difference of the modesty concept: In the beginning of the century, the clothing was long and covered the body then this concept of modesty changed at the end of this period and the clothes were short till the knee or under the knee and they were sleeveless. This vogue was influenced by the emergence of the French fashion designers such as Coco Chanel who started to design short baggy clothes that are sleeveless. Adding to that the emergence of discotheques, the gatherings of family cousins and friends resulted in a change in the concept of modesty from the full coverage of body to revealing the arms and legs.



Picture.13. The period of time 1900 AD – 1925 AD

#### 7.4.1.3 The Semiotic Dimension of Aesthetic Values (Adornment)

To answer the third question, picture (13) illustrates that the adornment wasn't expressed by wearing the corset or the exaggeration in the ornaments but it was limited on the multiple designs and revealing the arms and legs as the length of the clothes were till the knee which symbolizes from a semeiotic point of view the liberation of woman and her interest in showing some parts of her body like her arms and legs as a way for attractiveness. In addition to excluding the huge shape of dresses which means that the spaces where the women spent their time were small. The palaces were replaced by small houses and the population started to increase.

### 7.4.2 The Period of Time (1925 AD – 1950 AD)

#### 7.4.2.1 Women's Fashion Features

To answer the first question in the analysis of the style of women's fashion in this period, picture (14) illustrates that the clothes took a cylindrical shape without any thread on the waistline. As for the dresses, they were with or without sleeves. The skirt waist was higher than its usual place and it was short. Later, the trouser and the short appeared and it was spread due to the cinematic movies.

#### 7.4.2.2 The Semiotic Dimension of Functional Values (Modesty)

To answer the second question, picture (14) illustrates that the length of the clothes and skirt reflects a semeiotic dimension of the concept of modesty explained in the



coverage of the bust as women was influenced by cinematic movies at this time and therefore the concept of modesty changed too.

Picture.14. The period of time 1925 AD – 1950 AD

#### 7.4.2.3 The Semiotic Dimension of Aesthetic Values (Adornment)

To answer the third question, picture (14) illustrates that the adornment was no more in using ornaments but in the designs of bodice (blouse) and dresses which was a result of the spread of the fashion designers at this time in Europe and their eminent role in changing the semeiotics of adornment in women clothing using the clothing fashion.

#### 7.4.3 The Period of Time (1950 AD – 1975 AD)

##### 7.4.3.1 Women's Fashion Features

To answer the first question in the analysis of the style of women's fashion in this period, picture (15) illustrates that the clothes had similar designs at the end of the twentieth century and the shape of the waist started to change from a tight one till it disappeared and the clothing were draped widely from the upper body till the bottom. Also, the collars called (shawl collar) were used. The Manche Raglan sleeves emerged and had a length of 2/3 of the length of the arm.



Picture.15. The period of time 1950 AD – 1975 AD

##### 7.4.3.2 The Semiotic Dimension of Functional Values (Modesty)

To answer the second question, picture (15) illustrates that the concept of modesty has changed from the long clothes in the past centuries to the short clothes, this gives an indication from the semeiotic perspective that the women went out to work and they were liberated from the restrictions of the long huge shape of clothes.

##### 7.4.3.3. The Semiotic Dimension of Aesthetic Values (Adornment)

To answer the third question, picture (15) illustrates that the adornment was in the colors of clothes and the different materials that these clothes are made of. The semeiotic dimension in the design of clothes showed at this time that the fashion was from the dramatic type which highlighted the attractiveness of women.

#### 7.4.4. The Period of Time from 1975 AD Till the End of the Century

The fashion of this period was mixed with all the past eras.

##### 7.4.4.1 Women's Fashion Features

To answer the first question in the analysis of the style of women's fashion in this period, picture (16) illustrates that clothing emerged with two pieces taking the shape (A). It developed and varied from the long ones and the tight ones while retaining the short lengths. The semeiotic dimension of this period is similar to the past period of the vogue of seventeenth fashion in terms of modesty and adornment to give a meaning to the liberation of woman, the fact that she went out to work and to highlight her attractiveness.



Picture .16. The period of time 1975 AD till the end of this period

## 8. A DISCUSSION OF THE MOST IMPORTANT RESULTS

The research results showed the evolution and change of the concept of modesty and adornment among the women from the semeiotic point of view throughout the centuries of modern times; this was confirmed by researcher Roland Barthes. Quoting Botaqrat Rashid: "man did not wear fashion but he wore the meanings behind this fashion [11]. In addition to the historical costumes that have great significance in the embodiment of historical spirit because of its relation to a specific period of time that had its specific style that must be it. [24] [25].

Research results also offered a semeiotic dimension to the concept of modesty and adornment from the wide and long in shape clothes, composed of many layers of fabrics and the exaggeration in the use of the forms of corset both in the upper part of the clothing or the lower part along with the exaggerated ornaments and silk fabrics, from the seventeenth century to the early twentieth century which indicated the extravagance and luxury,

the high economic status, the social status and the chastity in covering the parts of the body which gives meaning to the vast spaces of the palaces and houses when there was a small population.

The concept of modesty and adornment from the semeiotic perspective then changed since the beginning of the twentieth century, and even now, as a huge revolution occurred in the fashion of women's clothing through spaces of cuts, its colors and the lines that formed it as a result of scientific developments and technology in the production of materials, dyeing and printing [6].

The clothing fashion of women took a different curve that gave different meanings of liberation, women going out to work and the increased number of the population. This was reflected on the areas of houses that have become less spacious in addition to the tendency of women to wear light weighted clothing to give her ease of movement through light clothing consisting of a single layer and to consider modesty as a way to cover only parts of the genitalia. This was confirmed by what is stated in the book "Is History lying", picture (17), which is about the concept of modesty that passed over the natural curve through the ages until it reached the form of modesty in the Stone Age [26].



Picture .17. The cycle of the concept of modesty throughout the eras.

## 9. RECOMMENDATIONS

1. Encouraging the researchers to study and analyze the fashion in all the eras along with its features, characteristics and the factors that affect it.
2. Issuing a multilingual dictionary to translate the names of the clothes during the different eras.
3. Linking the philosophical sciences that contain connotations and symbols with the clothing fashion to reach the meanings of fashion in all the eras.

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