



GUMUSHANE UNIVERSITY



ANKARA SCIENCE UNIVERSITY



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FASHION AS MATERIAL CULTURE



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Preface

This International Conference is an annual, peer-reviewed academic event, and we have been struggling to make it a comprehensive venue for the free exchange of ideas on literature, language, and cultural studies. Each year we choose the conference theme among a large variety of topics in these and adjacent fields. The first of this series of conferences was initiated in 2012 at Çankaya University, and then it became an annual one which is hosted by a different university each year.

The third was held in Kayseri, Turkey and organized jointly by Erciyes University, Çankaya University, and Dimitrie Cantemir University. The theme of the conference was “Interdisciplinarity and Multidisciplinarity in Humanities”. And the fourth one was organized by Suleyman Demirel University and Çankaya University and held in Isparta, Turkey. The theme of the conference was “Transgressing Borders in Arts and Humanities”.

In 2015, the conference was organized jointly by Çankaya University and Mehmet Akif Ersoy University, and held in Burdur, Turkey. The sixth of the conference was hosted by Vytautas Magnus University in Kaunas, Lithuania, and the theme was “Traces of Multiculturalism”. In 2017, the seventh of the conference was hosted by Dimitrie Cantemir Christian University in Bucharest, Romania, and in 2018, it was hosted by the University of West Brittany in Brest, France. Lastly, the ninth of the International Conference series, which evolved into a hybrid one because of the pandemic, was jointly organized by the University of Białystok and Çankaya University, and it was hosted by the University of Białystok.

All these years we have welcome many distinguished keynote speakers, among whom are Professors Patrick Quinn, from University of Cambridge, Nabil Matar, from University of Minnesota, and Abdulrezzak Gurnah, from University of Kent, Roger Nichols from University of Arizona, and Bran Nichol from the University of Surrey, who contributed to the conference with their thought-provoking papers.

This variety of studies has given us the chance to publish the selected papers under different titles and volumes. I am sure this year’s topic will also yield a volume to be published after the event. We would like to thank the participants for their invaluable contributions. Special thanks go to Dr Şebnem Düzgün and Dr. Mustafa Güneş for their efforts in the realization of the tenth of the International Conference series.

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Spinning Fashion

Fashion spins into existence from multiple parts, such as new technologies and fresh youth movements or economic networks and political messaging. Fashions in dress and appearance develop a material culture that scholars examine, seeking to understand human events, experiences, and effects. Every strand of humanities scholarship has entered the fashion studies space, and scientific scholarship on production, waste, sustainable practices, and more complements this work. As referenced here, spinning, a step in the technical process of making yarns from fibers, presents an apt analogy for the overarching work done in fashion studies, broadly and via this conference. Spinning thin fibers into heavier, more substantial, malleable yarns (used to make textiles) demonstrates that compiling tiny bits through purposeful action may enhance properties and usefulness. Our conference brandishes fashion as a discovery site, spinning one theme, "Fashion as Material Culture," from various fields, from literature to economics to geography. This presentation discusses the influences contributing to my questions and the perspectives applied to investigating them, which have been spun together from anthropology, archaeology, ethnography, history, and cultural studies. These fields frame my interrogation of fashion design processes—with reference to memory, colonization/decolonization, and trade circuits. Material culture embeds the projects, especially from perspectives of function, wearing (physiology), identity, creative processes, and the aesthetic and functional roles of textiles.

Keywords: material culture, humanities, textiles, design process, creative processes.

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Exploring Posthuman Fashion: Redefining the Boundaries of Identity and Aesthetics

This keynote article delves into the realm of posthuman fashion, where fashion surpasses traditional boundaries, reshaping the human body in revolutionary ways. Inspired by Donna Haraway's assertion, "It matters what matters we use to think other matters with," this article experiences a paradigm shift from viewing fashion merely as a means of altering identity through fleeting trends (commercial self-fashioning) to envisioning it as a form for critical thought—a continuous process that pushes the limits of humans and humanity (fashioning the human). Incorporating insights from posthumanist scholars like Haraway, Hayles, Wolfe, Barad, and Braidotti, this presentation delves into how fashion's engagement with the non-human realm sparks transformative creativity, establishing a fresh fashion paradigm that embraces the interplay of human agency, materiality, and critical thought.

Echoing Andrew Bolton's words, "Through the marriage of the handmade and the machine-made, a new aesthetic is emerging," this article serves as a compass, guiding through uncharted waters of posthuman fashion. Centered on posthuman and fashion, I closely examine Iris van Herpen's posthuman designs, merging digital and tangible with her 3D-printed "fractal folds," and Alexander McQueen's avant-garde projects that blur human-nonhuman boundaries. The confluence of fashion and posthumanism also echoes through fiction since the 18th century from Mary Shelley's *Frankenstein* to films Margaret Atwood's *The Handmaid's Tale*, *Ex Machina*, *Blade Runner*, *The Matrix*, *Black Mirror*, and *Altered Carbon* further highlighting this resonance.

Keywords: Posthuman fashion, aesthetic, agency, posthuman design, posthuman fashion in literature and film.

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Neo-Palladian Fashion and British National Identity in Alexander Pope’s *Epistle to Burlington*

Neo-Palladian architecture, which became fashionable in early eighteenth-century Britain, was an embodiment of the interest in British national identity, and it was used to assert England’s independence from the influences of foreign countries. British architecture favoured the simplicity of classical architecture against the excesses of Baroque architecture. In the seventeenth century, Inigo Jones shaped British architecture through merging the principles of Jacobean architecture and those of classical Roman and Italian Renaissance architectures. On the other hand, Colen Campbell, a representative of British Vitruvian-Palladianism, emphasized the uniqueness of British architecture, connoting simplicity and elegance, and its power to rival with other countries. The movement from ostentatious, ornamental architecture to the simplicity of classical architecture is celebrated by Alexander Pope in *Epistle to Burlington* (1731), which praises Lord Burlington, who was a Neo-Palladian architect, for using his wealth to spread good taste across his lands that lack artificiality or ostentation. Burlington’s estate embodies British architectural taste, distinguished with harmony, modesty, simplicity, and elegance. It is also managed according to the principles of English feudal system, based on the mutual obligation between landlords and their tenants, who were supposed to contribute to the common profit of their community. As such, Burlington’s house becomes a symbol of British national identity, replicating the socio-cultural atmosphere in pre-industrial, traditional British society. This study examines Alexander Pope’s *Epistle to Burlington* to show the relationship between Neo-Palladian fashion and British national identity.

Keywords: Alexander Pope, *Epistle to Burlington*, Neo-Palladian fashion, British national identity, British architecture.

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Language in Fashion: Testing the Borders of Concepts

Fashion, a temporary popular style, the style of dreams if we think of Ralph Lauren's statement ("I don't design clothes, I design dreams"), has always influenced society and, with it, culture and language. However, literature has also managed to influence fashion through the medium of language. Through his popular character Humpty Dumpty present in the novel *Through the Looking-Glass* (1871), Lewis Carroll, a known creator of portmanteau words or blends (but by no means the first), determined an increased language efficiency by producing such words made up of other words. My paper focuses on the topic of fashion as a source for various artistic products influenced by the portmanteau trend, especially during our century.

This phenomenon which actually started in the 1800s has inspired designers to revolutionise fashion. New creations belonging to the fashion industry often bear names which indicate the combination of two material products or two ideas ("joots", "pantaboos", "jurse", etc.). Similar linguistic innovation goes further, for example, by referring to the wearer of the product and the fashion product itself ("mankini", "murse", etc.) and not only.

The limited temporal nature of fashion may give the impression that its products do not last, but that is certainly not the case of its linguistic innovations. Vogue words (Crystal, 2003) take over and outlive fads. The vocabulary of portmanteaux also continues its life as do some of the most iconic products of some fashion trends which have succeeded in coming out winners despite the passing of time.

The fashion environment represents a source of language modernization meant to suggest the evolution of the field. Whether we discover clothes made of new materials such as bamboo or eucalyptus or new ways of fusing materials or products, the innovations also leave their marks on language testing the borders of concepts.

Keywords: fashion, interpretation, language, literature, portmanteau(x).

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You Are What You Do Not Eat: Fashioning American Food in Jhumpa Lahiri's *The Namesake*

With the drastic rise of global capitalism in the 21st century, food has considerably become a mere commodity that could serve as a basis through which a greater amount of profit is made. Instead of possessing a high value of nutrition, food, as consolidated by the capitalist system, is primarily incorporated into a mechanized process of reification and presented as a fashionable product addressing the growing consumerist society. Accordingly, how and what people eat is also determined by the ideological politics of the capitalist trends in terms of food industry. Considering the marketable feature of food system and its mass production, American cuisine, consisting of such processed and profitable foods such as donuts, fries, and hamburgers, proves to be one of the trendiest industries projecting the material culture of global capitalism. However, American food, in addition to its economic and industrial return, becomes a highly preferred tool for the diasporic people, who aspire to merge with the culture of white dominant country, in the United States. In this respect, food is considered to be a versatile strategy characterized by its offerings such as individual and social identity, as well as a sense of belonging. Thus, this paper aims to argue that food functions as both a material entity and a cultural identity by focusing on the immigrants' food habits in Jhumpa Lahiri's *The Namesake*.

Keywords: Food, Fashion, Diasporic Culture, Jhumpa Lahiri, *The Namesake*.

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Blurring Gender Boundaries Through Clothing: A Case Study of Lgbtqia+

The article proposes a framework for studying whether fashion can be a material culture with respect to the LGBTQIA+ Community. In simple terms, gays, lesbians, transgender, bisexual, and cisgender are the people who are considered to be a part of the queer umbrella. They either have different sexual preferences and are the ones who have fought through to create an identity as another gender. Fashion is often a curious dance between two opposing forces — the desire to fit in and the desire to be different. From Christian Dior to Alexander McQueen, Yves Saint Laurent and Jil Sander many of the world's greatest designers have identified as LGBTQ. And for centuries, fashion has been an instrument of expression and experimentation for this community. The "queer aesthetic" is less of a defined style and more of a philosophy of presenting oneself; it proudly veers from conventional trends in favor of ones that subvert social niceties. The aesthetic ranges from the flamboyant to the austere, but regardless of visual presentation, each article of clothing or accessory is worn with intention. Styling yourself through a queer lens is a subtle signal to other queer people that you are part of their community. It also tries to signify that sexuality is an unqueer institution. The study will explore the relationship of fashion with the LGBTQIA+ community vis-a-vis the elements of history, personality, economy, culture and the heteronormative attitude of the society.

Keywords: LGBTQIA+, Queer Aesthetic, Gender Identity, Fashion, heteronormative attitude.

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The Crime of Wearing a Black Dress: Polish Women's Struggle for National Independence During the Years of January Uprising (1863)

After the partitions of Poland between Russia, Prussia and Austria Poland disappeared from the maps of Europe. The failure of the November Uprising of 1830 against the Russian occupiers led to harsh repressions imposed by the tsarist rule on the Polish people and in consequence to revival of patriotic attitudes among the subsequent generation in the Kingdom of Poland. On the 30th anniversary of the Battle of Grochów they organized a demonstration in the Castle Square in Warsaw attacked by the Russian Army resulting in five men killed. Around that time a national mourning was secretly announced, and women decided to wear black dresses and silver or bone jewellery in form of a cross or a crown of thorns thus sending a hidden message to compatriots and to the Russians. As a result, the decree was issued against the black garments stating that only personal mourning was allowed based on an official certificate of a family member's death, otherwise the mourners could be imprisoned. So, other colours, white and violet were introduced as a sign of resistance. So, fashion was used a weapon and some historians claim that it contributed to actual outbreak of insurgency.

Keywords: January Uprising, black dress, jewellery, crown of thorns, national mourning.

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Translation as a Heterogenizing Metaphor in Postcolonial Literature: The Multicultural Refashioning of Language in Zadie Smith’s *White Teeth*

Postcolonial literature began to rise in the 20th century and continued to find sphere of production and study in the following century. Postcolonial translation as a reflection of these endeavours have engaged with postcolonial literature both in metaphorical and practical terms. This paper analysed Zadie Smith’s 2000 novel *White Teeth* for its engagement with translation as a metaphor through the concept of translated being. This concept was linked with both the writer herself and her fictional characters to demonstrate how colonial and diaspora experiences of these translated beings lead to the formation of cultural identity which covers an ongoing process of transformation under the influence of multiculturalism. Accordingly, the study utilized Salman Rushdie and Michael Cronin’s concept of translated being, Stuart Hall’s notions on cultural identity and diaspora, and Paul Fadio Bandia’s ideas on the heterogenization of translation in postcolonial literature. It mainly analysed two families of the novel in terms of their engagement with the English language. The paper showed that each individual in the novel employs a different discourse, and these varying discourses might seem exclusionist of each other at first glance. However, the paper demonstrated that when construed through the metaphor of translation and its connotations of constant transformation and change, Zadie’s novel indeed offered a melting pot where each discourse gathers together to prevent the dominance of any ideology, and such balance of power between discourses actually allow promotion and celebration of multiculturalism.

Keywords: Multiculturalism, Postcolonial Literature, Heterogenization of Translation, Translated Being, Refashioning of Language.

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Stitched Narratives: Palestinian Embroidered Dresses and the Power of Cultural Expression

This paper examines the role of Palestinian traditional embroidered dresses in shaping Palestinian life, identity, and culture. It argues that the practice of embroidery in Palestinian culture extends beyond simply symbolizing the land; it is a way of remembering and marking location right on the body. Palestinian women have embroidered their identities and stories on their bodies, unaware that one day these stories would represent the histories of places and communities destroyed for the creation of a new state. Embroidered thobes (dresses) have long been political expressions, serving as symbols of social status and identity. Before 1948, the symbols and motifs stitched on the dresses narrated the stories of their wearers. After 1948, their significance evolved to represent the historic and political environment of the land. Thus naturally, the creation of thobes by Palestinian women has become an act of resistance and an assertion of identity, and of heritage preservation across generations. This paper also explores the relationship between social reproduction and biological reproduction under systems of oppression. It posits the creation of these dresses as a site of struggle within social reproduction, as it maintains communities, by means of both paid and unpaid labour. The dresses have become a tangible connection to history, home, family, and belonging, especially for those who are forced to live in exile, however, through wearing these garments Palestinians are able to be closer to home.

Keywords: Cultural Tangibility, Storytelling, Heritage preservation, Creating, Social reproduction.

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Fashion as Cultural Capital in Olaudah Equiano's Abolitionist Autobiography

Fashion and Abolitionist politics intersected in many points during the eighteenth century. Perhaps the most famous fashion object of the century was Josiah Wedgwood's ceramic medallion "Am I not a man and a brother?" which was worn by upper-class ladies and gentlemen to express their support for the Abolitionist Movement. Abolitionist writings of the period positioned white slave-holding English people as agents of this political issue. In these texts, African slaves often appears as objects of the white Abolitionists' moral sentiment.

This paper focuses on the use of fashion as cultural capital and political agency in the former slave Olaudah Equiano's autobiography, titled *The Interesting Narrative of the Life of Olaudah Equiano*. After buying his freedom, Equiano travelled to England, where he joined the Abolitionists and, eventually, published his autobiography. In this marvellous text, he fashioned himself as an intellectual and constructed an abolitionist argument based on Enlightenment humanism's claim that rationality is a universal human quality. However, it is not only a disembodied intellectual subjectivity that Equiano uses in his narrative. In several critical moments of his life, his knowledge of fashion enables him to transition from one condition to another. More than once, he becomes hired as a man-servant because he can dress his masters or style their hair in the current European fashion trends. In my paper, I examine such critical moments, where Equiano uses his knowledge of fashion as a cultural platform to present himself as possessing a European habitus. He utilizes his knowledge of European hair and clothing fashions into a cultural capital, which supplements his political argument. He transforms black identity from a political fashion object into black agency and subjectivity.

Keywords: 18th-century England, Abolitionist literature, black political subjectivity, Equiano, political fashion.

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Fashion and Translation: The Case of Netflix

Fashion has an important place in many areas of human life. It has influence on many areas such as clothing, art, architecture, food and beverages, lifestyles, etc. Although its scope is very wide, when it comes to fashion, many people think of fashion in the field of clothing. As a result of the increasing globalization of the world thanks to technology, the influence of fashion on our daily lives is increasing, and something fashionable in one part of the world can spread to the other end of the world in a very short time and affect the masses. For this reason, many fashion programs are presented to the audience both on television and digital platforms. These programs contribute to the dissemination of fashion on the one hand. On the other hand, they help people to see its impact on society. They both benefit the fashion industry and contribute to the rating of the relevant broadcast channel. To achieve this goal, the language used in the promotion of the relevant programs is of great importance. In programs broadcast in a different language and culture, the role of translation is inevitable. On digital platforms, informative articles about the programs presented to the audience are significant to attract the audience. Based on this idea, this study aims to examine the translation strategies used in the translation from English to Turkish of the episode titles and informative articles that belong to the first seasons of Next in Fashion, Styling Hollywood and Glow-up: The Next Makeup Star programs broadcast on Netflix digital platform.

Keywords: translation, clothing, fashion, netflix, strategy.

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The New Woman in *Handan* by Halide Edip Adivar and *The Story of an African Farm* by Olive Schreiner

This study comparatively examines *Handan* (1912) by Halide Edip Adivar and *The Story of An African Farm* (1883) by Olive Schreiner as discursive constructions of the new women in fiction. The new woman ideology began to play a significant part in complex social changes which resulted in redefining gender roles, consolidating women's rights, and overcoming masculine supremacy. Schreiner reflects on the great social and cultural changes in the Victorian period which had a great impact on gender roles, and Halide Edip Adivar deals with the conflicts concerning the new women's identity during the transition period of the Ottoman Empire, from tradition into modernity. These writers, from two distinct social and cultural backgrounds, criticize the traditional gender roles and promote an assertive heroine who can shape her life in both the public and private sphere in their novels. This study explores how the new woman protagonists, *Handan* and *Lyndall*, as complex female heroines in these novels challenge dominant gender norms of patriarchal structures and struggle against restrictive social norms, conventions, and moral codes. It examines their struggle to construct themselves as independent subjects in societies where they are perceived as objects. The social pressure restricts the opportunities of these new women to go beyond their goals and reach real freedom. This study examines the construction of new women and how it is perceived and dealt with similarly and differently in American and Turkish societies through the analysis of these novels. The feminist approach informs the analysis of these novels. Feminism's focus on women's liberation, the critique of traditional gender roles, and the examination of the challenges women face in both personal and societal spheres are parallel to the themes present in these novels.

Keywords: Feminism, gender roles, new woman, social changes.

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Fashion as a Woman's Balancing Act of Survival in Defoe's *Roxana*

Defoe's *Roxana* (1724) is an eighteenth-century novel on the life of a woman who tries to survive on her own after the males in her life fail her in various ways. As in many other eighteenth century novels, the clothes Roxana wears carry a significance beyond their use value corresponding to different stages in her life that take her from riches to rags and back to riches. However, Roxana soon realizes that material wealth would not make up for a woman's lack of agency without publicly sanctioned protection of a man. Roxana's mourning dress, her “Deshabile,” her “Suit of Lace,” her “Livery Lac'd with Silver,” her Quaker Suit, and most significant of all her “Habit of a Turkish Princess,” also called “Mahometan dress,” which comes with a “little” Turkish slave on the side complete with a Turban, make or break the images she envisions for her public personae. Different types of clothes in the novel carry the overtones of class, status, religion and morality, which could be transferred even to the servants or the slaves to a certain extent when they wear them. What is “fashionable” goes well beyond the clothes described in the novel, and includes different historical modes of behaviour and thought that allude to the corruption of aristocratic life during the reigns of Charles II and George I. This paper will explore the delicate balancing act Roxana has to perform in order to reconcile her inner life and public image in the eighteenth-century codes of comportment for women.

Keywords: Daniel Defoe, *Roxana*, Eighteenth Century Fashion, Fashionable Image Making in the Eighteenth Century Novel.

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Embodiment of Victorian Fashion in *The Picture of Dorian Gray*

The reign of Queen Victoria (1837-1901) witnessed the Golden Age of English Literature regarding novel writing, an important means of reflecting the social, cultural, and political milieu of the Victorian era. Since each period has its own characteristics due to changing conditions, the late Victorian Period signalled a transition period from the nineteenth century to the twentieth century in many fields, including the arts, fashion, and aesthetics. Thus, new movements appeared in the literature and arts, which defined the new tastes of the period. The Aesthetic Movement that appeared in the late nineteenth century emphasized beauty in the arts in contrast to morality or didacticism. The idea of escaping ugliness is clearly revealed in Oscar Wilde's most popular literary work, *The Picture of Dorian Gray* (1890), which reflects not only the hedonism of the high class but also the tendency to seek pleasure. In the novel, status, appearance, and beauty are intertwined. Furthermore, this literary work provides the reader with realistic information about the life and personal preferences of Oscar Wilde as the writer of the book. The analysis of *The Picture of Dorian Gray* reveals that in the late Victorian era appearance, beauty, and fashion gained importance with increasing life expectancy. In addition, recognized as a novel of gothic literature, *The Picture of Dorian Gray* is about the fear and anxiety of losing beauty due to aging.

Keywords: Victorian era, fashion, beauty, aesthetic, nineteenth century.

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Persuasive Linguistic Expressions of Fashion Designers' Discourse at the Entertainment Show "Fashionista"

This study investigates the interplay between fashion designers' advertisements/descriptions of their brands and discourse style used to exert influence on the implied public audience. More precisely, we will scrutinize how they elicit the main features and highlight the best of their clothing items/brands which they basically created themselves. We will analyze 56 episodes of the entertainment show "Fashionista", which is transmitted on Kosovar television "Kohavision". This program invites widely known designers in each episode, to showcase the overall judgement of their products, especially positive characteristics. Considering that clothing tells a lot about an individual and consumers have multiple choices nowadays e.g. implicitly communicates social status, context or indicate religion affiliation, the discourse of fashion designers often makes the difference, playing a tremendous role on consumers' decision. However, in order to affect in a profound way audience's opinions and to draw them in to their fashion trends, they use particular linguistic features as a means to stand out and strive for more selling of their clothing products. That's why linguistic elements are not chosen at random. Results show that in order to attract and appear more convincing, they tend to use different phonemic, morphosyntactic and discourse/text mechanisms such as: adjectives, analogy, euphemism of their shortcomings, metaphors which signify their desire to incite the 'appropriate selection'. In total 3390 epistemic modals and 2653 evidentials were detected, most of them conveying direct evidence, in order to sound persuasive.

Keywords: advertisements, discourse style, fashion designers, epistemic modals, evidentials.

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Fashion and Economics in William Makepeace Thackeray's *Vanity Fair*

The concepts of fashion and economics are central to William Makepeace Thackeray's *Vanity Fair* and central to the theory of fashion is the notion of economics for which Roland Barthes argues that "[f]ashion proposes this precious paradox of a semantic system whose only goal is to disappoint the meaning it luxuriantly elaborates" (287) in shining diamonds, earrings like chandeliers in colourful charades in the novel with its anti-heroine Rebeca (Becky) Sharp. Mrs. Winkworth's oriental costume with a veil on her face, Turkish dresses with rouge on, and wooden scimitars elucidate the satirical view of a materialistic society of the 19th century, a sketch of the English society in the novel without a hero during the time of Napoleonic wars. The class divisions of the society such as orphan Becky Sharp and her contrasting character and friend from school, rich and amiable Amelia Sedley constitute a complex society in which fashion arises in the form of vanity. Becky's struggle as a social climber encourages her to act like the role she takes as Clytemnestra, who betrays her husband Agamemnon when he leaves for war. Ultimately, Becky sustains a decent life after her husband's death, and her son's rise in society. The fashion and its relation homo economicus are reflected in the character of Becky Sharp's self-interested tendencies to sustain a life in high society at fashionable parties of the time, by taking the war, even her son for granted.

Keywords: *Vanity Fair*, Becky Sharp, fashion, economy, homo economicus.

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Reclaiming Agency through Fashion: Postcolonial Identities and Colonial Legacies in V.S. Naipaul's *A Bend in the River*

Fashion has been an important part of human cultures since the dawn of civilization. It covers a wide range of practices related to clothing, style, personal ornaments to domains like furniture, interior design, and food preferences. Therefore, it is deeply influenced by cultural, social, economic, and political factors. Fashion is a powerful tool for representing identity, especially in cultures impacted by colonialism and imperialism. It is through fashion choices that individuals express their cultural identity, challenge norms imposed by others, and resist the erasure of their heritage. It becomes a tool for empowerment and self-representation, allowing marginal communities to reclaim agency over their own narratives. While colonialism may have ended, the legacy of colonialism has left lasting impacts on economies, social structures, and cultural perceptions. The Western nations continue actively participating in imperial activities to protect their wealth and power by exploiting other countries economically. The internalisation of colonial set of values has also influenced the perception of fashion among the people from once colonised countries whose cultural values are deemed as being uncivilized as "superior", "civilized" and "rational" coloniser's western fashion trends permeate the local market. Fashion is used as a means of signifying power, class, and status with European modes of dress being seen as a symbol of sophistication and modernity. Drawing upon the broader theoretical framework of postcolonialism, this paper critically analyses V.S. Naipaul's seminal work, *A Bend in the River* to demonstrate how fashion choices creates identities to continue colonial legacies.

Keywords: fashion, postcolonialism, Identity, Imperialism, *A Bend in the River*.

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All Dressed Up with Everywhere to Go: Fashion as a Reflection of Identity in the Atlantic Anthropocene

Examining fashion descriptions in long 18th-century literature provides insight into what was happening historically. Sansay's work illustrates that there were changing rules in time of revolution. Pre-revolution, specific groups felt obliged to know their place. Post-revolution, shifting rules raised anxieties amongst people in power. Sumptuary laws prove that fashion was more than superficial, but cut to the heart of these anxieties. While we can't empirically know the psychology behind people's thoughts living at that time, fashion provides clues and insight into this tumultuous period. Examining who can wear what shows clear boundaries that some want to conserve and others want to disrupt. Fashion changing shows the tensions over boundaries and what they represent. While this paper delves into fashion examples (the neoclassical white muslin dress and headwrap), my concern is what the fashions represent in service of my argument: Fashion within literature exposes the shifting boundaries of class and race. In this case study, mulattos in the West Indies in the 1790s used fashion as a means to increase their opportunities and station in life.

Sansay's novel *Secret History; or, The Horrors of St. Domingo* (1808) depicts scenes of disaster juxtaposed with orderly balls requiring fine fashion. In "Character Sketches," Belisario paints black people wearing European clothing with the objective of assuaging the fears of whites in a post-emancipation world.

By examining contemporaneous literature and artwork, we can see that the fashion was a reflection of white creole women's anxieties about their hierarchical position in relation to mulatto women. Croles sought to make, as Bourdieu would say, a distinction between their classes where that distinction was being erased by global shifting power dynamics in the time of emancipation and political revolution. The fashion shows how the political and personal collide during revolution and are revealed through dress.

Keywords: Fashion, Power, Class, Aesthetics, Revolution.

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The New Woman and the Fashion Question in the Late Victorian Era

Thought to be coined by Sarah Grand and Ouida, the concept of the new woman emerged as a repellent figure in the late Victorian era. Characterised as odd, redundant, spinster, *Novissima*, wild, socially-ill and anomalous, the new woman image is opposed to the image of the angel in the house which conforms to the expectations of the Victorian society that privileges the separation of the public and the private spheres. Refusing to follow the rules assigned by patriarchal norms, the new woman emerged as an anti-heroine and a single isolated woman and disrupted the boundaries both in reality and in fictional works with her pathology. Unlike conventional representations of women, the new woman rode bicycles, smoked, ran business, wrote, read and discussed politics, and thus, constituted a new context regarding the representation of women at the turn of the century. Among many fields, fashion and clothing of the new woman also unsettle the dominant ideology that covers and stylises woman and her body. Since the clothing preferences of the new woman repudiate the Victorian lady's fashion, and thus, portray an unfamiliar public image of women, the new woman stands at the crossroad of *avant garde* and the fallen woman image. Within the context of the new woman and fashion/clothing, the aim of this study is to re-evaluate the new woman image and her style in the late Victorian era, and to question the ways in which the image of the new woman challenges and subverts the Victorian lady image and constructs a modern woman image through fashion and clothing ways.

Keywords: The New Woman, New Woman Fiction, Angel in the House, The Woman Question, Late Victorian Era.

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Critique of Ageism in Noël Coward's *The Vortex*

Noël Coward's *The Vortex*, premiered in November 1924 and became the playwright's first remarkable commercial achievement, portrays an aging woman, Florence Lancaster, who is obsessed with looking young and smart. She does not want to accept aging as a positive process and has relations with partners much younger than herself. Her obsession with looking young, and her choice for younger partners can be attributed to fashion industry's depiction of “ideal beauty” through youth. With such a description, the fashion industry labels only young and fit woman as beautiful and excludes older women which can be observed in fashion magazines. While the industry creates a domain for itself to sell more anti-aging products, it also causes some psychological problems for aging women. Whereas aging is thought to be a more favourable process for men, it might cause women to lose their self-confidence and self-esteem. It is possible to observe such a situation in the play since Florence Lancaster does not have relationships based on love, rather her relationships seem to be superficial since she merely wants to feel younger with young men. Therefore, the presentation argues that through the portrayal of an aging woman obsessed with being young, the play makes a critique of “ageism” generated by the fashion industry of the early twentieth-century, and, through the character of Florence Lancaster, it aims to draw attention to the damaging effects of ageism on women.

Keywords: ageism, fashion, youth, Noël Coward, *The Vortex*.

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Ecocritical Analysis of George Orwell's *Coming Up for Air*

For billions of years, there was no civilization on earth until along came a creature that would change all that: the human. The invention of fire which allowed early man to warm and see at night tragically prolonged his already tedious life. Humankind's war with nature began with the agriculture and farming. This huge leap forwards which was far more dangerous allowed humankind to enslave and domesticate other animals. People later started living in proper houses which soon became cities. Invention of currency to determine the surplus value of commodities, inadvertently caused the invention of capitalism. In later centuries, intense creativity and philosophical thought led to vigorous discoveries and inventions. Now following a series of technological and cultural breakthroughs, man had come to an incredible distance. Humankind was about to leap forward again by taming metal and electricity. Progress would usher in a new era of convenience and entertainment but also threaten the existence of all life on Earth. Steam could be harnessed to power all kinds of machines. The steam train allowed travelling into the wilderness, carving routes across the land, and changing the balance of power. Bringing efficiency and speed, railroads formed small towns across countryside. Edison's discovery of electricity allowed the world of light and sound to be beaten into submission. However, another frontier remained stubbornly unconquered: the world of sky. People tried for years to build flying machines, but most early pioneers found it hard to progress beyond their first experimental plunges. All that changed when Wright brothers mounted the first successful challenge against the law of gravity. Their historic flight changed transportation forever. The sky had been tamed. George Orwell's nostalgic novel *Coming Up for Air* (1939) is a significant novel that tells the story of technological destruction brought by invention of airplanes. The study will analyze this text by employing ecocriticism. In addition to ecocriticism, Naess' deep ecology, Bookchin's social ecology, Marxist ecology and Leopold's land ethic are also used to analyze the text further. The scientific and technological transformations, political and social developments, religious and philosophical views are used to explore the text further. The study advocates that there is interconnectedness of living and non-living things and this close relationship between man and biosphere will not be sustainable unless the latter is protected.

Keywords: Ecocriticism, environmental ethics, nature, *Coming Up for Air*.

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Fashion as Artistic Expression on Lookbook.nu

The purpose of this paper is to analyse several examples of outfits posted on the social media site dedicated to fashion called Lookbook.nu, from the point of view of using fashion as a means of artistic expression. From a Semiotic perspective, it is well-known that fashion can be used as a means of communication. The wearers can communicate their emotional states, as well as attitudes and statements about their personality. At the same time, attention should also be given to the way these users consider the background in relation to the attitude expressed through their outfit or to the colours. Some backgrounds can serve to suggest a relationship of blending in with the environment, as the environment can express a rebellious attitude. As an example, the wearer's clothes can have some abstract lines, and the background can be composed of a graffiti pattern, clearly suggesting rebellion and a strong, creative personality, not making use of any conformism or clichés. Another means of using the background is for allowing it to create a relationship of completion with the outfit. As an example, a young girl may wear a dress with a pattern of sky with clouds, and she may be lying down on the green grass. Here, in an artistic way, she completes a landscape of nature. Neutral colours and natural materials in an interior design setting can be harmoniously combined with neutral-coloured pants and a handmade necklace from wood. A relationship of contrast can occur when the background is made up by the columns of an ancient-looking building and a very colourful outfit which clearly suggests a modern attitude and lifestyle.

Keywords: Semiosis, subculture, street fashion, values, non-conformism.

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Clothing as Active Agents: Fashion's Role in Shaping Social Relations in Virginia Woolf's Works

Virginia Woolf's works delve into the complex relationship between clothing, agency, and social dynamics, presenting garments more than mere adornments. Woolf's fascination lies in her concept of 'frock consciousness', recognising the profound impact of our attire on our emotions and vice versa. However, Woolf's representation of clothing demands deeper scrutiny of the active role of fashion in mediating and externalising agency, shaping social relations, and intricately contributing to the web of human connections that Woolf presents in her works.

Drawing upon Alfred Gell's concept of "distributed personhood," which suggests that clothing acts as material extensions, my paper explores how Woolf employs attire and her characters' engagement with it as a means to express their authentic voice. The dynamic interaction between Woolf's characters and their clothing sheds light on the profound significance of attire as a tangible extension of their authentic and creative selves. This connection is exemplified through various characters in Woolf's works, such as Mrs. Dalloway sewing her evening dress, Rezia designing hats in *Mrs Dalloway* (1925), or the conscious sartorial choices of the painter Lily Briscoe in *To the Lighthouse* (1927) or that of the protagonist in *Orlando* (1928).

Importantly, clothing in Woolf's works serves a dialogical purpose. In Woolf's narratives, characters navigate the social fabric, where clothing becomes a language of communication. By adopting certain garments or adhering to specific dress codes, they enter into a dialogue with society, signalling their aspirations or rebellions. Woolf's portrayal of fashion's co-constitutive role in shaping social roles echoes Charles Taylor's notion that our identities are shaped in relation to others. Clothing thus emerges as an active agency in its own; one that shapes and performs the characters' social identities. It becomes a performative element that significantly contributes to the construction and negotiation of their roles within the broader social context.

Keywords: agency, ethics of authenticity, social identity, social relations, performativity.

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Exploring the Dynamic Intersection of Style, Society, and Heritage

This article explores the intersection of fashion and material culture, focusing on the significance of studying fashion as a reflection of culture and its impact on society, identity, and communication. By tracing the historical evolution of fashion from ancient civilizations to the modern era, the article discusses how fashion has served as a reflection of societal changes, economic factors, and technological advancements throughout history. Additionally, it highlights the inclusion of fashion in the list of intangible cultural heritage by UNESCO, emphasizing the importance of preserving and passing down traditions, social practices, and knowledge associated with fashion. The article also explores the emerging trend of incorporating elements of intangible cultural heritage and traditional crafts in innovative fashion design, aiming to integrate the artistic language of heritage into contemporary fashion. By deeply understanding the connotation of intangible cultural heritage, designers seek to create modern designs that honor and incorporate the essence of cultural traditions. Overall, this article demonstrates the relevance of fashion as material culture and its dynamic relationship with society, history, and heritage.

Keywords: fashion, culture, heritage, society, history.

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Presentation of Fashion as an Element of Material Culture in Digital Platform Series Featuring Artificial Intelligence: The Example of “Black Mirror” Series on the Sixth Season

Different alternatives have emerged with the diversification of TV series, which have been offering an established selection in Turkish culture for years, also on digital platforms. The TV series, which bring together familiar cultures embedded in the culture and contribute to the spread of culture, brought together TV series that reflect foreign cultures on a global scale after being moved to digital platforms as well as being local in the geography they are watched. Thus, domestic and foreign TV series came together and intercultural interaction came into question, the contents increased and different genres emerged. One of the series that brings together different genres is Black Mirror, which includes tension and drama, known as science fiction. Black Mirror presents a surreal, utopian, futuristic world to its audience by processing artificial intelligence, which is one of the topics that has led to the agenda, in previous seasons as well. The aim of this study is to examine the Black Mirror series in the 6th season as its last published season in order to reveal the blended structure of the series, which also deals with artificial intelligence within the culture, technology and series triangle, and which carries this semiotically to material culture elements. Here, culture takes on formal features with fashion, which expresses the society as material culture, and gains prevalence with serial culture; By using digital platforms, serials expand the size of geographical spread, and turn the individual into a uniform subject consuming commodities at the point of socializing and interacting with other people; By building a bridge between the past and the future with artificial intelligence, technology uses the past to offer clues about the future, and this is achieved by earning from digital series platforms through membership or subscription. TV series, which were previously followed on websites such as Dizimag and Dizibox, can now be followed on platforms such as Disney, BluTV and Netflix. In Black Mirror, Netflix has been studied by using Barthes' semiotic analysis method in the study. As a result of the study, determinations based on how the material culture based on the individual's struggle between technology and nature/virtual and real reflects with the transformation of the content by using artificial intelligence as well as the technological tool in smart portable digital environments that have become the daily life practice of people.

Keywords: Communication Studies, Semiotics, Material Culture, Digital Platform, Technology.

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The power of dress: Donning 1930s Hollywood replication gowns

Supplying fashionable apparel to consumers of moderate means has been a mainstay of the American fashion industry, often through translating designer apparel for the mass market (Kidwell, 1975). Through wearing replications "consumers can appropriate the visual identity of fictional characters for their own self-expression through dress" (Boumaroun, 2017, p. 249). In 1982, nearing the end of her life, Mrs. William F. Murray, bequeathed to the Alameda Museum memorabilia associated with her husband's mayoral career. Only one item, a floor-length bias-cut evening gown, was attributed to the donor, herself. That she kept the dress for over fifty years points to its significance. She saved the tag as well: a star-shaped cardboard cut-out printed with the words, "Copy of dress worn by _____ and in the space, handwritten, "Lupe Vélez, in Fashions of 1934." In 1934, Lupe Vélez played two leading Hollywood roles and performed on Broadway. Cast as "the Mexican spitfire", Vélez' comedic roles emphasized her accent and fiery temperament. The original dress, designed by Adrian, was presented in a press release for the movie Hollywood Party in 1934. Hollywood replication gowns enabled regular women of the 1930s to express exuberance post-depression while communicating a side of themselves different from the everyday. In this material culture study, I applied the four operations of identification, evaluation, cultural analysis, and interpretation outlined by Fleming in 1974 as a method of deciphering the gown's meaning. Mrs. Murray was a housewife and mother of four only ever identified through her spouse. However, I speculate that Mrs. Murray's gown was a physical embodiment of power that could be evoked by wearing replication garments. Donning replication gowns enabled women to participate in the performative aspect of dress. Mrs. Murray remains anonymous, but by wearing a replication gown she evokes powerful mythical females.

Keywords: Hollywood replication gown, identity, material culture, embodiment, 1930s.

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'Everything makes you want pretty clothes like hell': Fashioning the Self in Jean Rhys's *Voyage in the Dark* and *Good Morning, Midnight*

Jean Rhys was a lover of fashion and fashionable clothing. She told Parkin: 'All my life I've loved clothes, I think of them as a second skin (Parkin 1973: 33). Rhys's love of fashion as an instrument of adopting a second skin finds expression in her preoccupation with 'fashioning the self', which pervades Rhys's oeuvre as a recurrent theme, as her protagonists, who bear autobiographical imprints from Rhys's own life, negotiate the societal expectations and constraints imposed upon them in their voyages through darkness in the urban city spaces such as Paris and London during in the early decades of 1900s. As in the example of Anna of *Voyage in the Dark* who cries out 'Everything makes you want pretty clothes like hell' and "I'd do anything for good clothes", clothes are material signifiers of the interplay of material culture, colonialism and patriarchy, and hence fashion is often a metonymic extension of the lack and alienation Rhys's female characters suffer from. In the light of these, through the study of Anna and Sasha, for whom fashionable clothing appears to be the only way of navigating the modern society which is otherwise inaccessible to them in their position as the objects of the male gaze, this study explores Rhys's treatment of fashion and clothing in *Voyage in the Dark* and *Good Morning, Midnight* as an expression of 'fashioning the self' amidst the uncertainties of the modernist period. The inaccessibility of fashionable clothing is mirrored in the difficulty characters have with 'fashioning' a solid identity position for themselves.

Keywords: fashion, self, Jean Rhys, clothing, *Voyage in the Dark*, *Good Morning, Midnight*.

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Fashion and Fabrics as Agency in the Early Twentieth-Century United States

Fashion is a significant venue for feminist cultural analysis in its relation to construction of subjectivity, social representation, and cultural transformation. While fashion targets creating new trends and aesthetic perception for the consumers in the capitalist economy of today's world, it has also been construed as a means of claiming agency, creating cultural norms, and transmitting novel ideas in the early twentieth-century United States. In particular, the 1920s United States witnessed a drastic turn from the cult of gender norms built since the inception of the new American nation to the idea of the New Woman that gave rise to the notion and social implementation of femininity under a distinct light. With the burden of the national trauma of the American political failure in the practice of racial and gender equality in the long nineteenth century, the early decades of the twentieth century featured rapid social transformation due to growing urbanization and industrialization. The rise of industry and urbanization with new workspaces replaced the homemade dresses with stylized fashionable clothes that are intended to form an awareness of the altering feminine identity and new social spaces available for the mobility of women. The concept of the New Woman paved the way for social and economic freedom, granting women agency and eliminating the separation of social spheres deeply entrenched in American social structure in the previous decades. This paper analyzes how fashion as a cultural practice is designed to mold a novel female identity, cultural meaning, and national sense in American society, exploring both the perception of gender and consumer practices in the early twentieth century in the United States.

Keywords: Fashion, Cultural Norms, the New Woman, Female Agency, Early Twentieth-Century United States.

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A Fetish Worshipper's Honeymoon: A Critical Debate on Güngör Dilmen's *Live Monkey Restaurant*

Güngör Dilmen (1930-2012), regarded as a significant Turkish modernist playwright, has made great contributions to Turkish theatre. Although his plays discuss a wide range of topics in different contexts, his anthropocentric concern holds a common ground in his plays. His unabated hatred of the bloody capitalism, which, as he argues, has shredded humanistic values, is pervasive in almost all of his plays, but manifests itself in different clothing in each of them. In highlighting the crushing effects of the capital industry on humans, Dilmen pursues a distinctive strategy—a kind of Brecht's V-effect—feeding his plays on various cultural myths and historical events so that spectators may aesthetically be educated and thus having a critical stance towards the self-alienating capital industry. To Dilmen, capital industry possesses a never-ending desire to consume anything—what Marx defines by the world of fetishism. Capitalism as a world of fetishism, as Marx discusses, turn humans into fetish-worshippers, easily attracted by commodities to temporarily gratify their never-ending sensuous appetites. Although almost all his plays are deeply critical of this fetish-worshipping capital industry, his play, *Live Monkey restaurant* (1964) is the most dramatic one that shockingly displays it in its most naked and brutal way. Inspired by a real story that monkey brains are served at a restaurant, Dilmen discusses how the fetish-worshippers like Mr. and Mrs. Jonathan, a newly married couple, appeal to the most cannibalistic forms just for fashion. They are the embodiment of capitalism. They relish in doing something popular and fashionable even if these things are most repugnant and dorkiest. To show their insatiable desire for consumption, Dilmen appeals to an unprecedented scene of brutality—usually found in in-yer-face theatre—where Mr. and Mrs. Jonathan feast on Wong's brain, an old poet. Dilmen's message is clear for the audience. Capitalism has come to a point where even most brutal things have been fetishized for the gratification of never-ending desire. In this context, this article will attempt to explore Dilmen's critical attitude on the commodification of the human relations—theoretically supporting it with Marx's notion of fetishism—in his famous play, *Live Monkey restaurant*.

Keywords: fetishism, capitalism, drama, human, consumption.

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From Cultural Heritage to Material Culture in Alice Walker's *Everyday Use*

The conflict between blacks, stemming from the duality of the oppressed ones and the new generation opposed to the dictations and stereotypes of the whites in Alice Walker's *Everyday Use*, is the inevitable result of the rising consciousness among the blacks. With the new, indigenous style and scorning manners of the protagonist, the author indirectly refers to the emerging consciousness of the Civil Rights Movement throughout the United States. As an African American author, Walker depicts the clash between two different approaches of blacks through the story of Mama and her two daughters, Maggie and Dee. The quilt which is a kind of cultural heritage for Mama and Maggie turns out to be a piece of cultural material to be hung on the wall to show off for Dee. Despite her tendency to imply her African origins through her indigenous clothes, hairstyle, and her new name, it seems clear that Dee's struggle paradoxically reverses. Through the end of the story, the scorning manners of Dee, and her real purpose in demanding the quilt reveal the fact that even if she isn't aware of it, Dee demands the quilts as their familial heritage to display as means of material culture. Taking into consideration the social and political upheavals in South America and The Civil Rights Movement of the sixties, in *Everyday Use*, Dee, as the protagonist falls short of her goal since she seems to ruin her serious purpose for the sake of fashion as a cultural material. This study will try to show the process of transformation from cultural heritage to "fashionable" material culture in Alice Walker's *Everyday Use*.

Keywords: Alice Walker, *Everyday Use*, Cultural Heritage, Material Culture, Fashion, Civil Rights Movement.

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Understanding Oscar Wilde's Ideas About Fashion through His Selected Tales

Oscar Wilde discusses the futility of fashion in his tales in a dramatic way. The aim of this study is to analyze how Wilde put his views on people's passion for fashion can have disastrous results not only in their own lives but also in other people's lives. Innocent victims of this disaster are always the characters who need and value love and affection, compassion, devotion, friendship, in short, the characters who always showed genuine concern for not clothing and appearance but others' feelings of sadness, helplessness, loneliness, guilt, anger and so on. The student in "The Nightingale and The Rose", the little dwarf in "The Birthday of The Infanta" and the mother of the Star-Child in "The Star-Child" are, for instance, the characters who were victimized by the characters who valued fashion rather than humanity. The girl who victimized the student says, "I am afraid it will not go with my dress, and, besides, the chamberlain's nephew has sent me some real jewels, and everybody knows that jewels cost far more than flowers." The other girl called Infanta was the most graceful of all children, and the most tastefully attired as a "cumbrous fashion of the day" and was laughing and mocking at his ugliness and making merry over his twisted limbs. Her exhibiting such a violent behaviour breaks the little dwarf's heart, thus bringing his death. Another child character who despises his own mother because of her dress and appearance says "See! There sitteth a foul beggar-woman under the fair and green-leaved tree. Come, let us drive her hence, for she is ugly and ill-favoured." All in all, these characters may be regarded as the epitome of evil characters who were obsessed by fashion.

Keywords: Oscar Wilde, fashion, clothing, appearance, Wilde's selected tales.

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Strategies and Genres of Fashion Discourse

Currently, the study of various types of discourse, including the discourse of fashion is relevant. Under the fashion discourse, we understand the complex communicative event that takes place between fashion producers and consumers at a certain length of time in the field of media, marketing and advertising, implemented in the form of thematically related texts on fashion, in their relationship with extralinguistic reality. Fashion in its modern form is a product of the complex activity of a whole social institution, which is associated with constant change. It reflects culturally significant meanings, conveying value, ideological, aesthetic content of the era. It is known that discursive aspects of language are of great interest in modern linguistics.

Linguistic descriptions are preceded by an analysis of heterogeneous situations within which communication is carried out, which is the essence of the discursive approach. Main reasons, which fashion discourse is interesting to study from the point of view of discourse analysis, lie in the anthropological, sociological and historical heritage of the fashion phenomenon. A number of studies of linguists, devoted to the discourse of fashion, consider it from the point of view concepts of conceptology, semiotics, pragmalinguistics; structural, functional, linguo-sociological approaches, etc. (O. V. Babkina, D. A. Bashkatova, A. S. Bovshik, Yu. F. L. Kositskaya). So, F. L. Kositskaya, considers the discursive nature and structure of fashion catalogs, explores the discourse of fashion from the point of view of a situational or cultural-situational approach, where special attention is paid to the role of the external component of speech. Strategies and genres of fashion discourse are set by the fashion institute itself, determined by the goals of fashion discourse, and boil down to providing various kinds of impact on the addressee. The present study aims to examine strategies and genres of fashion discourse from the pragmatic perspectives of the sender and cognitive perspectives of the receiver.

Keywords: advertisement, discourse, fashion, communication, culture.

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Fashioning the Other: The Objectifying Impact of Clothes in Joseph Conrad's *Heart of Darkness* and E. M. Foster's *A Passage to India*

The expressive power of clothes has long been a technique used by writers to mold, identify, shape, and contrast characters in works of literature. Moreover, literature itself involves a similar practice in which, like the fashion artist who cuts, weaves, and puts together different parts to make apparel, so does the writer who uses words as the material for the exact description of such fashion as he or she intends for the characters. Critics such as Benjamin and Barthes both acknowledge the fact that fashion just like words is a system of signs that are pieced together to make meaning. This article looks at the trend in colonial and postcolonial literary works and resulting criticisms especially that of 'othering' to investigate how writers like Conrad and Foster employ fashion or the lack thereof, to represent the characters, assert and signify class or racial identities, and in the end use fashion as an agent to signify individuality of characters or the subjectivity of others. Thus, the polyvalent nature of clothes whose signification can only be achieved through the written or spoken word will be one of the riding principles in this article, in which case close analysis of particular descriptions of dress and clothes employed by the writers will be of utmost importance. Contrary to the beliefs of some critics that fashion is too fragmentary and has been historically variable which might render it useless in literary criticism, this article rests on the premise that it is this very nature, the variability and historical embeddedness of fashion that makes it a critical point of analysis in current literary criticism.

Keywords: Conrad, Foster, Fashion, signification, polyvalent.

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UNIVERSITY

A Comparative Analysis of *The Handmaid's Tale* and *The Hunger Games* as Representatives of Fashion as Surveillance

Margaret Atwood's novel *The Handmaid's Tale* and Suzan Collin's *The Hunger Games* novel series are dystopian narratives in futuristic settings in which the totalitarian regimes manage the societies under the strict rules. The purpose of this paper is to analyse comparatively how both narratives use fashion as surveillance. The analysis is based on Michel Foucault's panopticon theory, which is used as a postmodern surveillance method to keep the public under control. Adapted from Jeremy Bentham's panopticon prisons for the physical control mechanism, postmodern theorist like Deleuze, Ericson, Haggerty and Zuboff propose distinct perspectives of domination. In *The Handmaid's Tale*, clothing is used to control forced identities as it reflects the class and social role in the society regulated by the government of Gilead. Handmaids wear red as a colour of blood signifying the female fertility, on the other hand, commanders' wives wear teal as a representative of subservience to their husbands and the system, the Marthas wear dull green as servants and helpers of the handmaids, and the aunts wear brown as a symbol of authority. The colours and designs of clothing serve as a surveillance mechanism by drawing both physical and psychological borders oppressing women in the novel. In *The Hunger Games*, the clothes are used as both as a restraint and as a psychological manipulation as well. While the docile people in the twelve controlled districts of Panem wear unimportant clothing, the citizens of the Capitol's extravagancy is reflected on their appearances. The unique clothing designs of the contestants, especially the heroine Katniss's dresses, are reflections of artificiality, hegemonic oppression, manipulation, and rebellion. In the light of postmodern theories, this study investigates the role of fashion in the two dystopian narratives, *The Handmaid's Tale* and *The Hunger Games*, as a surveillance mechanism and psychological manipulation.

Keywords: Surveillance, Fashion, Postmodern Panopticon, Psychological Manipulation, Dystopia.

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Truth wears motley: Sumptuary and Discursive Exceptionality in *As You Like It*

This paper aims at addressing the connection between sumptuary and discursive exceptionality in William Shakespeare's pastoral comedy, *As You Like It*. Since Duke Frederick's dissolution of constitutional authority not only is a strong reminder of a 'state of exception' under Agambenian terms but also points towards the existence of a 'state of emergency' where the sovereign power enacts the role of an extrajudicial component of court politics by suspending the law itself, it will be contended that this moment of crisis in the play runs parallel to the discursive exceptionality of the figure of fool. In light of this point, it will be developed that the fool's suspension of law (or legal speech and discourse) through extrajudicial means directly derives from the sumptuary exceptionality of the "motley fools", namely the court fool Touchstone and the fool-in-making, Jaques. Drawing evidence from Elizabethan sumptuary laws and developing the idea that these laws do not particularly impose any code of apparel on the court jester and the fool, the main argument revolves around the discussion that the textile exemption of the fool from sumptuary laws digs a conceptual hole in legal sustainability and continuity and it is a major determinant in his discursive non-conformity, complementing his state of exception both fashion-wise and discourse-wise. The conclusion draws on the very point that Shakespeare's poetic perception of the 'motley fool' enforces a unique evaluation of the fool figure as a narrative agent whose exceptional style of fashion corresponds to his discursive state of exception which temporarily overrules conventional forms of sovereign power and informs the very nature of his intellectual unorthodoxy and truth-telling habits.

Keywords: Shakespearean fool, motley, state of exception, sumptuary laws, Elizabethan dress codes, *As You Like It*.

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Attire and Colour Codes in Dystopian Novels: *Brave New World* and *The Handmaid's Tale*

Social control and oppression on individuals, and its application through language, political oration, education, science, physical force, material culture and many more have been a major topic in literature, especially in dystopian novels. Two such dystopian novels that dwell on the dark future of humankind designed with social control and oppression are *Brave New World* (1932) by Aldous Huxley and *The Handmaid's Tale* (1985) by Margaret Atwood. In *Brave New World*, Huxley presents a future society where individuality is suppressed, and conformity is prized. Clothing styles are regulated with specific colours assigned to different castes. Therefore, colour codes play a significant role in reflecting social hierarchy and conditioning individuals to accept their predetermined roles. This uniformity of clothing and the use of colours indicate the rigid control system exercised by the ruling authorities and contribute to the erasure of personal identity. *The Handmaid's Tale* depicts a patriarchal society called Gilead, where women are reduced to their reproductive functions. Clothing style becomes a powerful symbol of control, as Handmaids are forced to wear specific garments that conceal their individuality and reinforce their subjugation. The colour red, associated with fertility and female identity, dominates their attire, emphasizing their role as vessels for procreation. The strict colour codes in the novel highlight the oppressive gender roles and the loss of agency together with personal identity experienced by the female characters. This study examines these two dystopian novels through the lens of fashion and material culture, with a specific focus on clothing and colour codes. By analysing the portrayal of attire and the symbolism of colours within these dystopian narratives, this study engages with how fashion and material culture are not superficial elements, on the contrary powerful tools that can be used to enforce social control, ensure predetermined identity formation and maintain oppressive systems.

Keywords: *Brave New World*, *The Handmaid's Tale*, Attire, Colour Codes, Oppressive Systems.

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Women's Availing Themselves of Garments and Ornaments in Defoe's *Roxana* and Fielding's *The Lives of Cleopatra and Octavia*

In the 18th century Europe, garments and ornaments were considered to disclose a lot about their wearers, such as their social status, occupation, age, morality, and nationality, so dress emerged as an influential signifier of a person's identity. Through effective employment of dresses and accessories, it was possible to blur social boundaries and transgress limits in some cases. In Daniel Defoe's *Roxana* (1724), after the disappearance of his husband, the titular character, Roxana is left with five little children and has no means of supporting her family; she starts to act as a courtesan to her landlord. Stifled by the gender roles of her time, she finds a way to survive and take care of her children. Roxana creates herself different identities through clothes and ornaments she wears; the most prominent among them are: a Turkish dress and a Quaker's dress. With the help of these, she achieves her aims. Turkish dress gains her fame as a courtesan so much that she even becomes a mistress to the king. When she needs to hide, she decides to assume the identity of Quaker. In Sarah Fielding's *Lives of Cleopatra and Octavia* (1757) two women, Cleopatra, the mistress and Octavia, the wife of Mark Antony, tell their own life stories dating back to the first century AD. Much as the characters are historical personages, the story is told and influenced by the 18th century mores. Cleopatra skillfully enthralls Antonio with her careful choice of dresses and accessories. She even manipulates him to begin a war with Octavian. What comes to the fore in these two 18th century novels is that both Roxana and Cleopatra are aware of the power of clothing to create identity and status, and they make use of dresses to create a sense of distinction. Although both women are ruined at the end of the stories in accordance with the 18th century moral code, they have resisted patriarchy by availing themselves of garments and ornaments to transgress the limits of womanhood and to reach their objectives of being free to choose their partners. This paper aims to discuss the abovementioned protagonists' attempts of defying the patriarchal impositions on women, through assuming new identities with their choice of garments and ornaments.

Keywords: 18th century fiction, garments, ornaments, creation of identity through dress.

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The Re-fashioning of Motherhood across Generations in "Zikora" by Chimamanda Ngozi Adichie

It is possible to observe how in postcolonial literature, concepts such as femininity and motherhood are questioned from the experience of the female authors. This tendency gained particular importance after the 1960s when most of the colonised countries around the world became independent and thus launched their own literature, including women's writing. The present paper is based on a postcolonial reading of Chimamanda Ngozi Adichie's story "Zikora" (2020). The study aims to present an authentic African female perspective on the understanding of motherhood in Nigerian culture and show how this perception has changed over generations through mother-daughter relationships. To this end, the research draws on African feminism as a vernacular theory to explore motherhood as identity and subjectivity and to illustrate how pregnancy is used as a powerful element in the context of the female body and empowerment. Chimamanda Ngozi Adichie is one of the postcolonial writers who has made her literary contribution by introducing Nigerian culture to her readers in English. She urges us to empathise with people of different national and ethnic identities and explains how the problem of stereotypes is not well handled in our modern society. The story "Zikora" (2020) deals with various issues directly related to the situation of Nigerian women, such as single motherhood, polygamy, sexism and the preference for male children. The eponymous character is a single woman whose expected child is not wanted by her father. In the final stages of labour, Zikora reflects on her mother's relationship with her father and how she had to stay in the polygamous marriage just because she did not bear her husband a son. With "Zikora", Adichie has created a bold, precisely written story that highlights the many injustices of Nigerian women in a patriarchal society.

Keywords: African feminism, motherhood, patriarchy, postcolonial, Zikora.

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Outlines in English Linguistic Deviations

The intersection of linguistic and literary language norms is the main criterion of language evolution. The linguistic norm refers more to the grammatical norm and established necessary rules, while the literary language norm has a broader meaning. In other words, the expressive possibilities of the literary language are endless. Nevertheless, intertwined with anomalies, literary language needs balanced, moulded, and precise rules of appropriate normative signs to reach the wider human society. Presently, the linguistic norm emerges as a necessity. At this time, the linguistic norm and the literary language complement each other. Here, when we say literary language, we also mean linguistic deviations because deviations are the core of high-quality literary language. Russian linguist O. Zagorovskaya says that the concept of norm, included in the basic concepts of language science, is still controversial. There are two conflicting views on this. According to one point of view, normativity moulds language and prevents its freedom. It is considered an interference with the living organism and an obstacle to language evolution. Secondly, the existing characteristics of developed languages and their immanent features at a particular historical stage are considered the norm. Therefore, most modern linguists acknowledge the existence of language norms as a necessary event for the development of society, education, and cultural traditions.

The term "deviation" has a specific meaning regarding a statistical norm. This statistical use entirely coincides with the accepted use in practice. Literature differs from other different language activities due to the quantity and importance of deviant features it contains. The highly deviant nature of these features is measured not only by the descriptive sophistication with which they operate but also by their lack of formal generality.

Keywords: literary language, linguistic norm, deviation, literature, language.

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