

Research Article

The Semiotic Dimension of Men's Fashion in Modern Eras

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Abstract

This research was conducted to study the semiotic relationship between historical men's costumes in modern times from the 17th to the 19th century and some functional (the intended function of the costume) and aesthetic (the art of fashion design) values. From a semiotic perspective, the research sample was determined by studying and analyzing four men's costumes in each of the three centuries. It was divided into four periods from the beginning to the 1920s, from the 1920s to the 1950s, from the 1950s to the 1970s, and from the 1970s to the end of the century. The research relied on the historical-analytical approach in addressing concepts related to the semiotics of historical men's fashion. This research aimed to: Describe and analyze men's fashion in modern eras from the 17th to the 19th century, clarify the symbolic significance of the form of men's fashion clothing in modern eras and its relationship to the functional values represented by the intentional function of the costume from a semiotic perspective and explain the symbolic significance of the form of men's fashion in modern eras and its relationship to the aesthetic values represented in the art of fashion design from a semiotic perspective. The results of the study were the following: The clarity of the symbolic significance of the form of men's fashion clothing and its relationship to the functional values represented in the intentional function of the costume, the aesthetic values defined in the art of fashion design from a semiotic perspective, and the reflection of historical, social, political and religious events, customs and traditions semiotically on the function of men's fashion and the art of its design.

Keywords

Semiotics, Men's Fashion, Functionality, Aesthetics

1. Introduction

Clothes first arose from the passion for adornment and soon man utilized them for protection, warmth, and modesty. Clothes are the source and origin of the virtue of life, that shady and veiled structure that encompasses all that is sacred in man, and it is what made us, independent personalities and distinctive features by which we differentiate, and politics are conducted in short, it is clothes that make us human. It is what today threatens to make him a spectacle (hanger) on which

clothes are hung and on which robes are displayed. The clothes are the outward signs of the inner truth that man is a spiritual being linked to all people by hidden ties and meanings, called the semiotic dimension of fashion, which appears in the functions of clothing [1]. What was desirable in the past may have become unacceptable today and vice versa, as each period has its standards for fashion functions [2]. The law of progress and evolution has ruled that no clothing style will

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remain timeless [1].

Clothing is one of the keys to the personality of each era, as the eye falls on it before the ear hears the language of this era and before the mind understands its culture and civilization, as clothing reflects the aesthetics of society and its prevailing values, especially about the connotations of clothing, in addition to aesthetic indicators and social and political status [3].

The civilizational history and the economic and industrial recovery of a period or an era, and the knowledge of the events that passed through it and the social situation are inferred from the material heritage left behind, whether paintings, costumes, furnishings, wall inscriptions, utensils, and others, because they are the best spokesperson for them, as they reflect the culture of any of these civilizations. When the world shows interest in its heritage, it is necessary to focus on the historical study of fashion accessories through different eras. Reflecting the culture of any of these civilizations, and because of the world's interest in their heritage. History is full of precious relics and studying them is as interesting as it is essential, in which we trace what they were and the advancements that took place within them until they attained the pinnacle of excellence [4].

Fashion has played a vital role in rooting the history of fashion through the ages, as the history of fashion dates back to distant ancient eras, whose roots extend for many centuries and span many civilizations, and fashion has gone through successive stages of development and diversity through different eras [5].

Therefore, the design and manufacture of fashion have evolved with the intellectual and cultural development of the semiotics of aesthetics through the different ages until the beginnings of modern art appeared. The attire departed from efforts to conform to natural aesthetics in shaping the body and, in turn, influenced the design of the clothing, as a composition on its own, represented in the areas of cuts, colors, and form lines to launch the science of design in the 20th century, causing huge revolutions in the world of fashion due to scientific and technological developments in the production of materials, dyeing, printing, and sewing machines [6, 7].

The art of the fashion industry has become a mixture of arts, philosophy, and science. Additionally, postmodernism is an experience of search for truth through its symbolic connotations as the horizon on which it moves and not as an object. It is a heritage continuity that tends to mix between different artistic styles and trends and returns to figurative, tends to historical and symbolic authenticity, proceeds from scientific concepts and technological achievements interacts with artistic data and techniques, and gains a new conceptual vision [8].

1.1. Philosophy of Fashion Semiotics

According to the idea of art is all that is created in fashion and all the endeavors that go into it, and the human body and its clothes are but the spot on which, and the materials with which, that magnificent and stately structure, the human being,

is erected [1].

Whether you see him draped in tails and slippers, whether you see him wearing a high hood through scarves, zones, belts, and earrings, or whether you see him puffed up in waxed collars and mattresses, or whether you see him stretched and divided into distinct parts and emerge as a four-person group, it all depends on the type of artistic idea: It all depends on the type of this artistic idea, whether it is Greek, ancient Gothic, late Gothic, or modern Gothic.

Then consider what great meanings are contained in the colors of clothes, from dark black to bright red, and what spiritual characteristics and psychological qualities are revealed to you by the choice of colors.

When Roelant Barthes wants to study fashion, for example, he applies the linguistic approach to deconstruct and synthesize it, by extrapolating the meanings of fashion, defining the connotations of fashion, identifying its semantic units, and monitoring its social, psychological, economic, and cultural intentions, to simplify the semiotics of signification: Fashions are semantic units because while studying the colors and shapes linguistically, we can search for their social, class and psychological connotations [9].

In terms of the philosophy of adornment, philosophers argue that the primary motivation for wearing clothes was not solely warmth or modesty but rather the desire for ornamentation. Adornment and decoration, achieved through clothing, were considered crucial approaches to fulfill this objective, even among ancient barbaric societies, tattoos, and body paint predated clothing, emphasizing the primal human inclination towards embellishment. Thus, the primal spiritual desire felt by early humans is intertwined with adornment. The existential philosophy of fashion first originated from a passion for embellishment, yet humanity quickly began to derive practical benefits from it, such as protection and the comfort of warmth. Clothes are the source and origin of the virtue of modesty, and it is clothes that make a man an independent personality, features that differentiate him from others, and a policy that we run according to. Man is a spiritual being with whom all people have hidden ties, and secondly, he wears clothes, which are the outward signs of that inner reality [10].

1.2. Semiotics of Form and Signification

Fashion has a highly expressive and communicative capacity, as it is an expressive means of communication that goes beyond the written language, and it is also a reflective mirror of the surrounding events, costume is a semiotic element used by characters to enhance their non-verbal communicative capacities. Functioning as signs, symbols, and icons means that fashion has now turned into semiotic messages that strive to attract the largest possible number of readers and recipients and to influence the masses This is achieved by using a special language or a special script; that is, the total of visual functions in all their diversity and forms (human bodies, colors, lines, elements, and materials), it is a

fertile field loaded with connotations and hidden meanings that need someone to drop the mask on its face, reveal its secrets, and decrypt it [11, 12].

Semiology and semiotics are modern names for a new science or a post-structuralist approach. Semiotics goes back to the Geneva School headed by De Saussure. Semiotics goes back to the American speakers of the American language and follows the American Charles Peirce. At the same time, Arab critics and researchers prefer semiotics, and they have their justifications for this, some of them research the Arab heritage itself and influence semiotics. Both De Saussure and Charles Peirce preached the study of semiology or semiotics, each in their way. De Saussure studied the linguistic relationship and explained its basic characteristics and saw that it falls within a larger system of relationships in general, so Saussure's references to the axes of substitution and synthesis and the arbitrary relationship between the signifier and the signified, while Peirce establishes semiotics by analyzing the different types of relationships and distinguishing between their multiple levels by identifying the differences between signs [13, 14].

The Qur'anic text deals with colors and their different meanings and contexts, especially green, which has received more attention than any other color. The word (green) occurs once to signify a living thing, as in Surah Yasin, "He who made for you from the green tree, fire" [Yā-Sīn:80]. Allah says: "Reclining on green cushions and beautiful fine carpets" [Ar-Rahmān:76]. A description of sofas and hammocks in green because of its connotations of stability despite the movement of the hammocks (The Holy Qur'an.).

1.3. The Evolution of Men's Fashion Through Modern Eras

At the beginning of the 17th century, men's fashion in Europe underwent major changes. At the start of the century, fashion was characterized by wide collars, long open sleeves, tall hats, and wide trousers. The first part of this era was very similar to the sixteenth century and the clothes were reinforced with padding. The style of men's clothing maintained the basic features of late sixteenth-century dress, as Hill noted that men's jackets remained narrow, short, and padded, which were commonly worn from the fourteenth to the 17th century, with an elastic band across the top of the jacket at the waistline and oval-shaped, wire-reinforced cuffs [15].

This period has been called the Baroque or Late Renaissance; a term that describes the new style prevalent in Rome. The influence of 16th-century men's clothing on 17th century clothing continued as the elderly and commoners continued to use old-fashioned fashions such as the broad collar.

Men's fashion in the 17th century was very distinctive and varied. The fabrics used in this period were of light fabric, and light velvet, satin, and brocade were among the distinctive fabrics of this period and were also embossed with prominent drawings, and the type of fabric used in this period determined the social status of the man. Men of high status used soft, thin

wool fabrics, while coarse velvet fabrics were for the common people, and white lace was used to decorate sleeves and bracelets in abundance as well as black lace which was used generously in clothes, especially French and Belgian lace of high value [16].

At the beginning of the 17th century, white was popular, scarlet, purple, and black were the preferred colors for velvet, while sky blue, pale green, pink, and grey were popular for plain and patterned satin fabrics. As the century progressed, fashion began to change. In the middle of the 17th century, the skirt was shortened and replaced with a short-sleeved jacket. The collar was shortened and composed of two wide cloths under the chin. The trousers were distinguished by being wide and containing edges decorated with lace [17]. It also spread. The uniform of the knights spread, which was characterized by simplicity, and the colors in this period were limited to (brown, grey, beige, and black, the hats changed and became high and narrow, while the shoes remained the same, and the reason for this change was the establishment of a social religious revolution.

By the end of the 17th century, fashion began to change again, jackets became shorter, trousers became knee-length, and long hair and rings on clothes became more popular. That's an insightful observation about how Fashion of that era was influenced by larger political and social developments. The description you provide of the changes in men's clothing, with the waistcoat becoming shorter and the sleeves reaching only mid-arm and being folded upwards with button clasps, provides a vivid illustration of how fashion adapted to the shifting cultural context. Fashion often serves as a reflection of the zeitgeist, and your example showcases how the garments themselves can embody larger sociopolitical dynamics. This interplay between fashion and its surrounding environment is a fascinating aspect of semiotic analysis that scholars like De Saussure and Peirce would have likely explored in depth. Following that, the long waistcoat model appeared on the buttocks was not open in front, and had a wide skirt, then the waistcoat disappeared in the late 17th century and men wore the kazoos, which became used as a jacket on the short waistcoat, which is without a collar and reaches the knee [16].

The early 18th century was called the age of Rococo - this term refers to the era in which a type of decorative art was prevalent in all aspects of life, including costumes, utensils, and tools, and the emergence of this art in the early 18th century in the late reign of Louis XIV and the early reign of Louis XV in France. The Rococo era has been defined as a contradictory era, which led to the emergence of a lot of diversity in the world of fashion, and the contradiction was represented in extravagance and luxury while maintaining simplicity, merging light and calm colors with heavy and luxurious materials, the Rococo era ended with the beginning of the French Revolution, although its influence remained for decades, the art of Rococo appeared in the 18th century in France and is considered an extension of the Baroque but with smooth and delicate aesthetic standards, and the meaning of the word

Rococo is the shell or shell of an irregular shape with curved lines from which the decorations of that period were derived.

The reason for its emergence was that Europe was enjoying a period of luxury and prosperity, so manifestations of luxury and extravagance appeared in interior architecture and fashion, which was accompanied by the movement of the rich and noble from the countryside to Paris, this art or era was characterized by the fall of all religious purposes. It was purely worldly and highly interested in women and their satisfaction, where craftsmen were interested in making expensive costumes to match the luxury of the rich in that era, and then in advanced stages they began to simulate diamonds and precious stones very accurately. The impact of this decorative art, represented in the Palace of Versailles, was transmitted to most of the buildings of that era, which were characterized by an overabundance of decorations and inscriptions because the noble and rich people of this era belonging to the bourgeois class wished to make France the largest cultural and civilizational center in the country [18].

It was natural for fashion, like other aspects of social life, to be influenced by this prevailing decorative style, and this influence reached such an extent that the interest in the decoration of the garment became greater than the interest in the way it was tailored, then trade was opened with the Far East, which led to the transfer of a new decorative style of oriental decoration. In France, these types of thin, light-colored fabrics, characterized by an abundance of motifs in the flow of lines, were popular simply and beautifully, giving the impression of delicacy and softness, and were popular in the early 18th century (1715 - 1745 AD).

The fashion industry has also become an important cultural export for France since the 17th century, and modern haute couture tailoring was created, targeting the high-end velvet class of society. The clothes were decorated with the most beautiful patterns, distinctive motifs, and jewelry, and were sewn with the finest fabrics and textiles at the time. Printed fabrics were very preferred and desirable. However, plain colored satin was still used to make beautiful fashions, especially at the beginning of the century, as well as taffeta fabric for detailing the wide skirts of this period, in addition to silk and ribbon fabric used for men's and women's fashions, as for men's coats and trousers. Breeches were made of velvet that was used for women's fashions in that period, such as capes, especially dresses worn by women in the royal court on special occasions, brocade fabric, and damask fabrics (fabric made from gold and silver threads and natural silk), often woven with metal threads. For expensive clothes, silk and light transparent fabrics were used for neckties [17].

Men's outer garments, including expensive coats, were made of wool, as were gentlemen's garments. Cotton and cotton fabrics were often used for clothing, while printed cotton fabric was used, especially for men's dressing gowns and women's home dresses [16].

Fashion historian Aileen Ribeiro, A. summarized these shifts in 1988, writing: 'For most of the 18th century, men and

women dressed in harmony, united in their love of color, elegant design, and luxurious materials.' The virtual uniformity of unisex clothing emphasizes the revolutionary ideals of equality. With the French Revolution, one of the results was the division of the sexes in terms of their clothing, and men's clothing became simple in design, symbolizing seriousness and indifference to luxury with the use of calm, unadorned colors [19].

The Industrial Revolution that began in the late 18th century had a great impact on the development of fashion in the 19th century, there was a clear change in men's clothing at the beginning of the 19th century, not only in style but also in the appearance of the English sewing machine, and from this date, English clothing became world-class, and this was not only for England but for all of Europe is undoubtedly due to the French Revolution that stripped Europe of its previous leadership of fashion, so the 19th century belonged to the English in terms of fashion [16].

The 19th century started-with a fashion landscape that was changing dramatically and rapidly from the styles of a generation earlier. The French Revolution brought fashions that had been emerging since the 1780s to the forefront. Neoclassicism now defined fashion as both men and women taking inspiration from classical antiquity. For women, the high-waisted silhouette in lightweight muslin was the dominant style, while fashionable men looked to the tailors of Britain for a new, refined look [17].

Men's clothing during this century consisted of black, brown, blue (dark, shiny, or bright), olive green, and grey. The preferred beautiful colors for evening wear were blue, followed by brown and green, while the fabrics for summer trousers were dark grey or black (with blue coats), and for daywear were light colors such as white or beige (Hussein, T. 2002). [16].

A study: (*Historical, and Cultural Impact on the Costume Development*) showed that depending on the functional and aesthetic characteristics, the division of clothing according to gender and age continued for centuries, whether informal or ceremonial, and varied according to gender, general style, nature of the jewelry, as well as family status, and stated that the traditional costume indirectly linked man to nature, as it was a gateway to the relationship between the body (the small world) and the world (the big world) [20].

A study: (*Semiotic Analysis on Advertising Expression of Men's Toiletries*) aimed to analyze the meaning of men's toiletries centered on men's toiletries advertisements published in men's fashion magazines which can be said to speak for men's culture. After collecting 209 kinds of men's toiletries advertisements published in 'Esquire' and based on content-analysis results divided into domestic & foreign toiletries and perfumery, The symbolic analysis result with selection of representative advertisement in each field separately is that there are more cases of giving salience to a product through image expression rather than emphasizing a product's function only [21].

A study: (*Analysis of color symbology from the perspective of cultural semiotics focused on Korean costume colors according to cultural changes*) The purpose of this study was to analyze the symbolization of colors as cultural codes, based on costume colors. To study the significance of colors in cultural changes, we carried out a quantitative analysis was carried out and interpreted from the perspective of cultural semiotics. The range of this study was focused on Korean costume colors, over diverse diachronic stages of Korean culture. For this study 1535 color samples were collected, measured with a spectrophotometer, and analyzed quantitatively according to their diachronic stages of origin. As a result, red, blue, and yellow were found to be the most frequently used colors during the Chosun Dynasty, a period based on Confucianism. These colors acted as cultural codes with cultural significance [22].

A study: (*A Semiotic Analysis of Costumes in Fantasy Films - With a Focus on the Power Image of Superheroes*) sought to analyze costumes in fantasy films more systemically through semiotics, which has taken root as a science of analysis in all areas of science. From the perspectives of aesthetic semiotic developed by Morris and costume aesthetics, the syntactical dimension is analyzed into formative elements and the principles of costumes; factual and expressive meanings, themes, and inherent meaning, all of which are immanent in costumes, are elicited in the semantic dimension; and the influence of costumes on viewers is described as identification in terms of pragmatics. This study provided a system to analyze costumes in fantasy films (especially 'Superman', 'Batman' and 'Spiderman') from the perspective of Morris' semiotic, and based on the analytic system, examined how 'power' is revealed in the costumes of superheroes and ruffians, and what it implies [23].

A study: (*entitled: Semiotics as a Signifier of Fashion*), aimed to study the features of the elements of the form of women's costumes throughout the development of society, where the researcher highlighted the key role of the sign, in which the costume is seen as a sign system, and analyzed the aesthetic and social functions in the history of fashion as during the historical development, the costume became a means of social distinction, and in the Renaissance, the costume became a means of self-expression. He emphasized that the modern costume and fabrics used include a variety of cultural assets that are based on the principle of the semiotic status of the costume as a functional set during its development over many centuries [24].

A study: (*A Theoretical Framework for the Creative Process of Theatrical Costume Design for Historically Set Productions*) focused on systematically examining the creative process of costume design for historically set theatrical productions. Sixteen Broadway costume designers were interviewed. Data analysis revealed that though each designer and every production is different, these costume designers approached historically set productions similarly. Through these findings, the authors developed a theoretical framework for

the creative process of costume design for historically set productions. Semiotics and symbolic interactionism were applied. Analysis showed that both were unconsciously embraced by the contemporary Broadway costume designers who participated in this study [25].

A study: (*The plastic of clothing and the construction of visual communication and interaction*) A semiotic examination of the 18th century French dress. The work dissects the concept of thematic role from Greimasian theory, investigating the manners in which an 18th century wedding dress presents the chaining of programs governing materials, garments, and the body in the production of narrative interactions between subjects. The work utilizes a combination of Greimas' method with the Visual Semiotics continued by Floch and Oliveira, as well as Hammad's Semiotics of Space which permit the exam of optical relations created in the body through its clothing – relations that can be read as manifesting values that are both historically and socially determined, between body and dress [26].

A study: (*A semiotic approach to visual analysis of dress: symbolic communication of clothing color, cut, and composition through the French film costumes of Ana ĩ Romand*) examined the communicative role of clothing in the film. Using the skillful costume canvas of French designer Ana ĩ Romand, the study explores the possible visual messages and potential cultural and linguistic meanings that clothing choice conveys. This analysis uses Roland Barthes' Theory of the "Five Codes" from his book S/Z as well as psychological sources about color analysis as its methodological basis. Images from each of the five-period piece films were chosen and analyzed using semiotics. This–research centers on one designer across genres and periods to conclude costume and, particularly, its symbolism within cinema. Through Barthes' five code framework, we observe, in detail, how dress serves to be a vital communicator as well as by–exploring the linguistic essence of each garment, each costume, and each color choice [27].

A study: (*Semiotic analysis of the changes of ondel-ondel costume elements as a Betawi cultural negotiation*) Recognized as one of Jakarta's icons, the large pair of puppets known as ondel-ondel has undergone significant transformation since its origin centuries ago. Having gone through numerous changes in its costume elements. This research aimed to answer the questions of who influenced this ideological change. Roland Barthes' semiotic connotations with a historical perspective were used to read the hidden concepts behind these signs, which connect the changes of the costume elements through the important events in Betawi society from 1970 to 2020 [28].

2. The Research Problem

The research issue arose as the form of men's fashion throughout history is closely related to each other with its symbols and connotations that give a semiotic dimension to

the functional values represented in the intentional function and the aesthetic values defined in the art of fashion design, which led to the need to highlight the semiotic dimension of fashion to reach the silent linguistic meanings and connotations that fashion shows through the analytical study of the form of men's fashion through the centuries of the modern era, in addition to the scientific references that documented the semiotic dimension of men's fashion in the modern era. In addition to what emerged when searching for scientific references that documented the semiotic dimension of men's fashion in the modern era, it was found an issue in the lack of references that spoke scientifically and analytically to the semiotic dimension of men's fashion to find the symbolic relationship between the period of appearance of the costume, its style and the events experienced by modern eras.

Previous references have shown that semiotics has a two-element connectedness (the sign is based on evidence, meaning, or connectedness), Semiotics involves a three-part communication process consisting of evidence, meaning, and intended function. This study is grounded in this triadic model of semiotics [13].

2.1. Research Questions

Given that the history of fashion is full of symbols and connotations that characterize each era and time, which appear to us in the form of fashion clothing that tells the history of human beings, and monitors some features of change in fashion lines and their connotations, the following questions represented the research issue:

- 1) What are the most important features of men's fashion in modern eras?
- 2) What is the extent of the link between men's fashion in modern eras and the functional values represented in the intentional function from a semiotic perspective?
- 3) What is the extent of the connection between men's fashion in modern eras and the aesthetic values represented in the art of fashion design from a semiotic perspective?

2.2. Research Objectives

This research explores the semiotic relationship between historical men's costumes and modern counterparts, considering functional and aesthetic elements. values (the intentional function of the costume and the art of fashion design), and several sub-objectives. Which emerged from this objective, as follows:

- 1) Describe and analyze men's fashion in modern eras from the 17th to the 19th century.
- 2) Clarify the symbolic significance of the form of men's fashion clothing in modern eras and its relationship to the functional values represented by the intentional function of the costume from a semiotic perspective.
- 3) Explain the symbolic significance of the form of men's

fashion in modern eras and its relationship to the aesthetic values represented in the art of fashion design from a semiotic perspective.

2.3. Research Relevance

- 1) The scientific need to analyze the semiotic dimension of men's fashion in modern eras through an analytical study of fashion in these eras and its connection to functional concepts and the art of fashion design to show the prominent role of historical men's fashion and its semiotic meanings.
- 2) To provide libraries with a specialized study of the semiotics of men's fashion through the modern era.
- 3) Identifying the Historical Foundations of Modern Men's Fashion.

2.4. Research Method

2.4.1. Scientific Terms and Procedural Definitions

Symbol: The word symbol means a sign or indication of something or what expresses this thing. We find that the symbol is an expressive intellectual content or a formal suggestion that is perceived visually or sensually and has connotations and goals that are directly or indirectly to life in all its aspects [29]. Symbol is also defined as a means of expression, it is the language of the artist to communicate with others, influence them, and deliver their message to them [30].

Semiotics: It is the science of signs, connotations, and meanings [31-33]. It means the sign and it means it on two levels: The first level: We can call it the ontological level, which is concerned with the essence of the sign, its existence, nature, and its relationship with other entities. The second level: we can call the pragmatic level, is concerned with the effectiveness of the sign and its use in life [34]. It is procedurally defined as the science of non-verbal signs and connotations in the form of men's clothing fashion in modern eras, or it is the translation of meanings and symbols produced by humans, which is fashion.

Semiotic dimension: It is a term used in semiology to refer to an important aspect in the study of signs and symbols. The semiotic dimension is concerned with understanding the meanings and connotations that signs and symbols carry in different contexts. This dimension is related to the relationship between the sign and the meaning associated with it. The semiotic dimension studies how signs and symbols express different meanings and connotations. The sign is associated with a specific meaning and is understood and interpreted by the recipient [35].

Historical costumes: It is every costume that expresses a certain period and carries the characteristics and features of the era attributed to it [36].

It is procedurally meant that it is men's clothing in modern eras from the 17th century to the 19th century.

Fashion design art: It is procedurally defined as everything

in men's clothing from Ornament, materials, and different lines in addition to the external appearance of the outfit (aesthetic).

Functional value: Refers to the ability of clothing to meet the functional needs and requirements of individuals [37]. It is defined procedurally as the symbolic semiotic relationship of men's fashion design arts in modern eras and the intentional value of the form of costume design.

Aesthetic value: The aesthetic performance of clothing includes different elements such as color, shape, texture, and details, and how they are present and distributed on the clothing in a way that enhances its attractiveness and beauty [38, 39]. It is known procedurally as the aesthetics and places of adornment and ornamentation in men's fashion in modern eras through the semiotic relationship between the arts of fashion design and fashion.

Period: For chronology, it is a moment in time chosen as the origin of a particular calendar era. The "period" serves as a reference point from which time is measured [40].

2.4.2. Research Sample

The research sample was determined to study and analyze four men's costumes in each of the three centuries (from the 17th century to the 19th century) from a semiotic perspective (12 costumes), and since the fashion cycle in most of these eras ranged from 20-35 years, the century was divided into four periods, as follows: From the beginning of the century to the 1920s, from the 1920s to the 1950s, from the 1950s to the 1970s, and from the 1970s to the end of the century.

3. Research Methodology

The research relied on the historical-analytical approach to address concepts related to the semiotics of historical men's fashion, such as the concepts of signs and their relationship with objects and their users, and the concepts of the signifier and signified [41].

4. Results and Discussion

4.1. 17th Century (1600-1699 AD)

The 17th century was known for religious intolerance. There have been many conflicts between countries over land and trade for 30 years since 1618, and Europe suffered a lot of wars, because of these wars, many European countries were devastated as famines and diseases spread [42].

4.1.1. Period (1600-1625 AD)

This period shares many similarities with the 16th century, and it is often referred to as the Baroque era because it was characterized by luxury, extravagance, and an abundance of curved lines and elaborate decorations [36].

(i). Describing and Analyzing Men's Fashion

In the early 17th century, the style of men's clothing maintained the basic features of the late sixteenth-century costume (figure 1).

- 1) Men's jackets remained narrow, short, and padded, typically worn from the fourteenth to the 17th century, with an elastic band across the top of the coat at the waistline.
- 2) The cuffs are oval, raised, and reinforced with wire.
- 3) The coat was narrow, left open to the waistline, and adorned with pearl or silver embroidery.
- 4) The Trousers are puffy and tubular.



Figure 1. 17th Century, Period (1600-1625AD) Source: RKD.

(ii). The Semiotic Dimension of Functional Values

This period is known as the Baroque era and was characterized by extravagance, luxury, and freedom from the rules of conformity, which was semiotically reflected in the design of the men's costume, which was full of curved lines, woven parts, and reinforced with wires.

(iii). The Semiotic Dimension of Fashion Design

This period of the century was characterized by luxury and extravagance and the proliferation of curved lines and elaborate decorations, which was reflected semiotically in the design of fabrics in this period by engraving with prominent drawings, and the use of delicate white tulle and white lace in the decoration of cuffs and bracelets, and the appearance of short hair in the early part of the century. As for hats, there was an abundance of hats made of jute or black velvet, either high with a narrow brim or short with a wide brim, and in both

cases decorated with one, two, or three feathers, and gloves were frequently used with a wide lace bracelet, as well as swords and daggers encrusted with diamonds and precious stones.

4.1.2. Period (1625-1650)

The civil war continued in England until the forties of the 17th century, and the conflict was raging between the king and parliament, just as it was the case between the clergy, and the political stability and cultural renaissance that followed that period led to the flourishing of science in a way that had never been seen before.

(i). Describe and Analyze Men's Fashion

Remnants of Elizabethan-era fashion was eliminated from men's clothing, which was very close to contemporary French styles (figure 2):

- 1) The long-quilted jacket, made up of several pieces joined by decorative ribbons and tied at the center line, was triangle-shaped and decorated with ornaments.
- 2) The sleeves are puffed at the top of the arms and end with wide decorative cuffs.
- 3) The trousers are short and wide, fastened just below the knee.
- 4) Elasticated cuffs hang from elegant lace draped over the shoulders and behind the back.



Figure 2. Period (1625-1650 AD) Source: NPG.

(ii). The Semiotic Dimension of Functional Values

As a result of the wars in this period, the widespread popularity of the cavalry uniform was reflected semiotically, which led to a change in men's costumes and the disappear-

ance of the hard lining and padding that had previously existed.

(iii). The Semiotic Dimension of Fashion Design

As a result of the wars that took place during this period, the use of swords for decoration was semiotically reflected.

4.1.3. Period (1650 - 1675 AD)

By 1650 AD, the war that lasted about 30 years ended, leaving Northern and Central Europe in a deplorable state, in addition to that Britain, France, the Netherlands, and Spain established the first permanent European colonies on the coast of North America and then in Canada and the United States of America, and as a result, it was predictable that the United States would become the superpower in the field of science for the next three centuries, and there was a great development in men's clothing and France at this time became the leader of fashion in Europe (Figure 3), [43].

(i). Describe and Analyze Men's Fashion

- 1) The trousers are too tight and define the shape of the man.
- 2) The sleeves have sleeves that have multi-layered ends.
- 3) The sleeves are lace and look like a tie.
- 4) The Jackets are long and made up of several layers of fabric.



Figure 3. Time (1650-1675 AD).

Source:

<https://www.nms.ac.uk/explore-our-collections/collection-search-results/?itemid=350507>

(ii). The Semiotic Dimension of Functional Values

Parties were common during this period, which was semiotically reflected in men wearing multi-layered clothes that signified extravagance and luxury. Additionally, waistcoats shrank in size while jackets became shorter.

(iii). The Semiotic Dimension of Fashion Design

Due to the prevalence of parties in this period, the semiotic impact of wearing bright and loud colors, and the wig became an important accessory during this period.

4.1.4. Period (1675-1699)

At the beginning of this period, the Scene War began (the Scene War is part of the Northern Wars, which included the union of Denmark, Norway, and Sweden. It took place between the years 1675-1679 AD on the Scene lands), Additionally, the conclusion of the Great Turkish War in 1699 marked a significant turning point (Figure 4), [44].

(i). Describe and Analyze Men's Fashion

In the 1690s, the basics of men's clothing remained the same.

- 1) Tight-fitting jackets with a single row of gold-colored buttons.
- 2) Sleeves are narrow at the top and wide at the bottom with ruffles on the cuff.
- 3) Lace cuffs resemble a bow tie.



Figure 4. Period (1675-1699 AD).

Source: NPG

https://artuk.org/discover/artworks/sir-francis-leicester-16741742-bt-103874/search/actor:murray-thomas-16631735-5193-65599/page/1/view_as/grid

(ii). The Semiotic Dimension of Functional Values

Charles II of England decreed that men should wear a long coat, tie, wig, and hat, which had a semiotic impact on men's dress and became the uniform of the period.

(iii). The Semiotic Dimension of Fashion Design

Due to the uniformity of the men's uniform in this period based on the royal decree, this was semiotically reflected in

the popular colors, represented by dark colors such as dark red and dark blue, and lace decoration was common in this period.

4.2. 18th Century (1700-1799)

It was called the Rococo era, as the Rocaille style, of French Rococo, appeared in Paris during the reign of Louis Vegetal forms (veins, leaves, and flowers) interwoven into complex designs. The Rocaille style continued in France until the mid-18th century, the Industrial Revolution began in Britain during the 18th century AD and moved to parts of Europe and North America at the beginning of the 19th century AD. By the middle of the 19th century AD, industrialization had spread in Western Europe and the northeastern United States of America, and the Industrial Revolution greatly increased production [45].

4.2.1. Period (1700-1725 AD)

This period is very similar to the 1790s, and the basics of men's clothing remained the same - the shirt, waistcoat, jacket, and coat - and this men's uniform was maintained until the 19th century (Figure 5), [46].

(i). Describe and Analyze Men's Fashion

The cuffs are wide and wide above the wrist and were made of transparent muslin or lace, and the cuffs of the coat contained an opening at the back and this style was called open sleeves.

- 1) Pockets are horizontal or vertical.
- 2) The coat is long with skirts.
- 3) The white linen shirt had a T-shaped back and was made of fabric with a thick edge.
- 4) Keyhole neckline.
- 5) The shirt is wide and gathers at the neck in longitudinal folds.
- 6) Long socks appear above the knee.
- 7) Black leather boots with high heels in red color.



Figure 5. Period (1700-1725 AD).

Source: Galerie Xavier Seydoux-Source:

<https://collections.vam.ac.uk/item/O13923/coat-and-breeches-unkn>

own/#

(ii). The Semiotic Dimension of Functional Values

The emergence of formal and informal occasions and the spread of the wealthy and noble class during this period semiotically influenced the appearance of expensive clothes with exaggerated designs.

(iii). The Semiotic Dimension of the Art of Fashion Design

Due to the spread of luxury and wealth, and the abundance of formal and informal occasions, this semiotically affected the aesthetic form of men's clothing design, as formal clothes were made of plain or embroidered silk velvet and decorative wool, bracelets appeared from transparent muslin or lace, and the necktie was made of lace, wigs were used, modern colors were 'white, linen, brown, grey, iron grey, and black', and wearing plain or decorated three-cornered black hats and bright colors in shoes was widespread.

4.2.2. Period (1725-1750 AD)

This era was characterized by opulent palaces and sophisticated artistic expression. A notable transformation occurred in men's fashion, with suits evolving into three or more pieces. The coat's skirt expanded due to added folds, creating a fuller silhouette (Figure 6), [16].

(i). Describe and Analyze Men's Fashion

- 1) The coat is sleeveless, flared at the waistline, and fastened at the front with a row of buttons.
- 2) The sleeves are long and wide.
- 3) The trousers are fitted and define the shape of the man and are of the same type and color as the coat.
- 4) The cuffs are wide.



Source: Wikimedia Commons - Source: Yale Center for British Art

Figure 6. Period (1725-1750 AD).

(ii). The Semiotic Dimension of Functional Values

Due to the prevalence of hand sewing in many luxurious

palaces with large spaces, and official occasions that did not require much movement in that period, this semiotically affected the design of men's clothing, where wide folds were used, which reached five or six folds. The coat became wide at the waistline.

(iii). The Semiotic Dimension of the Art of Fashion Design

Due to the proliferation of arts in that period, this semiotically influenced the colors and motifs of men's clothing. Solid colors were used for suits, the color of the shirt was different from that of the coat, coats, and shirts were decorated with lace cuffs at the end of the sleeves, and shoes were decorated with buckles of different shapes, including small squares or rectangular ones.

4.2.3. Period (1750-1775 AD)

The Industrial Revolution occurred in Britain, which led to the prosperity of the textile industry, which had a clear impact on the form of clothing fashion [47]. The intellectual movement of the French Enlightenment, whose roots were deepened in English culture, spread in Europe. If the French character dominated the Enlightenment, this is due to historical circumstances, especially in France in the 18th century. The development of the bourgeoisie class during the reign of King Louis XIV was guaranteed by royal despotism, based on the distinction between the courtiers and the commoners, giving freedom of work and freedom of thought, but not in conflict with authority (Figure 7).

(i). Describe and Analyze Men's Fashion

- 1) The coat is knee-length, sleeveless, and ends in the front with a V-neckline. upside down.
- 2) Long shirt.
- 3) The trousers are short and narrow below the knee.



Source: The Met - Source: BnF Gallica

Figure 7. Period (1750-1775 AD).

(ii). The Semiotic Dimension of Functional Values

During the reign of King Louis XIV, it was guaranteed by

royal despotism, based on the distinction between courtiers and commoners, as it gave freedom of labor and freedom of thought, but not in conflict with authority, and this was reflected semiotically by the widespread wearing of the cloak for the common people and the official coat for official occasions.

(iii). The Semiotic Dimension of the Art of Fashion Design

This period was characterized by wealth, and this semiotically affected the aesthetic form of men's clothing, as wool embroidered with metallic threads or a narrow decorative strip of silk or lace was used in formal clothing, and the front opening of the shirt was decorated with lace trimmings.

4.2.4. Period (1775-1799 AD)

The first spark of the Industrial Revolution exploded in Britain with the discovery of the steam engine in the 1760s. The pace of prosperity of the textile industry accelerated. On the social level, a working class emerged around the industrial areas and industrial crafts appeared. The new reality significantly changed people's lifestyles and habits (Figure 8), [46].

(i). Describe and Analyze Men's Fashion

- 1) Casual three-piece suits.
- 2) Coat with one or two rows of buttons.
- 3) Standing or inverted cuffs.
- 4) The waistcoat has an inverted collar.
- 5) Sleeves are long and narrow.
- 6) The socks are long.
- 7) Trousers are short and tight to the knee.



Figure 8. Period (1775-1799 AD). Source: Art UK – Source: LACMA <https://collections.lacma.org/node/176219>.

(ii). The Semiotic Dimension of Functional Values

In the twenty years between 1775 - and 1795 AD in West-

ern culture, fashion became simpler and less elaborate, and the fashion for complex Rococo styles declined, the emergence of a new reality led to tangible changes in people's lifestyles and habits. This semiotically affected the design of men's clothing, and the trend became towards simplicity and informality.

(iii). The Semiotic Dimension of Fashion Design

The accelerated pace of the textile industry and the development of the dyeing and printing industry semiotically influenced the widespread use of color-coordinated combinations of striped silk and plain natural wool in dark colors, and striped silk was popular with both men and women.

4.3. 19th Century (1800-1899)

The Industrial Revolution that began in the late 18th century had a great impact on the development of fashion in the 19th century, there was a clear change in men's clothing at the beginning of the 19th century, not only in style but in the increasing status of English tailoring, and from this date English clothing became at the international level, and this was not only for England but for the whole of Europe, and this interest is undoubtedly due to the French Revolution that stripped Europe of its previous leadership of fashion, so the 19th century belonged and belonged to the English in terms of clothing [16].

4.3.1. Period (1800-1825 AD)

The 19th century opened with a fashion landscape that was changing dramatically and rapidly from the styles of a generation earlier. Coinciding with this superiority was the emergence of a group of luxury men interested in fashion, known as "Dandies," whose primary goal was to be extremely elegant, not to follow prevailing fashions [17]., (Figure 9).

(i). Describe and Analyze Men's Fashion

- 1) The three main elements of the costume (jacket, coat, and trousers) were rarely the same color.
- 2) There were two main types of jackets (dress coats and riding coats), both of which ended in a tail at the back.
- 3) Both styles (party jacket and riding coat) were made of soft, felted wool that could be molded to the body, in dark colors such as blue, black, brown, red, and green, and featured high cuffs made from various materials.
- 4) It was trendy in this period to wear trousers tucked into knee-high hessian boots that ended in a heart-shaped hem.
- 5) Shirts were white, with a collared neckline gathered with pleats at the front, and very high cuffs that extended to the jaw.
- 6) Towards the end of the period, fashion demanded a narrower waist and a more controlled fit, so the penny was added to eliminate the crease at the waist.



Figure 9. Period (1800-1825 AD). Source: State Hermitage – Source: Smithsonian American Art Museum.

(ii). The Semiotic Dimension of Functional Values

Horse riding was widespread in this period, which was reflected in the tailoring of jackets and the emergence of a type called the 'Riding coat', and the wearing of the shirt, as it was fashionable to wear two pieces of the vest, was semiotically associated with simplicity in design, especially with the emergence of the category of 'Dandies'.

(iii). The Semiotic Dimension of Fashion Design

One of the consequences of the French Revolution was the division of the sexes in terms of clothing, as men's clothes became simple in design, with few colors and almost devoid of decoration, unlike the previous period, and this was semiotically associated with indifference towards the use of expensive and luxurious items.

4.3.2. Period (1825-1850 AD)

By the middle of the 19th century, this revolution reached the countries of Western Europe, where it led to the development of machinery and the use of modern production methods, the transformation of developing cities into industrial cities, the growth of the middle class, and the control of most industrial and commercial sectors (Figure 10), [16].

(i). Describe and Analyze Men's Fashion

- 1) Two-buttoned frock coat jackets reach the knee from both front and back, and the jacket widens from the center line to the end in a skirt-like shape.
- 2) Color Riviere.
- 3) The sleeves are medium-wide from the shoulder to the end of the sleeve and end with a cuff.
- 4) The shirt is white with high cuffs and the cuff edge is visible from the sleeve of the jacket.
- 5) The vest is one piece with a V-neckline.
- 6) Trousers are flared from the waistline to the ankle.
- 7) Pointed leather shoes without a collar, with a short heel.
- 8) Shiny black tie, high cylindrical hat with a hard flat brim.
- 9) Cream-colored gloves for grooming.
- 10) The jacket has a bell-shaped design.



Figure 10. Period (1825-1850 AD). Source: National Museum of Scotland - Source: Art UK.

(ii). The Semiotic Dimension of Functional Values

The frock coat became the standard daytime attire, while the dress coat remained the preferred choice for formal evening events, for sporting activities, especially horseback riding, the riding coat was the ideal garment. The multiple occasions and manifestations of social life in that period were semiotically reflected in the men's wardrobe, which consisted of many pieces chosen according to the time and occasion.

(iii). The Semiotic Dimension of Fashion Design

The bourgeois character became the dominant character of men, who had no desire for adornment but only for a masculine appearance, and this was semiotically reflected in the disappearance of glamour and color from men's clothing.

4.3.3. Period (1850-1875 AD)

With the onset of the Victorian era, the mass production of sewing machines in 1850, the development of industrial dyes and printing, and the spread of fashion magazines led to major changes in fashion, as clothes could be made faster and cheaper, allowing people to contribute to the development of high art trends [16].

The history of fashion design refers specifically to the development of the purpose and intention behind garments, shoes, accessories, and their design and construction. The modern industry is based around firms or fashion houses run by individual designers [48].

(i). Describe and Analyze men's Fashion

Men's clothing was characterized by moderation and simple elegance, and the overall shape of the clothes became slightly thinner compared to the bulky jackets of the previous period, and the shirts became simple in design, no longer containing many folds or starches, which emphasized the lines clearly, (Figure 11).

- 1) Coats are knee-length and end in a wide, skirt-like cut with two rows of buttons.
- 2) The collared shirt.
- 3) The vest comes in several colors, including white and

patterned (carrots) in colors such as red and green, and matches the color of the coat.

- 4) Trousers with a wide cut from the waistline to the ankle and are called cylindrical legs.
- 5) White-colored shirts with high cuffs.
- 6) Narrow silk tie with a flat knot, and a high cylindrical hat with a flat solid end for decoration.
- 7) Pointed-toe leather shoes with a simple heel.



Figure 11. Period (1850-1875 AD). Source: The Met Digital Collections –Source: Los Angeles County Museum of Art.

(ii). The Semiotic Dimension of Functional Values

With the advent of the sewing machine, which became available for commercial use, the availability of ready-made men's clothing increased, from shirts to suits and coats, this development had a significant impact on the semiotic meaning of fashion during the period, as there was no noticeable difference between the designs and performance of men's clothing for different social classes.

(iii). The Semiotic Dimension of Fashion Design

The development of the industrial aspect, the development of printing, and the availability and cheapness of dyes had a semiotic impact on the appearance of colors again, represented by dark colors in men's clothing such as dark blue, olive, dark green, and brown, and the waistcoat was designed in the form of carrots.

4.3.4. Period (1875-1899 AD)

As the Victorian era progressed into the late 19th century, a revolution occurred in the fashion scene. Charles Frederick Worth who, beginning in 1858, was the first designer to have his label sewn into the garments he created. The beginning of fashion design in the true sense can be attributed to him. The role of the traditional house tailor diminished as fashion houses gained prominence. and This period is considered the practical period, and dark evening suits (Tuxedo) appeared at the end of the century (Figure 12), [49].

(i). Describe and Analyze Men's Fashion

- 1) Manchurian suits were worn with a black tie in the 1880s and were known as dark tuxedo suits.
- 2) Short black jackets with a tight fit and a single row of buttons.
- 3) The collar of the coat is flat.
- 4) There are pockets on both sides of the suit.
- 5) The trousers are medium-wide black from the waistline to the hemline and up to the end of the shoe.
- 6) Shirts are white with one row of buttons and a high collar.
- 7) The tie is a simple black glossy cravat.
- 8) Round hard hat bowler hat.
- 9) Men used a cane for grooming.
- 10) Pointed black leather shoes with short heels.



Figure 12. Period (1875-1899 AD). Source: Royal Collection Trust Source: gentleman's gazette.

(ii). The Semiotic Dimension of Functional Values

At the end of the century, the hat represented a part of men's personality, so it was inappropriate for men to appear without hats, with the continued advancement of industrialization, the large number of workers, and the rapid movement of daily life, this led to the need for comfort in clothing, which was semiotically reflected in fashion design, and designs tended to become simpler, with fewer details and layers.

(iii). The Semiotic Dimension of the Art of Fashion Design

The emergence of social groups interested in the role of fashion and fashion was reflected semiotically in the love of adornment by wearing bowler hats, using canes for adornment, and wearing pointed black leather shoes with short heels.

5. Recommendations

- 1) Through a collaborative effort between historians and designers, we can elevate fashion to new heights, creating designs that are not merely trend-driven, but imbued with cultural depth, historical resonance, and enduring appeal.
- 2) Linking philosophical sciences to fashion to reach the meanings of fashion in all ages.
- 3) Issuing a dictionary to translate the names of clothing in different civilizations in more than one language.
- 4) Studying the costumes of different professions in Arab and Islamic civilizations.

Abbreviations

AD Anno Domini

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Author Contributions

Sarah Gharmallah Alzahrani: Data curation, Formal Analysis, Methodology, Resources, Supervision

Safia Abdelaziz Saroukh: Conceptualization, Data curation, Methodology, Resources, Software, Validation, Visualization, Writing – original draft, Writing – review & editing

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Conflicts of Interest

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Biography



Sarah Gharmallah Alzahrani is an associate professor of fashion marketing, 2022 till now, Department of Fashion Design, College of Art and Design, University of Jeddah, Jeddah, Saudi Arabia. Assistant professor of fashion marketing, 2015 till 2022, Department of Fashion Design, College of Art and Design, University of Jeddah, Jeddah, Saudi Arabia. Dean of College of Art and Design, 2023 till now, University of Jeddah, Jeddah, Saudi Arabia. Vice Dean of Academic Affairs and Development, 2021 till 2023, College of Art and Design, University of Jeddah, Jeddah, Saudi Arabia. Vice Dean of Development and Sustainability, 2019 till 2021, College of Art and Design, University of Jeddah, Jeddah, Saudi Arabia. JOURNAL MANUSCRIPT REVIEWS Variables (Bias-cut) of tailoring and their effect on the quality of fitting the standard pattern for large-shaped Iraqi ladies. Journal of College of Educational for Women; University of Baghdad, Published about 9 research papers.



Safia Abdelaziz Saroukh is a professor of textiles and clothing on the 29th of August 2007, the Department of Home Economics, Faculty of Agriculture, Alexandria University, Professor in Department Fashion Design, Faculty of Art and Design, Jeddah University, from Sep 2018 till Aug 2021, Professor in the Department of Fashion Design, Faculty of Art and Design, King Abdulaziz University, from Jan 2016 till Sep 2018, Head of the Department of Home Economics, Faculty of Agriculture, Alexandria University, Reviewer of Heritage and Design Magazine, Arab Society for Islamic Civilization and Arts, Egypt) from 2022, Editorial Board Member of *International Journal of Architecture, Arts and Applications (IJAAA)* from January 10, 2022, Reviewer of the *Journal of Information Sciences Letters (ISL)* from October 1, 2023, & *Journal of Information Sciences Letters (ISL)* from August 29, 2023 & American Journal of Life Sciences, Science Publishing Group (Science PG), from 22 June 2024, member and expert of Fashion Design in the international skills competition "World Skills 2017", Abu Dhabi, UAE, 15-18 Oct 2017, Published about 36 research papers.

Research Field

Sarah Gharmallah Alzahrani: Fashion, fashion history, Fashion Heritage. Fashion Marketing, Fashion Consumer behavior, Fashion retail, Fashion E. Marketing,

Safia Abdelaziz Saroukh: Fashion design, textiles, children's clothing, special needs clothing, Upholstery fabrics, embroidery, knitting, crochet, traditional clothing, fashion history.