

The Discourse of Czech and English Fashion Designers

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ABSTRAKT

Tématem mé bakalářské práce je Česko-anglický diskurz módních návrhářů. Cílem této studie je zabývat se analýzou módního prostředí a designu oděvu jako diskurzu a jazykem módy. Na počátku teoretické části je vysvětlen pojem diskurz v závislosti na textu a kontextu. Dále se teoretická část zabývá stručným shrnutím dějin odívání, kulturním pojetím anglické módy a vysvětlením pojmů týkajících se jazyka módy. Praktická část této studie dále rozvíjí teoretickou, pomocí výstavby česko-anglického glosáře odborných termínů z jazyka módy.

Klíčová slova:

Diskurz, text, kontext, módní návrhář, oděv, anglickost, jazyk módy, glosář

ABSTRACT

The topic of my bachelor's thesis is The Discourse of Czech and English Fashion Designers. The goal of this study is to analyze the field of fashion and fashion design as a discourse and to deal with the language of fashion. The term discourse depending on text and context is explained at the beginning of the theoretical part. Subsequently, the theoretical part centers on a brief summary of the history of fashion, the Englishness of English clothing style and on the description of special terms from language of fashion. The analysis further develops the findings from the theory by building a Czech-English fashion glossary.

Keywords:

Discourse, text, context, fashion designer, clothing, Englishness, language of fashion, glossary

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INTRODUCTION

In my bachelor thesis I have decided to deal with the Czech-English discourse of fashion designers and the professional language of fashion. Many people seem to be interested in buying good looking fashionable clothes. However, not so many of them appear to be very proficient and confident in fashion terminology. Thus, considering the analytical part I have chosen to build a Czech-English fashion glossary.

As a part of an introduction I would like to illustrate one example which evolved to be one of the points that led me to start working on this study. During my secondary studies of fashion design I have been encountered with several specific terms, professionals use in the area of fashion industry. The example I am about to describe centers on a Czech term for zip fastening - *zdrhovadlo*. In English it is called a zip fastener (US), a slide fastener (GB) or simply a zipper. The double word name (zip fastener) itself prompts that it is an item, using which you can fasten another item for instance a piece of clothing. However in Czech it is *zdrhovadlo*. A term that might tell you something is used for rubbing something else. Before starting to attend a secondary clothing school I had no idea what *zdrhovadlo* is. I am afraid I have even never heard about it before. It has always been called “zip”. Moreover, in the first year of studying fashion design I have been taught that there are many types, sizes, materials, colors and usages of *zdrhovadlo* and this was the first time I have realized that the term *zdrhovadlo* is used for and means zip fastener (zipper). Recently, while searching for suitable terms worth including into my glossary (see the analysis) I have asked some of my friends what they think *zdrhovadlo* is. One of them replied: “Isn’t it a door stop or stuff like that?” Another one disagreed: “No, it won’t be a door stop.” In the end, the last one asked: “So what is it?!” After my explanation, they still stared at me weirdly. This public uncertainty strongly influenced my hypothesis. Therefore I decided to include *zdrhovadlo* in the glossary as a special term of the fashion industry, that needs further explanation.

On the whole, I assume, this study can serve as a handbook for potential fashion designers, students of the Faculty of Multimedia Communications on Tomas Bata University and other students of visual arts and design, who might find necessary both English and Czech terminology, in their future job, as well as the theoretical survey. It might be also useful for young fashion designers and other readers interested in fashion, willing to broaden their knowledge of the fashion terms.

I. THEORY

1 DISCOURSE AS A SPECIALIZED TEXT

The main purpose of this study is to analyze fashion and fashion design as discourse. To understand the term discourse it should be firstly specified what a text is. Further on the term textuality is explained as one of the important aspects of text cohesion and coherence. For the reason of a linguistic study, discourse is understood as a part of text, especially as a combination of text and context.

1.1 What is a text?

Most people may consider text as anything that can be written, therefore can be read. However, the text could be also spoken. One of the possible definitions of a text can be an actual use of language we are able to understand. (Widdowson 2007, 4) It could be a single thought. Although, Salkie points out, a text or a discourse might be longer than one sentence. (Salkie 2001, IX) We as readers and producers can identify a segment of language as a text as far as it appears to be produced for a communicative purpose. However the texts are simple or complex, they are all uses of language which people produce in order to refer to something for an explicit purpose. (Widdowson 2007, 6)

1.1.1 Textuality

To have a greater insight how a well working text should look like, there has been identified seven standards of textuality. A well working text should meet all of them. If it does, we can call it a text. Regarding the standards of textuality, the text has to be cohesive and coherent. Therefore, the thoughts contained in it should be linked together (cohesion) as well as we should be able to understand the text (coherence). More precisely, cohesion represent a term used in text and discourse analysis to refer to linguistic devices which facilitate the creation of links between sentences and clauses. (Cook 2001, 151) However, coherence means, how the text makes sense (or not) to us. (Beugrande and Dressler 1981, chap. 5) Consequently, a text should have a purpose. When one produces a text, there is always an intension, information giving reason why it is produced. A text has to carry information with respect to what is already known, or unknown as well as what the receiver expects. Another standard of textuality is situationality. The situationality of a text refers to certain agents which make a text relevant in the particular situation. Otherwise, a functional text usually bears some signs of intertextuality. Explanatorily, intertextuality could be described as a text within another text. The seventh standard of textuality demonstrates a

need of a particular text to be acceptable for its recipients. The acceptability of a text centers on the sense we make of it, mostly by intension of the author or by our intension as a recipient. (Beugrande and Dressler 1981, chap. 6,7,8,9)

1.2 Discourse

In *The Handbook of Discourse Analysis* Deborah Schiffrin et al. have generally maintained, that many linguistic books provide us with several definitions of a term called discourse. Having said that, they all seem to agree on the three most common definitions which contain following: A discourse is “anything beyond the sentence”, “a language use” and “a broader range of social practice that includes nonlinguistic and nonspecific instances of language”(Schiffrin 2001). A discourse uses all mentioned standards of textuality. However, considering the discourse analysis, the most important factor seems to be the context of communication. The discourse demonstrates text and context together (Cook 2001, 4). Accordingly, a text is placed in a context. Widdowson claims that “People produce texts to get a message across, to express ideas and beliefs, to explain something, to get other people to do certain things or to think in a certain way, and so on.” Based on this evidence, we can assume that this set of communicative purposes could be called discourse. Discourse might be “a bearer” of meaning. It also could be denoted as a certain interaction between the sender (producer) and the reader (recipient) who both are part of the discourse. Moreover, discourse as a term represents both what the author means by the text and also what the text means to the recipient. (Widdowson 2007,6-7) The text should be coherent for the recipient; in a meaningful way they could interpret the text as a discourse that makes sense to them.

An example from the discourse of the fashion area would be, when a designer pointing at an prototype of a dress arranged on a figurine, says to their colleagues or coworkers: “No, this is not what I intended. I need to have it red!” They will understand what was meant by the text, because the text which has been produced directly to them is placed in a context. They all are parts of the fashion discourse. They will comprehend that they should change the color of the material. It is obvious that the text was produced in a suitable situation. Whereas if we see a notice “No, this is not what I intended. I need to have it red!” placed somewhere on the street without further information, we can consider it to be this or that. For instance we may think that it might be an advertisement. But still we will not be able to

understand this text fully. By a reason that we are not part of the discourse, as well as we might have no chance to imagine in what type of discourse this text has been produced.

1.3 Context

As I already mentioned, the major defining factor of discourse is a context. By a reason I shall encounter the varieties of contextual terminology further in this study, I should specify the meaning of the terms contextualization and context dependent.

The act of contextualization can be comprehended as placing a piece of language, a part of text or a single thought into suitable context for the particular study or situation. The verb to contextualize can also mean to express grammatical, social, literary or other types of context.

Whereas context dependent could be anything. Explanatorily, every action we make could depend on the context in a certain way. Considering the fashion context, a first thing which may come to our minds is an every day question: What is appropriate to wear in whichever situation? depends on the particular context. For instance, what I am explaining to you depends on the context of the whole thesis. A context dependence seems to be important, by a reason that context as a part of discourse indicates the meaning of an utterance, text or a discourse as a whole.

2 HISTORICAL MILESTONES OF THE FASHION CULTURE

“Fashion is the art of renewing desire.” Christian Dior

Concerning the history of human clothing or fashion as a whole, we should define what is fashion. What does it mean and where does the term come from. Etymologically, the free dictionary indicates, the term fashion comes from the Middle English word *facioun* and also from the Old French word *façon* which originally means appearance or manner. Fashion, according to most dictionaries, is a word with many meanings. Fashion involves the most admired style of men’s and women’s and children’s apparel, accessories, shoes, cosmetics, behavior and plenty of other branches depending on each culture. Fashion design is a very variable sort of art. Nevertheless, only the continuous development, the exciting rediscovery of forgotten styles and creation of new trends give fashion its unique attraction and spark. The latest fashion trends are coined mostly by fashion designers who dictate us what to wear each season. On the other hand, nowadays the dictate seems to be not that strict as it used to be in the past. This question leads us to the study of the fashion history. While studying history of fashion we may identify a number of historical terms, which has survived to the present and are still usable to create the current discourse of fashion design.

The tendency to use clothing not only for the purpose of covering and warming the body starts to emerge even at the beginnings of our era. However, due to technological advance in the textile processing the origin of fashion seems to be dated in the Middle Ages. Being pushed by social and economic changes, people started to search for fashionable goods. Consequently, fashionable dressing style was not determined by fashion designers, but by the European royalty and nobility. The Gothic style developed from that. Moreover, the first larger expansion of fashion was noted by the time of Renaissance (14th and 15th century). As we might noticed from Renaissance painting, there are many signs of mannerism such as cut and yet tied up sleeves with a “looking out” chemise. Therefore I would assume that this Renaissance signs of mannerism might started the huge fashion bizarreness which developed in the late baroque and roundly appeared in rococo. Until the twentieth century, the clothing did not represent the individuality of an individual, but rather their status in the hierarchy of society.(Jonas 2008, 14)

2.1 The beginnings of fashion design

Looking from the cultural point of view, during the eighteenth century there were constant battles between France and Britain in terms of fashion supremacy and innovativeness. I suggest, the real beginning of fashion design as a fulfilled profession is dated approximately in the second half of the nineteenth century. Most people might be thinking that the French won the battle, however the truth is somewhere else. The most important person of this era was an Englishman Charles Frederick Worth, known as the Father of haute couture (high fashion). Some sources also regard him as the first fashion designer ever. In 1868 he established *La Chambre Syndicale de la confection et de la couture pour dames et fillettes*. This organization set up specific rules for membership and held their members to certain criteria with regard to creativity, design, quality, and reproduction. In 1910 the name was changed to *Chambre Syndicale de la haute couture Parisienne* to emphasize the concentration of this organization on haute couture in more acceptable and visible way. (Sterlacci and Arbuckle 2008, 39) Thanks to Worth's effort, haute couture became popular in the fashion houses worldwide.

2.2 The 20th century

As it was mentioned earlier, the twentieth century closed the era of hierarchical function of clothing. The twentieth century, on the contrary, has opened many opportunities for an individual. In this part of this chapter we will get briefly acquainted with the most significant points of the development of fashion during the twentieth century. We will stress some differences and arguments between the main fashion designers.

Due to a complex influence of nineteenth century, the beginning of the twentieth century was still in the style of strict dictate. The dictate included a belief that women have to wear tight corsets and uncomfortable crinolines to express and support their femininity. A woman without a corset was considered unattractive and a foolish outsider. With the onset of so called "Roaring 20s" a first strong woman appeared to change this fashion nonsense. That woman was called Gabrielle known as Coco Chanel (1883-1971). Even during her youth, she started to dress like men, in order to feel comfortable, while doing various activities. She had no sympathy for over-decorativeness of women's apparel and tried to invent a new way of clothing. By showing comfortable minimalistic elegance, straight silhouette and complete omission of unpleasant corsets she became popular in the society eager for

fashionable clothing. She is usually associated with her “little black dress” (“la petite robe noire”). On the other hand, in 1930s she introduced the big white evening dress.

Everything, Chanel worked towards, has been ruined in the 1950s. In 1950s another “fashion king” Christian Dior introduced his “New look”(see glossary). Chanel strongly disagreed with him and was angry about his new vision of women’s clothing. However, women got the opportunity to feel like real women again. The main change was demonstrated by the silhouette. Unlike Chanel look, the new look silhouette (called silhouette X, a silhouette of a sandglass or simply an A silhouette) was strictly female – a wasp waist combined with a wide frilled (dirndl) skirt consisting of many petticoats worn together with high heels. But primarily, a restoration of a tight corset is the most important change of this decade. As I already implied, not only women enjoyed this silhouette. This seemed to be the first time, the attention of women clothing was intentionally paid on their legs, bust, waist. And it was both fun and allowed. Even though, Chanel suffered.

In the 1960s Chanel and Dior continued to compete with each other. It was the era of Twiggy and the birth of miniskirts combined with ballerina shoes or Wellingtons. Fashion was also influenced by the youth and pop-culture, namely by The Beatles. The fashion also took inspiration from art(namely pop-art and op-art), mostly in prints and patterns. However in the late 60s the fashion emerged to become coined by the society itself and corresponded with the current issues of that time. The war in Vietnam gave rise for a subculture called hippies (see hippie look in the glossary), who developed their style up to 1970s and further. As for the 70s, this decade has stopped the fashion dictate step by step. There were no restriction about the silhouette, especially regarding the length of skirts. Mini, midi and maxi skirts were worn. Connection of fashion music and resistance of the society reflects in the punk subculture. In the mid 70s and 80s “the punks” finds enemies in a newly developed disco look. However in the 1990s a minimalistic approach to fashion has emerged. Unlike beautiful top/super models from 80s, a new imperfect and extremely skinny models, who have something impressive in their face are preferred by the designers. Apparently, this decade is also known for the development of grunge (see grunge look). The 90s also brought a retro style, therefore everybody can find their own way of fashion as well as create their unique fashion style. This idea hold generally in the present. We can choose to follow the current trends or revolt against them, everything is allowed. However, the queen of fashion design still remains haute couture. Nowadays, only few fashion houses

deal with haute couture. Unfortunately, there are not many customers, which can afford to buy it.

2.3 Fashion in media

There seems to be no such topic about which is written as much as about fashion. We can encounter fashion in magazines, television, radio, fashion catalogues, on the internet, in fashion blogs, advertising, etc. All of these media seem to create the discourse of fashion. However, the media embraces not only clothing itself, but also provides us with a backstage information about fashion designers or famous models. Moreover, the most important role plays the fashion photography both as a source of information and advertisement. The historical development of fashion media could be divided into three main sections, therefore we will mention a piece of information about fashion illustration, journalism and photography.

2.3.1 Fashion illustration

Historically speaking, the most important fashion medium of the distant past appeared to be a fashion illustration (see fashion illustration in the glossary). Sterlacci and Arbuckle claim that “the art of drawing costume images dates back to sixteenth century costume books that depicted regional and ethnic dress.” (Sterlacci and Arbuckle 2008, 76) During the seventeenth, eighteenth and nineteenth century fashion illustration appeared in fashion magazines, which were becoming more and more popular to read. Later, designers hired artists to illustrate their fashion designs that were featured in fashion magazines such as *Vogue* and *Harper’s Bazaar*. However this has changed with the onset of fashion photography. (Sterlacci and Arbuckle 2008, 76)

2.3.2 Fashion journalism

As Sterlacci and Arbuckle have maintained, that this type of journalism is mainly described as the communication of fashion information using a variety of means whether through trend-related reportage or subjective commentary. Otherwise, fashion journalists can cover fashion shows and events or write dedicated fashion columns. The journalists can author fashion books, magazines, articles, and periodicals. As well as they use the Internet or broadcast media for commentary and reporting. In order to become successful, fashion journalism have to create “an escape” for the reader “and pepper the thrust of the article with personal anecdotes and fashion trivia.” Additionally, fashion journalists should

consider the advertising clients and the critique of the particular collection. In order to achieve a balance of information that is veracious, if not too judgmental. In addition, the first fashion publication which has been chronicled was *La Mercure Gallant* in France in 1678. (Sterlacci and Arbuckle 2008, 77, 78)

2.3.3 Fashion photography

Since the invention of photography in 1839 the fashion illustration has been gradually replaced by fashion photography. The first important fashion photographer is believed to be the American Baron Adolf de Mayer, whose photographs in the early 1900s seemed to look more artistic than descriptive. From the 1980s the fashion photography started to be used more for the advertising and catalogue purpose. Fashion houses searched for the fashion photographers in order to create their image on public, as well as for capturing and sharing the images of their clothing and whole collections. One of the famous names concerning fashion photographers is for instance Annie Liebowitz, Ellen von Unwerth, Richard Avedon, etc.

3 THE ENGLISH CONCEPTION OF CLOTHING AND FASHION DESIGN

In this chapter I will concentrate my interest on the English culture, especially so called Englishness. I will define what the Englishness means in terms of English dress and to what extent the Englishness has been linked to fashion and clothing through the years and what remains to the present. Last but not least, I will illustrate the Englishness by presenting an extraordinary fashion craft of the most important representative.

3.1 Englishness and style

Generally, the term Englishness might indicate the social status and the main characteristics of being English. According to Breward et. al, Englishness, in terms of fashion, is quite difficult to define. What is more, a “romantic” Englishness must not be mistaken with so called Britishness which is more politically bent. Defining Englishness in dress is mainly based on the historical notions from the eighteenth and nineteenth century. By this time, based on the French *macaronis*, *the élégants* or *merveilleux* the English dandyism (see also *dandy look* in the glossary) has developed. At first, the name “dandy” referred to a group of trendsetting young aristocratic men in England (Pendergast 2004, 621). As Aileen Riberio claims “Whereas the English dandy was flamboyant, sometimes to the point of vulgarity, the French dandy was more restrained and intellectual, an instance of the French taking up an English idea and changing it into something different.” (Breward et al. 2002, 21) On the whole, nineteenth century dandyism, as was usual at that times (the colors of male wardrobe has been generally damped), was restrained and understated, showing itself in a kind of “world-weariness and affected nonchalance”, with attention to the tiny details of clothes and accessories. An English dandy was not only a well-dressed man extremely concerned about his (mostly uncomfortable) outfit and appearance. He was also paying attention to his gestures and way of social behavior. That could be actually caused by the possible inconvenience of the dress. As a result, Aileen Riberio sees dandyism as an essential strand of male Englishness. And also she adds, another defining point of the Englishness of English dress was male tailoring. The male tailoring achieved the greatest expansion in the mentioned eighteenth and nineteenth century as well as it is a signifier of Englishness, even at the beginning of the twenty-first century. (Breward et al. 2002, 21)

3.2 Vivienne Westwood's "Anglomania"

To introduce the signs of Englishness in fashion design more practically, it would be expedient to mention the most outstanding representative. Vivienne Westwood (1941) is an English fashion designer, starting her fashion career in 1971. Vivienne Westwood is a representative of her own fashion stream. The style of her fashion craft seems to expose the current issues and behavior of the society. Some people call her a revolutionary designer. As Rebecca Arnold has noted, for Vivienne Westwood fashion has never meant only plain creation of clothes. (Breward et al. 2002, 161) There is something special hidden inside, waiting for the right situation to get out. Rebecca Arnold also states: "Her clothes are, above all, never ordinary, they may rely upon images of Englishness for much of their impact, but it is the England of aristocracy and empire, not suburbia and parochialism that inspires her. For Westwood clothing is the key to change, she states: 'You have a much better life if you wear impressive clothes'(quoted in Jones 1987: 57)." (Breward et al. 2002, 161) Westwood seems to be very enthusiastic about nineteenth century reformer and she encourages people to wear more glamorous and eccentric. Moreover, she modifies the characteristics of the icons of royalty and tradition. I would suggest that the feeling of English patriotism influences her fashion craft as a whole. (Breward et al. 2002, 161)

To be more specific when reflecting Englishness in Vivienne Westwood's art craft, we should consider her collections from the mid 1980s and 1990s. That was a decade during which she developed her own conception and philosophy of fashion design. This philosophy she reflected into an 1987-1988 autumn/winter Harris Tweed collection by presenting a style with a suit, crini (a small crinoline) and a fake ermine cape which was to evoke her fascination with English and Scottish tradition and fabrics. She deployed her love to these traditions as an inspiration and parody together. Furthermore, she has broadened this thought later in her autumn/winter collection called Anglomania Collection in 1993-1994 by using mini kilt skirts, in reference to the French mania for Englishness during 1780s. (Breward et al. 2002, 161, 162) With respect to Anglomania Collection, on her web site, there is a quote, how she describes her belief that fashion is an exchange of ideas between French and English: "On the English side we have tailoring and an easy charm, on the French side that solidity of design and proportion that comes from never being satisfied because something can always be done to make it better, more refined."(Westwood 2013)

Another reason of Westwood's constant return to the past to search for cultural ideals, luxury, taste and artistic elegance is due to fact that she lacked these virtues in the twentieth-

century England. According to Rebecca Arnold., it seems to be true, that another impulse of Westwood's influence in Englishness has been a Renaissance painter Van Dyck. As Arnold then claims, he is believed to crystallize the English style, creating portraits, in which he displayed an impact of a gesture and expression along with eye-catching dress. Susequently, Vivienne Westwood's design craft is said to bear markedly similar concerns, adopting the mythologies and symbolism of the English aristocracy to create garments that affects the way the wearers feel about their body.(Beward et al. 2002, 163, 164) Based on this evidence, we might state, Westwood really pursue the precise fitting of the particular piece of clothing. She seems to be willing to adjust every single imperfection on it. Taken into consideration, that is on of the most important agent which makes a fashion designer world famous.

Additionally, Westwood is also know for her controversial humor and fear of nothing. As I already mentioned in the first paragraph of this section, she is a revolutionary fashion designer. Everything she thinks of, disagrees with or wants to say, she reflects to her current collection. What she appear to enjoy most, is making fun of the English taboos. The taboos might be especially sex, nudity and morality. She claims she is happy to parody the English. Westwood for instance combines mini skirts with corsets crinolines, which overall creates a clothing that is eccentric, but it reminds us something familiar. On balance, by this kind of historical re-creation she places the fashionable clothing in a completely new context. (Beward et al. 2002, 165, 166)

4 LANGUAGE AND CONTEXT OF FASHION DESIGN

It might be obvious that expressions, which are part of standard communication in the field of fashion industry, fashion design or modeling might not be completely understandable for people who are not very oriented in this branch. If we want to understand Englishmen, we have to study English. Consequently, if we want to understand the world of fashion, we need to understand the language of fashion. As Cruse states, there is “general agreement that meaning is highly context-dependent”.(Cruse 2004, 261) Thus we have to consider the lexicon meaning of the given word as well as the contextual meaning. Based on this evidence, I suppose that this is the exact case of the discourse of fashion design. Understanding of the fashion language seems to be markedly dependent on the context.

To introduce the language of fashion, we should also generally state the difference between the meaning of the adjectives modern and fashionable. In English the difference is quite clear, because the formation of the words is distinct. But in Czech discourse, the adjectives “moderní” and “módní” do not mean the same. However, they are often misused and mistaken. I have noticed, some of the fashion designers, fashion stylists and other fashion professionals tend to find annoying or even offensive, if we switch them. Particularly, in a situation when it is obvious that we meant fashionable, but we say that the piece of clothing is modern. The adjective “moderní” means something is relatively new, innovative, futuristic. The term is suitable to use in many fields and it appear to be long lasting. Although, the adjective “módní” means the same as English fashionable or simply according to the latest fashion which seems to have a rapidly changeable connotation. In addition, a possible and often used synonym would be “trendy”. This is an adjective that works well in both languages. Therefore it might help, if we are not very sure and we do not want to feel embarrassed.

Guy Cooks conception of discourse analysis would be also possibly suitable for the fashion area. “Although the main focus of discourse analysis is on language, it is not concerned with the language alone.”(Cook 2001, 3) Than he describes, that it also examines the context of communication with respect to who is communicating with whom. Subsequently, it depends in what situation and what kind of society the communication is produced, how different types and acts of communication has developed, what where the relationships between each other. And finally through what kind of medium is the context of the communication produced. Assumingly, in fashion it may refer to the particular designer communicating with colleagues, coworkers, models or employees. Anyway, it

may also represent the fashion communication discourse through various media as I mentioned in the second chapter.

The Czech language of fashion seems to borrow the terms mainly from English and French. These might be for instance names of styles coined by the particular designer (“New look” by Christian Dior), which are not translated in general. Or words which are used in the international fashion discourse. However the clothing nomenclature concerning sewing technology etc., according to my research, appears to be strictly Czech. As for instance the term “zrdhovadlo” mentioned in the introduction. Furthermore, in this chapter we will also concentrate more on the meaning of words and some selected sociolinguistic terms appropriate to this study.

4.1 Words and meaning

Considering the detailed meaning not only of fashion terminology but of words in general, we should turn to dictionaries. As Colin Yallop (Halliday et al. 2004, 24) have maintained, in the past, dictionaries were much more oriented on a personal belief, point of view and knowledge of an individual. As an example he illustrates Johnson’s definition of a patron:

patron, one who countenances supports and protects. Commonly a wretch who supports with insolence and is paid with flattery.

Otherwise, modern lexicographers broadly try to avoid this tendency. The present-day dictionaries aim to be a reliable and useful source rather than being personal or provocative. Yallop expanded his hypothesis by claiming “Nevertheless, despite the obvious drawbacks of a dictionary that represents an individual editor's view of the world, it is regrettable that dictionary users are not reminded more often of the extent to which dictionary definitions are distilled from discourse, and often from shifting, contentious discourse. In any event, lexicographers can never claim to give a complete and accurate record of meaning.” (Halliday et al. 2004, 24)

Yallop also points out, that within the conventions of an existent language, meanings contrast with each other in established and often precise ways. Consequently, speakers of the same language can conduct meanings to each other with considerable exactness. Accordingly, he states a worth considering idea “Words do not mean whatever we want them to mean, but are governed by social convention.” (Halliday et al. 2004, 25) To extend

this thought he further illustrates an example with the meaning of the word cat. Obviously, it does not mean the same if we consider a documentary about big cats in Africa with the number of stray cats in New York. Likewise, if someone is talking about letting the cat out of the bag, we can perceive that the meaning has to be taken from the whole expression, not from the literal reading that *Felis catus* has jumped out of a bag. Every well built dictionary recognizes this by listing different senses of the word, showing the word in context or usage of this word in word combination such as idioms. Lexicographers should be careful about contextualization of meaning in the very nature of each language. Especially because, using the particular word in different languages might not always make the same semantic contribution to any utterance or discourse. (Halliday et al. 2004, 25, 26)

While considering the notions of what is a central meaning of a word may be comprehended in many ways. According to Yallop, we can maintain that it is quite common to distinguish denotation from connotation. "...the distinction is by no means straightforward. It is complicated by the fact that what a word refers to in a particular context (as when talking to you I mention 'your cat') is not what is usually intended by *denotation* (which is more like 'any cat' or 'the class of cats')." (Halliday et al. 2004, 27) However, the term *connotation* tends to combine emotive meaning with personal associations.

4.2 Selected terms of sociolinguistics

Sociolinguistics address the impact of social development on the structure of language and functions of the language. However, sociolinguistics generally concentrates more on the discourse of different societies and communities. (Wardhaugh 2010, 12,13) According to other professional discourses, we may basically assume that the area of fashion could be a language community, which has developed its own social dialect and professional jargon. Moreover, the language of fashion can be classified into number of sections of sociolinguistics. Therefore I have selected several sociolinguistic terms to define.

4.2.1 Sociolinguistic variable

According to Ronald Wardhaugh, we could maintain, that every language demonstrates an internal variation and exist in a number of varieties. (Wardhaugh 2010, 23) In this section of this subchapter, however, I should specify what we mean by variety of language and what sociolinguistic variable is. As Wardhaugh went through the definitions in various book sources (Hudson, Ferguson), he has cited, language variety might be "a set of linguistic items with similar distribution" or "human speech patterns". (Wardhaugh 2010, 23)

Assumingly, it could refer to an explicit linguistic dissimilar people developed for instance according to the place and society they live in. Sociolinguistic variable, on the contrary, may express several alternative ways of uttering the same thought. To be more precise, sociolinguistic variable is an element of linguistics, that may vary with other linguistic elements, however, it may also vary with a set of independent extra-linguistic variables e.g. age, class, social status, gender, ethnic group or context. (Wardhaugh 2010, 145, 146)

4.2.2 Dialectology

Generally, the dialectology is a scientific study of dialects and their types. The term dialect usually represents a regional dialect. Which may constitute a regional difference between types of language reflected in vocabulary, grammar and pronunciation. Nevertheless, a dialect could also illustrate a speech of a particular social group. A social dialect might be used to express differences between the speeches among various social groups or classes. (Wardhaugh 2010, 41,46) To differentiate the social dialectology Miriam Meyerhoff has stated following "In social dialectology, boundaries between varieties are identified on the basis of trained linguists' observations of actual phonetic and grammatical features that constitute salient differences between varieties. In regional dialectology, boundaries are identified on the basis of what trained fieldworkers are able to elicit from speakers or speakers' reports of what they usually say. In perceptual dialectology, the beliefs and thoughts that non-linguists have about language are used to distinguish varieties. People's perceptions about language, whether descriptively accurate or not, are just as important to the researcher as the objective facts about how speakers talk." (Meyerhoff 2011)

4.2.3 Speech community

Another sociolinguistic term that seems to be worth considering is a speech community. As it was mentioned earlier, I assume the area of fashion discourse to be a variety of speech community. According to Wardhaugh, speech community could be any kind of social group whose speech features are of interest and can be described coherently. (Wardhaugh 1998, 116)

4.2.4 Professional jargon

Generally, a jargon represents a use of specialized terminology spread within a closely linked group of people. One of the examples of a specialized jargon is a professional jargon. This type of jargon is believed to be understandable for the people who are

professionals in the given field and are working within the particular group. Therefore some of the terms, the group of professionals is using, might be completely unknown by other people. For instance the field of fashion design can be comprehended as a variety of a professional jargon. Based on the evidence mentioned in the earlier chapters, in this professional jargon can be identified many terms, which are pretty obscure for people, who are not part of the discourse of fashion design. Some of them shall be made clear in the following analysis.

5 SUMMARY

To sum up the theoretical part, I have explained that the field of fashion functions as a social discourse. The term discourse has been illustrated as a combination of text and context. Concerning the discourse, I also implied the importance of interaction between the producer and the recipient. According to context, I have argued that if we are not part of the fashion discourse we might get lost in plenty of expressions of the fashion language (see the example on p. 12). Therefore I have stated that understanding the fashion discourse is highly context dependent.

To better familiarize with the fashion language and with fashion design as a whole I have started from the history of fashion and clothing by showing an overview. Briefly, the beginning of real fashion goes back to Gothic and mainly Renaissance. In the nineteenth century an Englishman Charles Frederick Worth “won the fashion battle” between the French and the English and he is considered to be the first professional fashion designer and the founder of *haute couture*. Further on, I have explained the main fashion styles of the twentieth century (e.g. Dior - *New look*, see also the analysis). The last part of the historical chapter is dedicated to fashion in media. Thus I have stated the rise of fashion photography and fashion journalism as the successors of the historical fashion illustration.

The following two chapters concentrate more on the language. I have maintained the need of the lexicological meaning of words, especially concerning fashion terminology. I have also as demonstrated the difference between denotation and connotation. Subsequently, the last chapter tends to support the reasons of building a fashion glossary in the analysis by explaining appropriate sociolinguistic terms. Specifically, I suppose that the discourse of fashion designers is a speech community, which has developed own social dialect and professional jargon full of expressions that might be unknown for other social discourses.

II. ANALYSIS

6 CZECH - ENGLISH FASHION GLOSSARY

As for the analysis of this study I have built a Czech-English Fashion Glossary. Before we get closer to the glossary itself, we should firstly specify what the term glossary means. A glossary often represents a short dictionary with definitions of the obscure or unknown words mentioned in an explicit text or it might be published separately. A separate glossary usually centers on one main topic and searches for terms, which might be unknown for the readers. However, the glossary could be also bilingual, which gives definitions of the terms in both languages as interpreted in this study.

In order to support the theoretical part I have decided to build a glossary that will help the reader orientate better in the fashion discourse. As you may notice, the structure of the glossary is simply divided into Czech and English section. Explanatorily, the glossary will always give you the Czech term and a definition in Czech as well as the particular term in English and an English definition. For providing a greater insight, the English section is enriched with a context column that will show you the given term in use in an extract from a text (fashion publications, magazines, websites). Furthermore, the selection of the terms is divided into general terminology and specific terminology. In the general terminology we will get familiar with the basic terms of fashion and fashion design. Otherwise, the study of the specific terminology will explain us more complex terms, which might be found obscure. What is more, during my research I have identified that most of the terms Czech and English fashion designers use are borrowed from different languages, mainly from French (for instance *haute couture*). Considering the Czech fashion terminology, the terms are also borrowed from English, therefore in the glossary you may notice several times the term being equal in both language sections.

This glossary is dedicated to and might be found useful for potential fashion designers, students, young fashion designers and other readers interested in fashion and clothing, willing to broaden their horizons in fashion terms or just to make clear with the definition.

A CZECH - ENGLISH FASHION GLOSSARY

6.1 General terminology				
Czech Term	Definition	English Term	Definition	Context
oděv	Výrobek zhotovený z vhodného oděvního materiálu za účelem pokrytí těla. Dámský, pánský, dětský.	apparel clothing garments	A product made from a suitable clothing material in order to cover a human body. Women's, men's, children's.	At this time, highly publicized Parisian couturiers led international trends, determining the design of women's fashion apparel at all market levels. While English designers were widely acknowledged for their superb tailoring, only rarely were they credited for possessing independent fashion flair. (Breward et al. 2002, 147)
módní/ oděvní návrhářství	Umělecká profese, poskytující služby od samotného návrhu oděvu, po jeho realizaci.	fashion design	An artistic profession which provides service in designing clothes and its realization.	The fashion design profession encompasses many different product categories and falls into three main levels: fashion designers with eponymous labels (Donna Karan, Oscar de la Renta, Tommy Hilfiger), creative directors who head design teams for brand-name companies (Gucci, Chanel, Versace), and designers who work for manufacturers or retail establishments. (Sterlacci and Arbuckle 2008,

				introduction)
módní návrhář oděvní designér oděvní výtvarník	Jedná se o umělce, který ve své profesi uplatňuje svůj výtvarný talent, estetické cítění a znalosti z designu k navrhování oděvů, nebo oděvních doplňků v závislosti na poptávce, osobnosti zákazníka a módních trendech nebo dané trendy určuje sám.	fashion designer	An artists, who designs (“oversees and conceptualizes the creation of”) clothing or accessories by using their talent and special skills in this field. Their craft depends on the customer, demand and fashion trends or they even coin the trends by themselves.	Adidas has also teamed up with fashion designer Yohji Yamamoto to create their Y-3 label, a brand that consists of accessories, apparel, and footwear for men and women. (Sterlacci and Arbuckle 2008, 5)
silueta	Jedná se o obrysovou nebo tvarovou linii kompletního oděvního modelu (oděvu). Nebo může jít o typ /tvar postavy.	silhouette	A shape or contour line of an overall outfit. Or a shape of a human body.	Rigid corsets, or stiffened undergarments, gave the woman a prominent chest, a very narrow waist, and extended buttocks, bolstered with padding. This silhouette was uncomfortable and made movement difficult. (Pendergast 2004, 665)
kolekce	Soubor modelů(oděvů), který vytvořil módní návrhář pro danou sezónu. Jednotlivé oděvy se vyznačují společnými prvky, např. volba barev, vzory, tvar.	collection	A group of clothing items, the fashion designer created for the existing season. Separate pieces of clothing bear common features, for instance colors, patterns, prints, shape.	1913 - Coco Chanel showed her first clothing collection in Paris. (Sterlacci and Arbuckle 2008, xxiv chronology)
Ateliér Fashion	Ateliér představuje místnost, soubor místností, či	atelier design room	A French word that describes a couture	Design room - the American name given to a designer’s

house (módní dům)	studio, kde designér (spolu se svým týmem) pracuje na svých kolekcích. Zatímco, termínem <i>fashion house</i> nazýváme celý módní dům, tedy společnost dané módní značky, která navrhuje, vytváří, prodává oděvy a udává módní trendy a styl.	Fashion house	designer's workplace or studio, a space that often originated in an attic. A French atelier is staffed with a <i>première</i> (female workroom head) or <i>premier</i> (male head), a <i>seconde</i> (assistant head), and <i>petits mains</i> (sewers) (Sterlacci and Arbuckle 2008, 14) Whereas, a fashion house is used for the whole company of the particular fashion brand that creates new designs of luxury clothes and sells them. The fashion house also coins the latest trends.	work space. In Europe the term used is atelier . (Sterlacci and Arbuckle, 60) Today, France is home to both ready-to wear and haute couture. Fashion houses such as Chanel and Gucci are now owned by major fashion conglomerates such as Moët Hennessey Louis Vuitton (LVMH) and Pinault-Printemps Redoute (PPR). (Sterlacci and Arbuckle 2008)
Módní ilustrace	Oděvní návrh, více uměleckého rázu vytvořený módním ilustrátorem. Může být stylizovaná. Může se také jednat o historické (dobové) kresebné či malebné zachycení oděvu z daného období.	fashion illustration	An art of drawing or painting costume images. Used as more artistic version of fashion design. Also represents historical chronicle of a human costume.	Fashion illustrations continued to sell clothing through the eighteenth and nineteenth centuries in fashion magazines... (Sterlacci and Arbuckle 2008, 72)
technický nákres	Podrobné technologické zachycení oděvu (předního a zadního dílu oděvu) se všemi	technical drawing/illustration	An elaborate technological display of clothing, which gives the dressmaker/coturi	Tech packs include the original sketch with a technical drawing , which provides specific fabric, color,

	detaily tak, aby měl krejčí představu jak oděv zhotovit.		er all the details needed for its construction.	trims, size specifications, and any other pertinent design details. (Sterlacci and Arbuckle 2008, 214)
doplňky	Jedná se o drobné součásti oděvu, šperky, pokrývky hlavy, tašky, obuv, které spolu s oděvem dotvářejí celkový vzhled nositele.	accessories	Represent small parts of clothing as for instance jewelry, headwear, bags/handbags, footwear which together complete the overall outfit of the wearer.	Additionally, the stylist on a “fashion shoot” will select the accessories and coordinate the clothing pieces to best reflect the message the designer is imparting in his/her collection. (Sterlacci and Arbuckle 2008, 82)
obuv	Jakákoliv pokrývka nohou.	footwear	Any kind of foot cover.	The original purpose of footwear was for foot protection. And although protection from the elements is still the basis of its existence, many will declare that there is nothing “sexier” than a pair of shoes by any of the current designers, such as Manolo Blanik. (Sterlacci and Arbuckle 2008, 87)

Haute Couture	“Vysoká móda/ vysoká krejčovina”, považována za vrchol módy. Jedná se o velmi časově a finančně náročný způsob oděvní technologie, kde je každý model šitý zákazníkovi na míru a mnohdy ručně. Každý model je originál.	Haute couture	High fashion, the most fashionable, luxury fashion. A fashion craft (mostly handcraft) made for private clients requiring perfect fit. Every piece of clothing is an original. The professional providing haute couture is often called <i>coturier</i> .	In 1939, there were 70 haute couture houses; in 1996, only 18; and, in 2006 that number dwindled to 10 official haute couture members’ houses, namely Adeline Andé, Chanel, Christian Dior, Christian Lacroix, Dominique Sirop, Emanuel Ungaro, Franck Sorbier, Givenchy, Jean-Paul Gaultier, and Louis Scherrer. (Sterlacci and Arbuckle 2008, 109)
Prêt-à-porter	“Připraveno k nošení”. Jedná se o opak Haute Couture, modely dané kolekce se šijí v konfekčních velikostech, není třeba dalších úprav přímo na zákazníkovi.	Prêt-à-porter/ READY-TO-WEAR (RTW)	“Ready-to-wear.” An antonym to Haute Couture. The collections are made in ready-made sizes. There is usually no need of a further adjustment.	Balenciaga stayed true to his reputation as a couturier and would not compromise his designs or craftsmanship by entering the world of ready-to-wear . (Sterlacci and Arbuckle 2008, 16,17)
průkrčník průramek	Jedná se o základní otvory (průstřih) v oděvu pro hlavu (průkrčník) a paže (průramky).	neck/neckline armhole	A basic holes for the head and arms on the particular piece of clothing.	This type of kimono can also sometimes have threefoot-long sleeves that sweep the ground, but that is usually for theatrical or ceremonial effect, such as those worn by maiko, the novice geishas, a special group of female entertainers. The armholes of the furisode are long slits, allowing for

				ease of movement and ventilation.(Pendergast 2004, 226) Women fastened brooches to the necklines of their dresses.(Pendergast 2004, 647)
Konstrukce oděvů	Obor, udávající základní typy stříhového řešení oděvů. Ze kterých se pak provádějí modelové úpravy. Například základní stříh kalhot.	Garment construction	A discipline, which indicates the basic types of cuts of garments.	A technical designer must have strong patternmaking, pattern grading, and garment construction skills, as well as the ability to conduct fittings on a dress form or live model. (Sterlacci and Arbuckle 2008, 263, 264)
módní přehlídka	Společenská událost, při které jsou prezentovány aktuální kolekce daného designéra, módního domu či značky.	fashion show	An event launching current collections of a fashion designer, fashion house or brand.	In the late 1990s and early 2000s, designers John Galliano and Alexander McQueen continued to create some of the most spectacular shows , often with celebrity guests in attendance and sometimes even on the runway. While most twenty first-century designers do not veer from the modern runway fashion show formula, others, most notably Viktor & Rolf, have transformed the fashion show experience for the new millennium by creating avant-garde conceptual

				performances. (Sterlacci and Arbuckle 2008, 82)
showroom	Předváděcí místnost s vystavenými modely na figurínách, či přímo na modelkách m (Může se jednat i o mini módní přehlídku.), která je součástí prodejny, módního domu, kde jsou přijímáni zákazníci haute couture a prêt-à-porter a slouží k podpoře prodeje.	showroom	A room, mostly a part of a store used for sales promotion by showing the particular collection on models (mini fashion show) or figurines.	By the late 1990s, Westwood had signed a partnership deal with Itochu and opened a showroom and a store in New York's SoHo. However, after the attack on September 11, 2001, business suffered and the store closed. (Sterlacci and Arbuckle 2008, 296)
Fashion week	Týden módy, který se koná v módních metropolích jako například Paříž, Londýn, New York, Praha, během kterého probíhají módní přehlídky nejvýznamnějších světových značek, které udávají trendy a styl nadcházející sezóny.	Fashion week	A public event – a week of fashion held in fashion metropolises as for instance Paris, London, New York, Prague etc. During which take place fashion shows of the worlds most famous fashion brands which coin the trends and style of the upcoming season.	Most companies that manufacture ready-to-wear present their collections twice a year during fashion week , namely, in February, they show their Fall merchandise and, in September, they show their Spring merchandise. Couture is shown in January for Fall collections and July for Spring. (Sterlacci and Arbuckle, 223)

styling	Celková skladba oděvu na jeho nositeli, sladění oděvu s doplňky, obuví, make-upem, za účelem vytvoření dojmu. Styling si nositel provádí sám, či za pomoci služeb stylisty.	Fashion Styling	An overall adjustment of clothing on a wearer in order to fascinate and project a fashion mood. Including makeup, accessories and shoes. Styling can be done by the particular wearer or by a professional fashion stylist.	French fashion designer Gabrielle “Coco” Chanel (1883–1971) had the greatest influence on the styling of the tailored suit for women in the 1920s. Her suits featured short, straight skirts or skirts with soft pleats. (Pendergast 2004, 748)
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6.2 Specific terminology

Czech term	Definition	English term	Definition	Context
Vintage oděvy, styl	Označení <i>Vintage</i> představuje něco starého, vyříbeného, jedinečného. V módě se např. jedná o “znovuobjevené”, odložené oděvy nebo jejich součásti, které pocházejí z dávno minulé módní éry, ale přitom si uchovaly svou unikátní hodnotu, krásu a styl.	Vintage clothing, style	“ <i>Vintage clothing</i> refers to any item whose origin is from an earlier period in time.” (Sterlacci and Arbuckle 2008, 285) However, the clothing is still wearable and classy in current fashion.	The latest trend in vintage clothing stems from two diametrically opposed perspectives: one is an ecological viewpoint that professes to “save the planet” through reusing materials, and the other is a status symbol as a show of wealth and/or individualism. (Sterlacci and Arbuckle 2008, 285)
shooting	Anglický výraz pro fotografování či filmové natáčení. V módním prostředí jde především o tvorbu módních fotografií	fashion shoot/ shooting	Taking pictures-fashion photography.	Additionally, the stylist on a “ fashion shoot ” will select the accessories and coordinate the clothing pieces to

	aktuálních kolekcí designérů.			best reflect the message the designer is imparting in his/her collection. (Sterlacci and Arbuckle 2008, 82)
Dandy look	Názvem „Dandy“ byl v 19. označován extravagantně oblečený mladý muž, který okázale dbal na svůj vzhled(v dnešní době bychom jej možná označili za tzv. metrosexuála, ovšem název Dandy se také dosud používá). Tento styl je výrazně zaměřen na detaily (neotřelé, přitom elegantní vzory na vestách, nákrčníky, motýlky, kravaty apod.)	Dandy look	Dandy is a name for a man who pays great attention to dress and fashion and often dresses with a flamboyant style. The term was first used in the late eighteenth century, but became better defined in the early nineteenth century. Nowadays, the term “dandy” is still used to refer to either a fastidious or a flamboyant dresser.(Pendergast 2004, 621)	Her man was a playful dandy this season – in black and yellow houndstooth and checks all layered up with draped easy separates, gothic jewellery and a good dose of face paint (in fact, if he’s taking the exact look to heart, he shouldn’t leave the house without a magic marker around his eye, a small scrape above his lip and some DIY eyebrows).(Bumpus 2013)
Chanel look	Představuje klasickou střídou eleganci po vzoru Coco Chanel. Může představovat „malé černé“ v kombinaci s dlouhým perlovým náhrdelníkem anebo kostým se sakem s kontrastním lemováním doplněný decentními šperky,	Chanel look	This look represents the classical minimalistic elegance of the designer Coco Chanel. A typical feature of this look is so called Chanel jacket decorated with bouclé surface or a contrasting trim combined with decent jewelry and a handbag	The contrasting-trim look emerges in 1955 and continues as a classic into the 1960s, when Chanel's suits become de rigueur for the ladies who lunch. (Goldstein 2003) Lagerfeld surfs past the competition by combining the language of Chanel with the patois of the

	kabelkou s řetízkem, případně malým kloboučkem tento styl ve své tvorbě neustále rozvíjí Karl Lagerfeld - přední návrhář značky Chanel.		with a chain. This look can also stand for Chanel's "little black dress" and a pearl necklace. A current Chanel fashion designer Karl Lagerfeld continues to develop this style.	street and cutting the jacket into surf-inspired shapes. (Goldstein 2003)
New look	Nový módní vzhed žen prezentovaný r.1947 návrhářem Christianem Diorem. Který zaznamenal svůj rozkvět v 50.letech. Vyznačoval se vosím pasem těsně staženým pomocí korzetu, nabíranou sukni s množstvím spodniček (viz. <i>petticoat</i>) a výraznými klobouky. Prvním Diorovým modelem, který měl tuto siluetu byl tzv. Bar.	New look	A new women fashion look with a wasp waist established by Christian Dior in 1947 and further developed in 50s. (See also 2.2 and <i>petticoat</i>)	Many people were offended by the excess of Dior's collection. They felt his dresses were an insult to a world economy that was still deeply troubled after the war. But Dior's New Look soon became extremely popular. Wealthy women clamored to wear his dresses, and manufacturers soon copied his styles, introducing a range of clothing modeled on the New Look .(Pendergast 2004, 847)
Hippie look	Jedná se o styl konce 60. let, pocházející od hnutí hippies. Vyznačuje se květinovými vzory, zvonovými kalhotami a doplňky převzatými z indiánské kultury(čelenky, peří, kožené ozdoby), dlouhými vlasy.	Hippie look	"A fashion trend born in San Francisco, California, in the mid-1960s, the hippie look was in direct contrast to fashion as it had been known. It emanated from the "flower child generation" whose philosophy of free love, drugs,	The youth explosion and mod craze of the early 1960s were followed quickly by the hippie look of the late 1960s, the antifashion trends of the early 1970s, and the punk and disco styles of the mid- to late 1970s. (Pendergast 2004, 895)

			peace, multiculturalism and international inclusion, and going back to nature affected fashion worldwide.” (Sterlacci and Arbuckle 2008, 112)	
Grunge look	Jedná se o vzhled inspirovaný tzv. grunge stylem 90. let. Vyznačuje se prodřenými kalhotami, vytahanými tričky a košilemi, těžkými botami, mastnými vlasy, tedy celkově zanedbaným vzhledem.	Grunge look	Represents an appearance inspired by a <i>grunge</i> subculture, that has developed in the 1990s. It is characteristic for wearing of ragged trousers, baggy t-shirts, greasy hair and looking completely scruffy.	The grunge, or alternative rock, music scene that emerged out of Seattle, Washington, created a fashion trend favoring flannel shirts and ripped jeans, and it wasn't long before designers offered their own grunge collections. (Pendergast 2004, 979)
jeggings/ jegíny	Spojení anglických označení pro džíny (jeans) a legíny. Jedná se o legíny, které mají vypadat jako úzké džíny. Jeggings jsou současné době velmi oblíbenými kalhotami pro svou pružnost, snadné nošení a vzhled, zdůrazňující ženské křivky.	jeggings	A blending of the words jeans and leggings. Jeggings are leggings, which should like skinny jeans. Nowadays very popular and fashionable.	What a star - her look today was classic "double denim": jeggings and a denim shirt. Not an easy one to pull off but she does. (Jones, 2010)
plisé	Jedná se o speciální úpravu materiálu strojovým zažehlováním. Na daném materiálu jsou touto	pleat	This term refers to a special adjustment of material using mechanical ironing which generates	In the 1940's laws were introduced that made it illegal for a manufacturer or designer to use unnecessary buttons, stitches, pockets,

	technikou vytvořeny svislé stejnoměrné sklady. Plisovaný materiál se dále používá například ke zhotovení tzv. plisované sukně či plisovaných šatů.		uniform creases on it. Pleated material is used for manufacturing so called pleated skirt or pleated dress.	pleats , or any embellishments that were not functional to garments. (Sterlacci and Arbuckle 2008,)
Fitting	Termín převzatý z angličtiny. Jedná se o zkoušku modelů na modelkách. Uskutečňuje se většinou den před módní přehlídkou.	Fitting	A fitting of clothes on models usually one day before a fashion show. In English this term is also commonly used as a fitting of clothes by a tailor or couturier.	A bra designer must understand bra construction, attend fittings , make fit corrections, and work with the sample room to ensure accurate measurements. (Sterlacci and Arbuckle 2008, 25)
záševek	Složená a odšitá část plochy materiálu (z rubní strany) ve tvaru klínku, sloužící k lepšímu tvarování (například vypasování) určitého dílu oděvu, který pak lépe přiléhá k postavě.	dart	A stitched fold on the verso side of the material, used for modeling and shaping the particular piece of clothing in order to better fit.	The Korner collection itself shows how recycling has continued in the form of the amendment of garments from evening wear to daywear and there seem to be several examples of darts and seams being let out to accommodate increased girth, prolonging the life of the garment for a variety of reasons. (Breward et al. 2002, 88)
zdrhovadlo	Synonymum častěji používaného označení zip/zapínání na zip.	Zipper zip fastening slide fastening	A device used for fastening pieces of clothing.	A zipper consists of two tracks of teeth or coils, made of metal or synthetic plastic materials, which are connected to a pullpiece that either locks or

				separates the tracks. (Pendergast 2004, 691, 692)
sámek	Představuje zdobný prvek - prošíty záhyb na materiálu, resp. přímo na oděvu. Množství sámků vytváří ozdobný plastický povrch.	tuck	A decorative element – a stitched fold of material on a piece of clothing. A multiplication of tucks creates an embossed decorative surface.	Vionnet continued to explore dressmaker details such as pleats, tucks , scarf dresses, and her signature rose motifs, as well as to create some of the most exquisite fur-trimmed suits and coats. (Sterlacci and Arbucke 2008, 287)
raglán	Jedná se o střih rukávu. Tzv. raglánové rukávy jsou i s ramenní částí střiženy z jednoho kusu, jejich šev probíhá od průkrčníku do podpaží.	raglan	A type of sleeve. Raglan sleeves are cut from one piece, the seam runs from the neckline to the armpit.	The most successful shape was the structured wrap coat-dress that came tightly belted at the waist, causing the raglan sleeves to stand up and away from the body. (Macalister-Smith 2012)
princesové švy	Jedná se o svislé členící švy předního dílu živůtku, živůtkové části šatů, saka, kabátu, apod. které se stáčejí k průramkům (u korzetového typu k jeho hornímu okraji) a tím pomáhají lépe tvarovat hrudník namísto několika nevzhledných záševků, či slouží jako ozdobný prvek.	princess seams princess line princess	Vertical dividing seams on the front part of a bodice, corset, bodice part of dress or a jacket, coat, etc. which lead to the armhole or to the upper edge (corset, bodice). Their function is to shape the breast, as an alternative to a number of darts or to serve as a decorative element.	To wit: three-quarter sleeves jumpsuits tied at the waist with scarves and balloon-sleeved mini dresses championed an easy, breezy silhouette, while more structured pieces in the shape of chic monochrome princess coats, shot silk cropped trousers and formal dresses with stiff sleeves and miniature frills running along their seams were piled in indiscriminately.

				(Barnet 2008)
Netopýří rukáv	Druh rukávů připomínající netopýří křídla. Vyznačuje se tím, že rukávy jsou střiženy zároveň s předním a zadním dílem halenky, tedy se nevšívají. Tím dochází k tomu, že velký a volný průrámek je zároveň i dolním okrajem rukávu.	batwing	Represents a type of sleeves with deep armholes that reminds batwings.	Dolman sleeves , sometimes called batwing sleeves , are sleeves that are cut deep and wide at the shoulder, with armholes extending almost to the waist. The sleeves taper to the wrist, and when the arms are held outward the fabric hangs in a long wing.(Pendergast 2004, 791)
aplikace	Ozdobný prvek našitý, nalepený nebo vyšitý na materiálu či přímo na oděvu.	appliqué	A decorative element sewn or glued on the particular material or clothing.	Cerulean and bottle green were the accents to an otherwise black and white collection and our eye couldn't help but be caught by the floral appliqué dressing gown and blazer jackets in particular.(Bumpus 2009)
Empírový střih Empírové šaty	Jedná se zejména o stříhovou linii a také siluetu, která se vyznačuje zejména přestřižením pod prsy a uvolněným pasem (původně také širokou dekoltáží). Svůj původ má v době Empíru (19. století)	Empire cut Empire line Empire dress	A cut line, developed in the Empire era. This line is characteristic for cutting under the breast and a loose waist. Originally, the dresses also had a deep décolletage (low neck).	During the nineteenth century, girls were wearing empire dresses . Simply shaped, the only definition to define the body was a sash at the high waist. The empire dress was often worn over short pants and aprons and became a

				practical means of protecting a little girl's dress.
petticoat	Anglické označení pro spodničku/y, anebo nabíranou sukni s množstvím tylových spodniček (viz. <i>New look</i>).	petticoat	Represents a dirndl layered skirt, a skirt with lots of petticoats or an layered underskirt itself. (See also <i>New look</i>)	Vogue on John Galiano: This is one of the greatest designers of our age, and yet again this season he showed an extraordinary collection of no less than magnificent pieces: his favourite hobble skirts came in sheer lace, trimmed in gold sequins, stiff navy ball dresses in starchy fabrics were lifted to reveal girlish linings of pale pink feathers, peachy-coloured satin shell tops were beautifully ruched like Roman blinds, and frothy white petticoat skirts were the height of frippery, played off against structural parkas in waxy olive fabrics with soft, warm insides of burnt orange quilted silk.(Vogue 2002)
Flip-flop	Označení pro letní obuv obecně nazývanou „žabky“ či „vietnamky“ přejaté z angličtiny.	Flip-flops	A casual type of flat sandals with a strap held between the first and the second toe. Could be also called “zori”(Japanese) or thongs.	Zori are sandals similar to what are known as flip-flops in the West. They are the most ancient form of footwear in Japan.(Pendergast 2004, 253)

kardigan	Jedná se o lehký úpletový svrchník, svetřík, se zapínáním vpředu na knoflíčky nebo zavínovací. Může se vyznačovat jak sportovním, tak elegantním vzhledem.	Cardigan	A type of a thin jersey sweater buttoned up in the front or wrap-around. Could be sportive, as well as elegant.	Women's sportswear followed general trends towards the boyish look. For tennis, women wore pleated, knee-length white skirts with sleeveless white tops. For golf they wore pleated skirts of various solid colors and plaids with knit tops and short or long-sleeved cardigans , sweaters that button up the front.(Pendergast 2004, 745)
adjustace	Jedná se o konečnou úpravu designérova návrhu, ilustrace. (Obecně se využívá ve výtvarném umění.) Provádí se pro atraktivnější vzhled a delší životnost. Například nalepení výkresu na pevnou desku/karton, pasparta či rám, apod.	adjustment	Represents a final adjustment of a fashion designer's design, illustration. The term is generally used in visual arts. The adjustment is being made for a more attractive appearance and a longer life span of the artwork. It contains sticking to a solid, mounting or putting in a frame. In English this expression is also used to adjust a fashion illustration in various graphic design computer programs.	We will learn how to save that color adjustment as an external file that can be re-used so that we can control the integrity of our adjustments across different layers and even different files. (Illustrator for fashion professionals 2004-2013)

portfolio	Představuje velké uzavíratelné desky, ve kterých designér přenáší a prezentuje své návrhy a ilustrace.	portfolio	A large closable folder(portfolio) in which the designer transfer and present their designs and fashion illustrations.	Fashion design portfolios have different end uses depending on the market for particular talents and skills. Different end uses lead to different expectations on the part of the person or people reviewing a portfolio .(Ciresi Barrett 2012, 2)
osnova	Jedná se o svislá vlákna tkaniny. Většinou nám udává směr stříhání (tzv. po vlasu).	warp	Represents vertical fibers of a textile(fabric), which indicates us the common direction of cutting.	Essentially, woven fabrics are structures produced by interlacing two sets of threads; the warp which runs in a lengthways direction and the weft which runs in a width ways direction.(Wilson 2001, 3)
útek	Jedná se o vlákna tkaniny, která protkávají osnovu, tedy vodorovná vlákna (na šíř běžící).	weft	Is an opposite of warp – horizontal fibers of a textile(fabric).	From their initial paperwork, weave designers will usually take their design ideas and develop them on the loom. Sample warps will be made up and different weave, colour and yarn combinations tried.(Wilson 2001,15)
buklé	Ozdobné vlákno, nit či příze s výstupky a uzlíky, které pak na celkovém materiálu vytváří efektní hrubý vzhled. Takto	bouclé boucle	A French term for decorative fiber, thread or yarn with protrusions and knots, which create a rough surface on the	This season, she eyed the waist, presenting many belted numbers and a penchant for high-waisted, knee-length pencil skirts (some in woolly mohair bouclé),

	upravený materiál se používá například pro saka ve stylu Chanel.		material. This material is used for instance for manufacturing so called Chanel jackets.	shown with nipped and cropped jackets creating a Rubenesque hourglass and highlighting beautifully rounded shoulders and hips. (Berlinger 2011)
seamless	Anglický výraz pro bezešvý. Technologie, hojně využívaná v oblasti spodního prádla.	seamless	Represents a clothing made with no seams, mainly used in lingerie.	A knitwear designer must also be familiar with computer technologies such as seamless and whole garment machinery, as well as the CAD software programs used in the knitwear industry, including Primavision and U4ia. (Sterlacci and Arbuckle 2008, 131)
catwalk	Anglický “kočičí chůze”, je označení pro přehlídkové molo.	catwalk	In the language of fashion <i>catwalk</i> means a walkway used for fashion shows.	Anti-fur designer Stella McCartney and singer Chrissy Hines campaigned against the wearing of fur while other designers shunned the controversy and fearlessly featured fur on the catwalk , often to visible protest. (Sterlacci and Arbuckle 2008, 93)
androgynní	Jedná se o pojmenování pro bezpohlavní styl. Tento styl v oděvu kombinuje mužské a ženské prvky. Vyvinul se v osmdesátých letech, u mužů se navíc doplňoval o výrazně barevný makeup. Výrazným představitelem tohoto stylu (v 80.	androgynous	Means a sexless style, which combines men's and women's elements. This style developed in 1980s, men usually combined it with a heavy makeup. The major representative of this style is David Bowie.	In 1980s gays and lesbians began to challenge society's ideas of gender identity. They created androgynous styles that could be worn by either men or women. By cutting their hair short on top and wearing it long in back, they combined the uneven cuts of the

	letech) je například David Bowie.			Punks with a look that combined the masculine and the feminine.(Pendergast 2004, 1000)
five pocket	Anglický název pro základní a nejobvyklejší pěti-kapsový střih denimových kalhot(Ve výrobě džínů odborníci také používají český termín „pětikapsová kalhota“). Dvě kapsy na zadním díle, dvě na předním plus jedna malá kapsička na mince.	five pocket jeans	A basic style cut of denim trousers (jeans) which usually has five pockets – two on the back side, two on the front side plus one coin pocket.	Almost every pair of jeans manufactured today has five riveted pockets. However, the original Levi's prototype, produced in 1873, only had three – two in the front and one in the back. In 1890, they added the watch pocket, now referred to as the coin pocket. It wasn't until 1905 that Levi added the fifth and final back pocket to their 501XX jeans. Today, five pockets are considered the industry standard.(Rawr Denim 2013)

CONCLUSION

The aim of my thesis was to prove that the field of fashion design functions as a discourse and to clarify the language of fashion.

In the introduction I have presented an example to illustrate the main issue. Consequently, in conclusion I would like to summarize the major parts and findings included in this study. In the theoretical part, in terms of fashion discourse I have argued that, if we are not a part of the explicit social (fashion) discourse, we might not be able to fully understand all the expressions. In the chapter concerning the history of fashion I have utilized my knowledge from the secondary studies by making a brief overview of the historical milestones of the fashion culture. Particularly, I have stated the beginnings of fashion. I have mentioned the rise of *haute couture* by the endeavor of Charles Frederick Worth. Furthermore, I have described the development of fashion design and clothing of the twentieth century. In order to see the fashion from the cultural point of view we were acquainted with a term known as Englishness of the English clothing together with an indication of the main representative. Subsequently, the last chapter described the language of fashion. To sum up, I have distinguished the differences between the Czech adjectives “módní” and “moderní”. Then I have gone through the lexicological meaning of words. And finally, I have mentioned some selected sociolinguistic terms, which might be related to the fashion discourse. In addition, the last subchapter on selected terms from sociolinguistics has been assembled in order to connect with the glossary in the analysis.

On balance, the analytical part of this study was conceived as building a Czech-English fashion glossary. The glossary has demonstrated that some of the fashion terms might be completely unknown for the non-professional readers, especially the technical ones (concerning sewing technology or weaving). According to my analysis, it has been proved, that in both languages, most of the fashion terms used internationally are borrowed from French (e. g. *Haute couture*). Some of the terms have their roots in the distant history of clothing. After all, currently, they are still in use (e. g. *petticoat*, *empire dress*).

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