# "Use of visual and linguistic metaphors in fashion as a tool for communication"

## [Modada görsel ve dilsel metaforların iletişim aracı olarak kullanılması]

## [Utilisation des métaphores visuelles et linguistiques à la mode comme outil de communication]

### Dilyana MOLEROVA*

**Abstract**

This paper explores the metaphors as a tool through which the fashion industry communicates, influences, and is influenced by cultural and subcultural currents, keeping in mind that the creation of fashion metaphors requires a strong cultural and social charge. The paper aims to highlight the importance of their presence in everyday communication through examples of such. The contextual dependence of fashion on situations and objects is strongly present. The theoretical frame covers French and Russian structuralism, as well as the different definition of the concept and theoretical approach. Roland Barthes and Yuri Lotman both see metaphor as a semiotic tool for creating meaning connections. The contexts in which these metaphors are applied differ, with each tradition placing emphasis on distinct aspects of cultural and social communication. The paper explores examples of metaphors related to communication in fashion, aiming to expand our understanding of their impact. The hypothesis to be tested is that creating a fashion metaphor requires cultural and social elements that reflect the values and beliefs of a particular subcultural group. We will demonstrate that in the digital age, metaphors remain vibrant and relevant, with their spread occurring faster than ever. The first part of the paper uses examples of fashion as rebellion in certain social contexts and the countercultural denigration of dominant values at the expense of others. The second half concerns fashion as metaphorical skin and looks through it in several aspects.

The paper demonstrates that metaphors are a crucial tool for communication within the fashion industry, deeply intertwined with cultural and social contexts. In the digital age, the rapid spread of metaphors ensures their continued relevance and impact on everyday communication.

**Keywords:** Fashion metaphors, visual metaphors, subcultural movements, communications in fashion, semiotics of fashion

**Özet**

Bu makale, moda metaforlarının yaratılmasının güçlü bir kültürel ve sosyal yük gerektirdiğini akılda tutarak, moda endüstrisinin kültürel ve alt kültürel akımlarla iletişim kurduğu, etkilediği ve bunlardan etkilendiği bir araç olarak metaforları araştırmaktadır. Makale, bu tür örneklerle günlük iletişimdeki varlıklarının önemini vurgulamayı amaçlamaktadır. Modanın durumlara ve nesnelere bağlamsal bağımlılığı güçlü bir şekilde mevcuttur. Teorik çerçeve, Fransız ve Rus yapısalcılığının yanı sıra kavramın ve teorik yaklaşımının farklı tanımlarını kapsar. Roland Barthes ve Yuri Lotman, metaforu anlam bağlantıları oluşturmak için göstergebilimsel bir araç olarak görürler. Bu metaforların uygulandığı bağlamlar farklılık gösterir ve her gelenek kültürel ve sosyal iletişimin farklı yönlerine vurgu yapar. Makale, modada iletişimle ilgili metafor örneklerini araştırıyor ve etkilerine ilişkin anlayışımızı genişletmeyi amaçlıyor. Test edilecek hipotez, bir moda metaforu yaratmanın, belirli bir alt kültür grubunun değerlerini ve inançlarını yansıtan kültürel ve sosyal unsurlar gerektirdiğidir. Dijital çağda, metaforların her zamankinden daha hızlı yayılmasıyla canlı ve alakalı kaldığını göstereceğiz. Makalenin ilk bölümü, belirli sosyal bağlamlarda başkaldırı olarak moda örneklerini ve diğerlerinin pahasına baskın değerlerin karşı kültürel aşağılamasını kullanır. İkinci yarı, modayı mecazi bir cilt olarak ele alır ve çeşitli yönlerden bakar. Makale, metaforların moda endüstrisinde kültürel ve sosyal bağlamlarla derinden iç içe geçmiş iletişim için çok önemli bir araç olduğunu göstermektedir. Dijital çağda, metaforların hızla yayılması, günlük iletişim üzerindeki sürekli alaka düzeyini ve etkisini sağlar.

**Anahtar Kelimeler:** Moda metaforları, görsel metaforlar, alt kültür akımları, modada iletişim, moda göstergebilimi

* **Corresponding Author**: Dilyana MOLEROVA, New Bulgarian University, Master's Faculty, Semiotics, Bulgaria, dilyanamolerova@gmail.com, https://orcid.org/0009-0003-5152-4752.

**Résumé**

Cet article explore les métaphores en tant qu'outil permettant à l'industrie de la mode de communiquer, d'influencer et d'être influencée par les courants culturels et subculturels, en gardant à l'esprit que la création de métaphores de mode nécessite une forte charge culturelle et sociale. Le document vise à souligner l'importance de leur présence dans la communication quotidienne à travers des exemples. La dépendance contextuelle de la mode aux situations et aux objets est fortement présente. Le cadre théorique couvre le structuralisme français et russe, ainsi que la définition différente du concept et de l'approche théorique. Roland Barthes et Yuri Lotman voient tous deux la métaphore comme un outil sémiotique pour créer des connexions sensorielles. Les contextes dans lesquels ces métaphores sont utilisées diffèrent, chaque tradition mettant l'accent sur des aspects distincts de la communication culturelle et sociale. L'article explore des exemples de métaphores liées à la communication à la mode, dans le but d'élargir notre compréhension de leur impact. L'hypothèse à tester est que la création d'une métaphore de la mode nécessite des éléments culturels et sociaux qui reflètent les valeurs et les croyances d'un groupe sous-culturel particulier. Nous démontrerons qu'à l'ère numérique, les métaphores restent vivantes et pertinentes, et qu'elles se propagent plus rapidement que jamais. La première partie de l'article utilise des exemples de la mode comme rébellion dans certains contextes sociaux et comme dénigrement contre-culturel des valeurs dominantes au détriment des autres. La seconde moitié concerne la mode en tant que peau métaphorique et l'examine sous plusieurs angles. L'article démontre que les métaphores sont un outil essentiel de communication au sein de l'industrie de la mode, intimement liée aux contextes culturels et sociaux. À l'ère du numérique, la diffusion rapide des métaphores garantit leur pertinence et leur impact sur la communication quotidienne.

**Mots-clés :** Métaphores mode, métaphores visuelles, mouvements subculturels, communication à la mode, sémiotique de la mode

## 1. Introduction

Information exchange and communication are integral part of our daily lives. The use of the Internet, social networks, e-mail, and other platforms to share opinions, express emotions, and create connections with other people, in addition to effective and instant communication, with its full of metaphors and symbols, leads to the enrichment of the cultural capital of each of us. Metaphors, as a powerful tool of communication have a significant influence in the way of perceiving and understanding the surrounding world. In French and Russian structuralism, we find different views on metaphor. As in the works of Roland Barthes, so in those of Yuri Lotman, we understand metaphor as a semiotic mechanism serving to create meaning connections. The difference lies in the context of cultural and social communication. In Barthes' approach, we observe the function of transferring meaning from one sign to another, which in turn expands the meaningful scope of language, whereas in Lotman's approach metaphors, besides being linguistic, are also cognitive tools that allow us to see non-scientific analogies. In the digital context, they serve to present complex and/or provocative ideas and concepts in a more understandable way, while contributing to the formation of our values, ideas, and cultural connections. As a distributor of metaphors, the digital world provides us with unlimited opportunities to connect and share meaning with people from all over the world.

In this article, we will look at examples of metaphors regarding communications in fashion, through which we will expand our understanding of their influence on our communication. The hypothesis that will be proved is that the creation of a fashion metaphor requires a cultural and social charge that carries the values and beliefs of a particular subcultural group. We will find that in the digital age, metaphors continue to be alive and relevant, except that their spread is faster than ever.

In beginning to talk about subculture, we should first define culture by referring to and following the approach of Dick Hebdige (1951) in 'Subculture: The Meaning of Style'. As a starting point in his analyses, he uses the works of Raymond Williams (1921 - 1988) and his definition of culture - "a particular way of life which expresses certain meanings and values not only in art and learning, but also in institutions and ordinary behavior" (Williams, 1989). Hebdige explores the concept of subcultures as a form of resistance and argues that they emerge as a result of social and economic conditions, with their existence providing individuals with space to create their own identities and forms of expression outside of mainstream norms. For him, a subculture represents a group of individuals who share different values, interests, and customs from those of society. Thus, members of subcultural societies form smaller communities within the larger social and cultural environment. He explores the adoption of styles in music, dress, and expression as a means of communicating a distinctive subcultural identity that opposes dominant cultural values.

## 2. Fashion as a text and a way of expression

The social-communicative function of the text is considerably complicated (Lotman, 1976). If we analyze fashion as a text and use one of the main processes that Lotman (1922-1993) describes in "Culture and Information" – the one that concerns the communication between the sender and the addressee and in which the text performs the function of a message to the audience, then the selection of clothing far exceeds the main goals of clothing. To the three main functions of clothing – the biological necessity for protection from atmospheric influences; the concealment of nudity; and its decorative function as a decoration – a fourth is added, which concerns the function of meaning. Wearing is essentially a

deeply social act of signification and lies at the heart of the dialectic of fashion (Barthes, 2004 p. 90). For Lotman, participation in fashion represents a continuous transformation of the insignificant into the significant, when the user of the language of fashion uses its language to create somewhat incomprehensible information for his audience. It is through the audience that the semiotics of fashion is manifested (Lotman, 1976). The concept of the semiotics of fashion developed in the second half of the 20th century. One of the pioneers in this field was Simmel, who at the end of the 19th century presented his theory of social style and analyzed the relationship between clothing, individual identity, and social culture. His observations of social processes capture a significant moment in which the instances that guarantee stability are being modified and/or disappearing, and life is now seen as a permanent novelty. Fashion, in turn, becomes a vehicle for benign Western civility, while for the first time a positive value is placed on the unfamiliar, which has always been a source of fear and hostility. (Банков, 2009, p. 43). The real flowering of fashion semiotics occurred in the 1970s and 1980s, when Barthes, Lotman and others began to apply semiotic analyses to fashion.

Looking at fashion as a nonverbal language system, we can mention two of the distinctive features of the fashion code - the variability in the way its composing symbols are perceived and interpreted by individual social words and its strong dependence on the context. (Davis, 1985, p. 17). According to Barthes, the narrow symbiosis between clothing and historical context is stronger than that between context and language. To distinguish them uses hypothetical violent historical episodes (e. g., war) that can lead to the rapid destruction of the fashion system, but not the linguistic one. Also, unlike language, the reworking of the system is significantly faster (Barthes, 2004, p. 11). The actual code of the garment is contextual – it consists of objects and situations (Barthes, 2004, p. 60). In terms of variance, social strata, and trickle-down Zimmel effect, Grant D. McCracken notes an error in the metaphor of the term. Explains the incorrect name in terms of gravitational force – what drives the dynamics of diffusion is not the downward force, but the ascending model of the pursuit of wealth. The effect mentioned above is created by a subordinate social group striving to move upwards rather than downwards (McCracken, 1985, p. 41). Thanks to his summary, we know that clothing serves not only to mark the differences between cultural categories, "it also specifies the nature of the difference that exists between them." (McCracken, 1985, p. 46).

## 3. Fashion as Rebellion

In certain social contexts, fashion can serve as a metaphorical sign of resistance or rebellion against mass culture and social norms. Subcultural fashion movements often use clothing to challenge established rules and express alternative values and ideologies. The emergence of the concept of "counterculture" is the result of a minority game of appearances aimed at challenging members of society (Ormen-Corpet, 2000, p. 395). Countercultures are characterized by a desire to belittle, distance, and scandalize dominant groups (which Fred Davis called the bourgeoisie or middle class, 1992, p. 183). Depending on the identity claims of the communities or the musical currents around which they are organized, they develop a specific behavior, ideology, way of dressing – generally completely antagonistic. Music and fashion are forms of feeling and living in the world, languages building spaces and identities (Calefato, 2004). Characteristic of these movements is the ability to consistently renew over decades, thus reflecting the elements of stylistics in the form of quotations in clothing and music. Many of the designers of the 1980s found inspiration in the punk movement, such as Vivian Westwood and Jean-Paul Gaultier (Ormen-Corpet, 2000, p. 396).

The punks first appearing in England in 1976 were in constant rebellion, and in one fell swoop, they removed all notions of good and bad taste (Ormen-Corpet, 2000, p. 440). Their style can be defined as deviant in terms of the practice of putting the wrong thing in the wrong place. Their clothes are painted in screaming and unnatural colors, covered with tartans, or torn synthetic materials, deliberately vulgar, further decorating aggressive clothing with safety pins, razor blades, piercings. (Ormen-Corpet, 2000, p. 440). Punk is an interesting phenomenon, viewed from the perspective of the essential unlimited nature of the body – any part of it can become a place for exposure to a new piercing, safety needle or other unusual accessory. It is the indicative elements of clothing that form the style. The punk movement deconstructs the T-shirts, tearing, coloring, and soaking them with aggressive writing. There are many vivid examples of such designs, among them the popular T-shirt with the inscription 'Destroy', which embodies, on the one hand, the rebellion against dictators around the world, and on the other – a refusal to accept the values of the older generation. Another example is the T-shirt from one of the collections of Westwood and her partner Malcolm McLaren (a fashion designer and producer of the Sex Pistols band), whose inscription reads "You're Gonna Wake Up One Morning And Know What Side Of The Bed You've Been Lying On.. ." . Each of the t-shirt quirks has a list of "good" and "bad" things.

**Figure 1:** Multicolor text t-shirt [Online image]. 1ST DIBS. (Vivienne Westwood & Malcolm McLaren "Create" Punk T-Shirt 1975-76, n.d.).

For Bourdieu (1930–2002), aesthetic feeling is a sense of difference, and since everything is based on taste, individuals classify not only themselves but also others. Thus, the tastes of men become the practical confirmation of the inevitable difference (Bourdieu, 1984, p. 56). We use fashion to achieve affirmation of our idea of aesthetics, well-being, identity, to affirm our diversity. The clothed body is an apparatus that serves us to express social meanings. Clothes and decorations of the body determine the path of its existence in the world as a cultural element (Calefato, 2021). Typical of the garments of 'queen of punk', besides the claim and the clear declaration of difference and rebellion, conveyed through the symbolism of key elements in punk fashion, is the presence of inscriptions. The trend unfolded over the next decade, as their popularity turned the dressed body into a writing body (Calefato, 2021, p. 101).
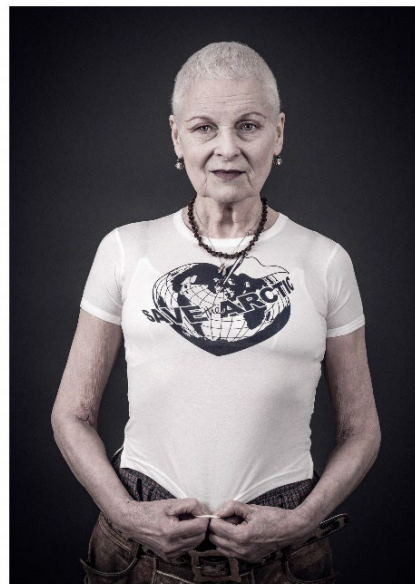


**Figures 2 and 3:** [Untitled illustrations of clothing from Vivienne Westwood's campaigns 'Climate Revolution' (Climate Revolution, n.d.) and 'Save The Arctic' (Greenpeace. Save the Arctic, n.d.)].

Thanks to Veblen (1857-1929), we know that the impeccably clean clothing and neat appearance of the wearer suggest a careless freedom from personal contact with a production process in any form (Veblen, 1934). The Westwood Foundation is heavily involved in socially significant issues such as climate change due to human activity (Climate Revolution Campaign in 2012, Save The Arctic Campaign in 2013, Switch to Green in 2017 and others). From the examples used above with provocative textual content, we can only deduce confirmation of the validity of Veblen's claim, and in the cited campaigns and approaches, clothing is one of the tools for attracting public attention on the topic of global problems.

The fashion revolt extends beyond punks, encompassing a range of subversive styles and countercultural movements such as the Gothic subculture, hip-hop culture, grunge, street fashion, and more. The close relationship between subcultural movements, fashion, and music is inextricable. About them, Calefato writes that they are two forms of social practices, going hand in hand and mutually supportive in a mass communication environment and based on the general sensitivity

56

expressed in taste (Calefato, 2004). Examples of this connection between fashion and music are countless, and we will mention a small sample of them – the collaboration between Madonna's fashion label 'Material Girl' and the vocalist of the American rock band 'The Pretty Reckless' Taylor Momsen; 'La vierge aux serpentines' – Kylie Minogue and Jean-Paul Gaultier, as well as the image of Marilyn Manson, also appeared in the designer's spring-summer collection in 1998; Japanese fashion designer Kansai Yamamoto and David Bowie.
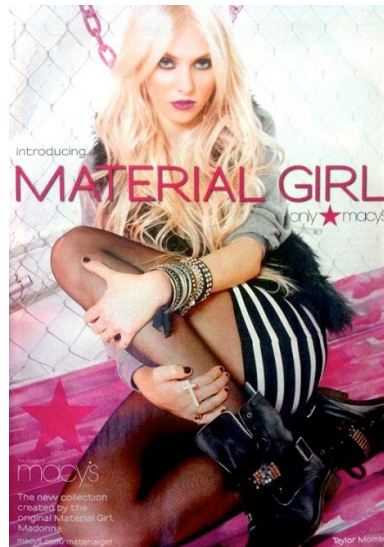


**Figure 4:** Tailor Momsen goes from Gossip girl to Material girl as she's named the face of Madonna's fashion line. (n.d.).



**Figures 5 and 6 :** PIERRES ET GILLES (ACTIF DEPUIS 1976) [Online image]. (Christie's, n.d.); Jean Paul Gaultier SS98 Marilyn Manson Shirt [Online image]. (Scatterbrain Archives, n.d.).



**Figure 7:** Bowie worked with Japanese designer Kansai Yamamoto on costumes for the Aladdin Sane tour. Masayoshi Sukita. (Augmented Reality: David Bowie in Three Dimensions, n.d.).

## 4. Fashion as metaphorical skin

Shaved, tanned or not, covered with scars and wrinkles, dressed in transparent or thicker fabrics, the body is always covered with signs that construct the external image that the individual shows to others. The clothed body is 'a cultural text made of clothing, accessories, jewelries, hairstyles, make up, tattoos, and decorations. These signs contain other social meanings, tales, and senses which forge the social meaning of the body in the world' (Calefato, 2021, p. 84). One of the main functions of the skin as a shell of the body is protective – just as clothes protect both the skin and the body from the weather. Through the clothing they wear, people shape their identity and present themselves to the world. This process of never-ending transformation is intrinsic to the concept of fashion. It is also continuously allowing people to project an image of renewed youth and vitality. In this connection only the marketing-created needs related to youth and freshness will be mentioned. Needs that find expression in the consumption and behavior of fashion consumers not only in relation to fashion clothes, but fashion in general.

## 5. The youth of the skin and the diseases beneath it

Thanks to its constant renewal, fashion gives (and sells) its bearers immortality. It achieves this through its periodic change and the resulting opportunity for individuals to participate in its 'shimmer of duration' (Meinhold, 2013, p. 104). When a person is dressed in new and fashionable clothing, he feels newer or younger. 'Fashion satisfies symbolically the striving for eternal youth, reincarnation, and immortality. ' (2013, p. 18) In turn, the young man represents the symbol of life, freshness, and energy. While fashion's capacity for renewal and its cyclical changes symbolize the dynamic of eternal youth and vitality, it intersects and can be analyzed through a deeper perspective concerning the health of the fashion consumer. Beyond the surface, fashion can reflect societal attitudes toward health and illness, becoming a metaphor for both the body's strengths and weaknesses.

J. Fontanille touches on the human body in his theory works. The semiotic relationship between body and meaning is central to his research. The theory presented in *Corps et sens* (2011) describes three ways in which the body provides the transmission of meaning: as an aesthetic object within cultural contexts; as an instrument performing symbolic actions in social contexts; and as an object of disease reflecting perceptions of health and illness. Similarly, in *Illness as a Metaphor*, Susan Sontag examines how tuberculosis and cancer are portrayed in literature. For instance, tuberculosis was seen as a sign of sensitivity and social status among the elite. Sontag discusses how clothing and illness both serve as metaphors for attitudes towards the self, reflecting broader social and cultural dynamics. 'For snobs and parvenus and social climbers, TB was one index of being genteel, delicate, sensitive. With the new mobility (social and geographical) made possible in the eighteen centuries, worth and station are not given, they must be asserted. They were asserted through new notions about clothes ("fashion") and new attitudes towards illness. Both clothes (the outer garment of the body) and illness (a kind of interior décor of the body) became tropes for new attitudes toward the self' (Sontag, 1978, p. 28). While studying the disease and discovering that the causative agents are bacteria, the introduction of a 'health corset' followed, allowing the wearer to breathe freely and their blood to circulate better. As a result of the multi-spectrum development of fashion styles over the years, the corset as an element of clothing has gained wide application in fashion, beyond the theme of health. Returning to the musical theme and Jean-Paul Gaultier, we will cite two examples. One concerns Madonna's iconic corset from her 1990 tour (underwear from "unseen" turned into "visible" – an approach Westwood used to use underwear as a coat). The creation of associative links between two objects and the transfer of attributes or characteristics from one to the other are observed in the second example – a corset giving the appearance of the body as a musical instrument (fall couture 2003).

By examining the metaphorical skin in various contexts, from the protective and identity-shaping functions of clothing to the youthful renewal offered by fashion and even the complex associations with the deadly disease, gaining a comprehensive understanding of how fashion serves as a dynamic and multifaceted extension of the body. In this way, the fourth function of clothing is also distinguished - the function of meaning. Fashion not only covers and protects the body from atmospheric influences, neither conceals human nakedness nor serves as jewelry, but also reflects and constructs our identities, aspirations, and cultural narratives.

**Figures 8 and 9:** Larsson, E.A corset worn by Madonna. [Online image] WWD. Untitled illustration of a Jean-Paul Gaultier's corset (Jean-Paul Gaultier Retrospective Bows in Montreal. WWD, n.d.)]. Corset designed by Jean-Paul Gaultier (Martin's Coronel Facebook post, n.d.).

In the early 1990s, an obsession with a slim body and appearance approaching that of the "cover girl" that Barthes spoke of (The Language of Fashion) was seen in the grunge movement, a distant successor to punk, which, like him, openly rejected fashion. Not only grunge fans, but the whole fashion world suffers from serious problems in terms of appearance and anorexia because of the idealization of an unrealistic body. Examples of banned ads due to the model's too low weight are numerous, including the names of Ives Saint Laurent and Gucci. Five years after the death of a model, in 2012, the fashion guild in Israel began to apply requirements for the BMI (body mass index) norms. In the fight against nutritional problems, several professional associations are also involved, which aim to control the eating habits of models (Hila Elmalich, n.d.). Opposition to imposed beauty standards is also observed in the communications of various fashion brands.
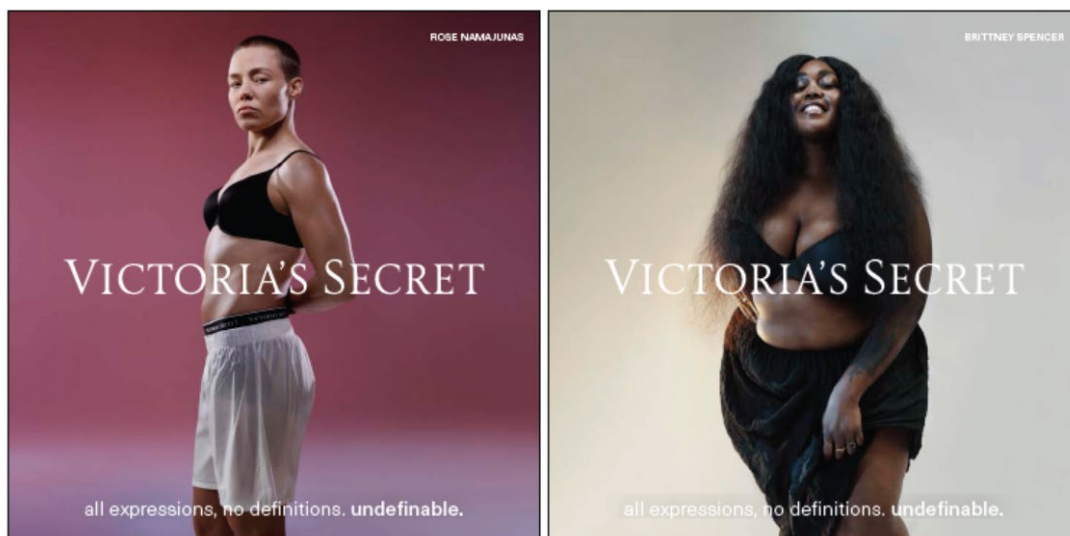


**Figures 10 and 11:** Rose Namajunas for Victoria's Secret Undefinable 2022. [Online image]. PR Newswire. (Victoria's Secret launches undefinable global campaign seeking to inspire & listen to women around the world, n.d.); Brittney Spencer for Victoria's Secret launches undefinable global campaign seeking to inspire & listen to women around the world. (n.d.).

## 7. Visual and verbal fashion metaphors – other examples

Figure 12 shows the clear analogy between the butterfly depicted in the advertisement of the Spanish luxury fashion brand Balenciaga and the ink figures from the psychologist Hermann Rorschach's test.[†]  The interpretations of the image can be numerous and different from each other. So is Lotman's theory regarding the text. He embeds its two functions in the general system of culture - the ability to adequately transmit meanings and that of generating new meaning. When there is a complete match between the code of the speaker and the code of the hearer, there is maximum unambiguity of the text and its first function of adequate transmission of meanings is fulfilled (Lotman, 1992, p. 19). Considering the

---

[†] The definition given in the online dictionary Britannica states that the Rorschach test is a "projective method pf psychological testing in which a person is asked to describe what he or she sees in 10 inkblots, of which some are black or gray and others have patches of colour.". (Britannica, n.d.).

variability in how texts and images can be interpreted and perceived, the advertisement below could also be a butterfly as a symbol of freedom.



**Figure 12:** Retro AdArchives, 2000s UK Balenciaga Magazine Advert (n.d.).

Thanks to Barthes we know that "for all the kinds of image only the photograph can transmit the (literal) information without forming it by means of discontinuous signs and rules of transformation" (Barthes, 1977, p. 43). The applied approach in the advertising image below also contains symbols of the liberator, the closeness of man to the primal and nature - horses, loose dresses of natural materials and flowers, casual hairstyles, the sea.



**Figure 13:** [Untitled illustration of Chloé's Spring advert in 2015] Two models and horses. (Chloé Spring/Summer 2015 Campaign Evokes 70s' Vibe & California Lovin', n.d.).

The freedom turned by advertising into a fetish whose attributes are characteristic of a particular lifestyle can be seen in YSL's product ad for Libre perfume. Nature is a prominent element, and the elusive bird can be analyzed as the most complete embodiment of freedom – just like the name of the perfume.



**Figure 14:** Yves Saint Laurent – LIBRE - Dua Lipa – Long Version 45 sec – 2019 [Online video]. (2019).

## 8. Conclusion

Metaphors are a tool through which the fashion industry communicates, influences and is influenced by cultural and subcultural currents. Applied to clothing, it provides an unlimited opportunity for people to present themselves in a variety of ways, create stories, communicate worldviews, values, ideologies through the language of fashion. Today's digital world, access to information resources and instant communication enrich the metaphorical means of expression of global fashion culture. However, the speed in their distribution, which we owe to the Internet, does not mean that an algorithm exists for their creation. Despite the size of the information arrays and despite their arrangement, the metaphor

cannot be created by a computer. Rapidly entering everyday life, the technologies used, including production processes, artificial intelligence facilitate many of the processes of design, production, quality, and accuracy in the creation of the finest details, distribution, promotion and others. However, the absence of cognitive abilities of artificial intelligence cannot create a metaphor. This requires a meaningful universe based on network connections of interpreters who in turn have the ability to semiotically resolve the problems of identity and difference in qualities (Lotman, 1976). For this purpose, a meaningful universe is needed, based on network-like relationships of interpreters, who in turn could semiotically solve the issues of identity and difference of qualities (Lotman, 1976).

# References

2000s UK Balenciaga Magazine Advert. (n.d.). Retrieved July 10, 2023, from https://www.alamy.com/stock-photo-2000s-uk-balenciaga-magazine-advert-85327665.html

Augmented Reality: David Bowie in Three Dimensions. (n.d.). Retrieved July 10, 2023, from https://www.nytimes.com/interactive/2018/03/20/arts/design/bowie-costumes-ar-3d-ul.html

Barthes, R. (1977). *Image. Music. Text.* Hill and Wang. New York.

Barthes, R. (2004). *The Language of Fashion*. Bloomsbury.

Bourdieu, P. (1984). *Distinction: a social critique of the judgement of taste*. (Richard Nice, Trans.). Harvard University Press.

Britannica. (n.d.). Rorschach test. In *Britannica.com* dictionary. Retrieved June 26, 2024, from https://www.britannica.com/science/Rorschach-Test

Calefato, P. (2004). *The Clothed Body*. Bloomsbury Publishing.

Calefato, P. (2021). *Fashion as Cultural Translation*. Signs, Images, Narratives. Anthem Press.

Chloé Spring/Summer 2015 Campaign Evokes 70s' Vibe & California Lovin'. (n.d.). Retrieved May 22, 2024, from https://m.senatus.net/article/chloe-spring-summer-2015/

Christie's. (n.d.). Retrieved May 22, 2024, from https://www.christies.com/en/lot/lot-5180286

Climate Revolution. (n.d.). Retrieved May 24, 2024, from https://www.viviennewestwood.com/sustainability/activism/climate-revolution/

Dame Vivienne Westood – the godmother of punk. (n.d.). Retrieved July 10, 2023, from https://www.bbc.com/news/entertainment-arts-44683514

Davis, F. (1985). *Clothing and Fashion as Communication.* In M. Solomon (Ed.), *The Psychology of* Fashion. Lexington Books. (pp. 15-27).

Davis, F. (1992). *Fashion, Culture and Identity*. The University of Chicago Press.

Fontanille, J. (2011). *Corps et sens*. Presses universitaires de France.

Greenpeace. Save the Arctic. (n.d.). Retrieved May 24, 2024, from https://www.viviennewestwood.com/en-de/sustainability/activism/greenpeace/

Hebdige, D. (1979). *Subculture: The Meaning of Style.* Methuen.

Hila Elmalich. (n.d.). Retrieved July 10, 2023, from https://en.wikipedia.org/wiki/Hila_Elmalich

Jean-Paul Gaultier Retrospective Bows in Montreal. WWD. (n.d.). Retrieved May 24, 2024, from https://wwd.com/fashion-news/designer-luxury/gallery/jean-paul-gaultier-retrospective-bows-in-montreal/a-corset-worn-by-madonna-3662555-portrait/

Lotman, J. (1976). Culture and information. (Stephen White, Trans.). *Dispositio: Revista Hispánica de Semiótica Literaria*, 1(3), 213–15.

Martin's Coronel Facebook post. (n.d.). Retrieved July 10, 2023, from https://www.facebook.com/photo?fbid=753246529648878&set=pcb.1884862928551824

McCracken, G. (1985). *The Trickle-Down Theory Rehabilitated*. In Solomon, M., *The Psychology of Fashion,* 39-54. Lexington Mas.: Lexington Books

Meinhold, R. (2013). *Fashion Myths: A Cultural Critique*. Transcript Verlag.

Ormen-Corpet, C. (2000). *Modes : XIXe-XXe siècles*. Editions Hazan.

Scatterbrain Archives. (n.d.). Retrieved July 10, 2023, from https://scatterbrainarchives.com/gallery/jean-paul-gaultier-ss98-marilyn-manson-shirt

Sontag, S. (1978). *Illness as a metaphor*. Farrar, Straus and Giroux.

Tailor Momsen goes from Gossip girl to Material girl as she's named the face of Madonna's fashion line. (n.d.). Retrieved May 22, 2024, from https://www.dailymail.co.uk/tvshowbiz/article-1294755/Taylor-Momsen-goes-Gossip-Girl-Material-Girl-named-face-Madonnas-fashion-line.html

Veblen, T. (1934). *The Theory of the Leisure Class*. The Modern Library, inc.

Victoria's Secret launches undefinable global campaign seeking to inspire & listen to women around the world. (n.d.). Retrieved July 10, 2023, from https://www.prnewswire.com/news-releases/victorias-secret-launches-undefinable-global-campaign-seeking-to-inspire--listen-to-women-around-the-world-301638604.html

Vivienne Westwood & Malcolm McLaren "Create" Punk T-Shirt 1975-76. (n.d.). Retrieved June 26, 2024, from https://www.1stdibs.com/fashion/clothing/shirts/vivienne-westwood-malcolm-mclaren-sex-create-punk-t-shirt-1975-76/id-v_22242782/

Williams, R. (1989). *Resources of Hope: Culture, Democracy, Socialism.* London; New York: Verso.

Yves Saint Laurent – LIBRE - Dua Lipa – Long Version 45 sec – 2019 [Online video]. (2019). YouTube. Retrieved 22 May, 2024, from https://www.youtube.com/watch?v=0XNLob4LmUA

Банков, К. (2009). *Консумативното общество*. ИК ЛИК.

Лотман, Ю. (1992). *Култура и информация.* (Терзийска, Л. превод). Наука и изкуство, София.