



"Discourse" of Creation: A Narrative Analysis of Fashion

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Abstract

In a consumer society, "discourse" has become a way of creation. The narrative of object sets a new perspective, showing the non-material components of the material as much as possible, and people's positive attitude towards the narrative mode also changes the focus of fashion design work. It is intended to analyze clothing narrative from the three aspects of fashion narrative suggestion, discourse structure and how fashion narrative is consumed.

Keywords: Object; Fashion; Narrative.

1. Introduction

After clothing meets people's basic material needs, it has developed into a fast, fission and intensive movement, which has diversified into a variety of styles. In this movement, fashion is part of the popular system. Reflecting the change of human material concept and the improvement of demand level, fashion packs clothing into an aesthetic "event" and "injects" people's life experience and emotional experience into clothing. People need not only objects but also stories, as if they are themselves In-depth development, so that the clothing itself has been extended. In the consumer society, people care about their experience and entertainment of things. In the contemporary alienated consumer society, fashion consumption has become a kind of "discourse" consumption. The paper borrows Foucault's "discourse" concept In order to distinguish it from the general narrative language, contemporary fashion "discourse" is more of an event or an experience.

The study of costume discourse began with Roland Barthes. He used linguistics and semiotics in the 《The Fashion System》 (French Roland, 2000) to analyze costume magazines as a language. As an effective carrier of human material culture, it is also the yearning of people's spirits. Clothing silently conveys its unique message to people. Therefore, clothing is like a novel, with its unique language and narrative function, narrating to people A touching story about it. At present, domestic and foreign research on clothing narrative is relatively loose, and there are few systematic researches on clothing narrative. It mainly focuses on the design narrative research based on narratology, but only stays on the research of image narrative, text narrative, network narrative and other design elements. Tu Shuguang described design narrative as a visual event about a product in 《Design Narrative: On Intangible Design in immaterial substance Design》 (Tu, 2008). Design narrative needs to be established on the basis of product entity. In the postmodern society, design narrative is actually a kind of "thing" narrative. Clothing is a material form, so clothing narrative is also a form of contemporary visual narrative. In the context of contemporary consumer society, the origin story of clothing provides consumers with visual imagination.

2. Methodology and Objective

From the earliest linguistics and semiotics to the study of clothing texts, to the study of clothing narrative, to the study of generalized design, the study of clothing narrative can still use the classic narrative research methods, clothing Carry out detailed research on its own structure. With the intervention of post-classical narratology, we can turn to the construction of the meaning of clothing narration and how clothing narration affects consumers' cognition.

The thesis intends to sort out and collect relevant research data of scholars at home and abroad through literature analysis to understand the relevant theories, existing problems and current status of costume narration. And through the case analysis method, based on the basic theory or data that has been mastered, construct the relevant theoretical system, and use specific materials to infer and prove, so as to draw an objective conclusion.

The goal of this research is to further testify to the importance of contemporary fashion narrative and the narrative transformation of fashion development. Clothing has accompanied people since the birth of human beings. As the most relevant thing to people, it has its own unique way of speaking. Clothing has become an important basis

for people to understand others, as well as social culture. Clothing occupies a high ground in people's daily consumption. Clothing narrative has become an integral part of people's daily communication.

2.1. Redefinition of the Wearer: Suggestiveness of Fashion Narrative

Fashion designers use material elements presented by visual elements as an important part of clothing narrative language. Clothing is a non-verbal part of people's daily life, it contains a wealth of information, because it is not a simple tool to hush up a scandal, but embodies the subject's sharp insight into itself and the social fashion and the creative grasp of formal expression, and also reflects the transformation and development of the culture and aesthetic concept of the times. To a certain extent, this change is influenced by the social environment and also promoted by the self-disciplined development of art forms. The narrative of clothing is not only related to the creative concept and form of clothing, but also closely related to the style of the times. Because the classification of clothing is complicated, the fashion mentioned in this paper refers to high-level custom-made clothing with high artistic value. In the window and on the T stage, with different lights, the fashion is full of tension and expressiveness. It continuously sends signals to people, so that people can produce images from their consciousness, thus mobilizing people's sensibility and passions. People are uneasy. So how does fashion describe itself? What is the "discourse" of fashion?

People always treat narrative as a textual form. The narrative of fashion itself exists in its design process, using formal language to convey information. The process of fashion design is also the process of creating "events". This is to bring the symbolic meaning behind the material or the hidden background to the bright side, clearly implying consumers, making it a direct object and a goal to pursue.

First of all, in terms of the intuition of fashion, the basic three elements of clothing color, shape, and materials all have narrative capabilities. This symbolic expression system is the instruction and guide for the use of fashion itself. How to turn fashion into an event requires content from life and emotional experience. For example, a process of clothing "make old", injecting this stone-washing process into the concept of "old", with the encouragement of life experience, the appearance of clothing elements such as "holes" and "patches", so "The concept of "wear = old" becomes a specific cultural symbol, changing the wearer's definition of clothing, which strengthens the appearance of fashion.

After getting rid of the limited practicality of fashion, another narrative of fashion comes from the designer's thinking, taking the causal relationship of the story as the theme and displaying it in the form of fashion. This potential aesthetic tendency potentially informs and guides Consumers give hints to consumers. Fashion uses its own "discourse" to express its meaning. At the fashion conference, it is no longer just to show clothing, but to tell a story. This story may be from the ancient Chinese myth "Shan Hai Jing"; it can also come from the walls of the Palace of Versailles Go to the story of an angel; you can also use the layout of the scene to match the designer's concept, just to promote the contemporary spirit ... The clothing designer abstracts these concepts as elements and applies them to specific clothing works. Name it and set a whole new angle of experience for the wearer. "This can actually be seen as a mode of communication that persuades the masses in a subtle way." In this age of material surplus, "events" are still of great attraction to humans in the physical age, and we rarely Seeing that there is no background premises that have been proposed in a single way, the relationship between consumers and consumer goods has undergone drastic changes. People will no longer only focus on the use function of the item itself, but gradually turn to pay more attention to what it represents. significance. Therefore, function is no longer an important goal of modern fashion. The events conveyed behind the fashion and the symbolic meaning behind the event are more important, so that the fashion even began to pursue a directional lyrical value. In this way, the wearer has given up the choice of the original clothing function, and the choice of fashion "event" has even become a means to increase the exposure rate. The implications of fashion narratives on consumers have changed the wearer's definition of clothing.

2.2. The Discourse Structure of Fashion Narrative

Brian Swain said: "Story is a way to provide a credible explanation for everything in the world." [Buchanan et al. \(2010\)](#) The "discourse" structure of fashion is an event composed of different combinations of narrative language. The narrative experience can be roughly divided into three basic links:

1. Look for events. At the beginning of the creative process of fashion, it needs to find an "event" from the aspects of history, culture, creativity, design and consumption. This event is used as a material to build the foundation of the story. It is not the fashion narrative itself, its purpose It is to determine a concept or theme. At present, some domestic and foreign fashion design professionals will set up a course called "Popular Information Collection and Analysis", from trend analysis reports to storyboard production, and finally to the presentation of the inspirational version. This course develops students' ability to think about life, that is, the ability to discover beauty, so that these are reflected in clothing as inspiration. From this course, we can see that the search for events is the first step in narrative. Inspiration is not always available or not for everyone. Inspiration is derived from people's deep life experience and high artistic accomplishment as well as specific living environment and Life practice comes from events. In the discourse construction of fashion narrative, the design process of fashion is also the process of arranging and integrating "events".
2. Symbol communication. Symbols are narrative tools of fashion narratives and carriers of information transmission. [\(US\) Edited by David Griffin \(1995\)](#) A symbol is a medium that can convey specific information to people through perception. Designers have accumulated emotional and perceptual experience feedback on this physical image of fashion in their daily life experience, which enables consumers to

associate information about emotions and expressions to something. The communication of symbols makes it easier for consumers to feel, so the narrative expression of fashion must be extremely infectious. The designer symbolizes the constructed story and integrates, organizes, and refines various symbols in fashion. According to Charlie Pierce's symbol taxonomy, it can be divided into three categories: indicator symbols, image symbols and symbolic symbols, often these symbols appear in the form of compound symbols (Guo, 2010).

First of all, the substantive causal relationship between form and content is manifested in the fashion as a direct application of the symbolization of the constructed story. Secondly, there is a similar relationship between the form and the content is the image symbol (Lian, 2011). This is the indirect or abstract use of symbols in fashion. Finally, when an artificially established relationship is established, there is no necessary connection between form and content (Lian, 2011). In this case, we are referring to symbolic symbols (Li, 2006). Performance in fashion is the definition of style. Such as the description of Manman gauze, thread picking hook flower, macaron color ... such a description, people's minds present a symbol of romantic elegance. Conventional convention embodies popular aesthetics, and aesthetics is often influenced by various external factors such as people's cultural background, values, and so on, and it exhibits multilateralism. Therefore, the symbol changes with people's aesthetic awareness. Baudrillard said in "The System of Things": "To become an object of consumption, an item must become a symbol. The meaning of an item comes from its referential meaning, from the abstract and systematic relationship between it and all other symbols. "Fashion conveys the extension in the form of a symbol through the combination of the image of the material and a certain concept. This is the communication code released by the designer to the outside world. The elements represented by symbols are to make fashion more appealing to consumers. Designers need to construct the symbol selection and ideographic functions. It is more important for fashion discourse construction to "understand" than wearing it, so that the designer's intentions and ideas can be understood by people.

3. Arrange the plot. The plot in literary works refers to: a collection of artistic events that have a causal relationship and pursue a specific aesthetic effect formed by the conflict between the characters and the characters, and between the characters and the environment (Liu, 1986). The designer's job is not simply to collage the symbols. Fashion as a narrative text also requires the director and arrangement of the plot. After the interpretation of the previous two points, how to construct and arrange the fashion story?

First of all, in the fashion text, it is itself an event presented by a feeling. As the first element of a narrative work, the event cannot exist without its meaning. Therefore, the purpose of the story is to enable people to obtain emotional experience and inspiration, leaving a vivid place memory. As a designer, you must "learn to find an internal logic for your own story" (Yang, 2011). People's pursuit of true passion and perceptual experience has produced countless moving stories. A meaningful story can arouse people's sense of identity. On the basis of this, arrangement, organization and re-creation have a strong artistic appeal. In the 2016 "Hua Song" conference, the designer uses the Song Dynasty's meticulous painting as an element, ingeniously combines the Song Dynasty's elegant and noble, simple and elegant clothing culture with the trend of being young and transparent, and the soft color trend story.

Secondly, people play two roles of "reader" and "participant" in the process of wearing. The narrative of fashion opens up a series of paths to meet people's needs. The overall display of fashion works is just like the music is focused on priority, and the paintings are dense and blank. The fashion narrative emphasizes the human-centered experience, focusing on the overall sense of the narrative and the transmission of connotation, rather than simply listing, connecting and combining. Fashion gathers and conveys its own information to form a style with its own characteristics and atmosphere. For the display of fashion, the arrangement of spelling, pasting, cutting and supplementing is related to the entire narrative process and is also the designer's life perception and creative inspiration. The narrative pursues a story effect. A good narrative strategy and a good plot arrangement will shorten the distance between people and fashion.

3. "Discourse" in Fashion Narrative Consumption

The basic link of the above fashion narrative expression, but whether it is fashion or other products, its ultimate purpose is to point to consumption, and design is a production behavior. The narrative of fashion is to consume as an unconscious, restricting people's thinking. The narrative consumption of fashion is a "consumption story", not just for condemnation. The fashion narrative constructs consumer demand as an intention before consumption begins. Therefore, all the discourse structure and story form of fashion narrative must make consumers voluntarily move towards products.

In the post-modern context, with the change of people's consumption concept, the change of leisure methods and the popularization of consumer experience, fashion is no longer just a device of the human body, but has practical functions. People expect personalized consumption, and people pay more attention to the experience and experience that the consumption process brings to people. The narrative of fashion brings a lot of room for interpretation. People's attention to clothing has turned to the meaning, background and symbolism of things; the entertainment and game functions displayed by fashion narrative have enabled consumers to re-recognize fashion itself.

American scholar James Gilmore put forward in his "Physical Examination Economy" that he wants to create activities that can make consumers recall memories (Joseph *et al.*, 1999). The story is fun, the experience makes people have more memories. Although this proposal seems to have nothing to do with clothing, the author believes that as far as the consumer society is concerned, this proposal can also be used in the development of the clothing industry. The value of fashion also depends on whether consumers can get a good experience. Whether it makes consumers recall. Narration can not only help consumers recall, but also help fashion get a certain degree of social

attention. In this information-rich society, experience can gather more "attention". When the conventional information conveyed by fashion no longer attracts the attention of the society, the extension of the narrative "discourse" of fashion becomes a powerful condition for attracting the attention of the public, because the "story" has great uncertainty in the process of communication and acceptance. Designers can interpret it in different ways, and consumers can also understand it in different ways. "Story" has constantly changing characteristics, so the story can become an effective way to strengthen the fashion expression.

Fig-1. Issey Miyake's work "132.5"



From the perspective of accepting aesthetics, this "defamiliarization" experience makes the clothing show the characteristics of fickleness, variability, vagueness and elegance and vulgarity, which allows people to maintain their passion for things for a long time. People have the psychological characteristics of sensitivity to changing things, just like why people can always find the abnormal one from many normal events at a glance. This is why the fashion show is often suffixed with "show", because the use of visual, practical, participable, image and changing events into the fashion will arouse people's widespread attention and attract people's attention. Events that are often highly emotional and can be more involved, the more attention will be projected by society. Like the life of Japanese fashion designer Miyake Issey, he used the element of folds in clothing to the fullest. He integrated folds into art, technology, games and society.

As shown in (Figure 1), Issey Miyake named this series "132.5". The special meaning behind each number is exactly the story written by Issey Miyake for this series: "1" refers to a complete piece of fabric; "3" refers to the 3D three-dimensional shape of this series; "2" refers to the clothing of this series can be converted from 3D form to two-dimensional form; and "5" refers to the infinite time and space created by folding. After the model removes it, the clothing can return to its original flat state. This series of fashions can achieve two-way conversion from "1" to "5" (Issey). Issey Miyake used folds and geometric shapes to show the structural beauty of clothing. Its design is very modern and creative. This unique narrative arouses people's curiosity and attracts people's attention. Its unique narrative makes this alienated consumption always be able to do its own thing in modern society. In the past, in a consumer society, people were consuming to satisfy the basic function of "things", but now it has become a "story" competition.

4. Conclusion

Through the analysis of fashion narrative, we can see that the development of fashion narrative is not only the external influence of consumer demand and designer guidance, but also the internal demand of its own development. Under the influence of such factors, fashion has developed its own discourse system. According to the relevant research in this article, the narrative of fashion has the following characteristics:

(1) In the verbal representation of fashion narrative, the narrative nature of fashion is a creation of "events". At the same time, this literary and creative technique has been reflected in fashion design. The way, it changes the wearer's cognition of clothing, which leads to a sense of psychological identity.

(2) With the presentation of fashion narratives, consumer demand has changed the sales strategy of fashion. For the care of the consumer experience, the arrangement of the story has become the narrative theme of the designer's most concern. With the help of the structure of fashion itself, the unique "discourse" connotation of fashion is constructed.

In the context of consumer society, fashion narrative constructs the non-material characteristics of clothing in a unique way. This heterogeneous narrative performance greatly enhances the significance and value of clothing products and increases the fashion culture's value. Added value. Finally, it must be pointed out that: fashion production is an implementation of the designer's overall coordination, and the narrative of clothing is also a manifestation of existence. Therefore, the fashion narrative has not deviated from the fashion itself. The current narrative of fashion should not only be considered as a business culture study, but also as a reflective culture.

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