



An Assessment of the Resurgence of Historical and Classical Fashion due to the Economical use of Language in South Africa



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ABSTRACT

The common trend of fashion is that it comes and goes as history changes and human development advances. However, as humans develop and are supposed to be progressing, sometimes in terms of fashion they also regress. The assumption is that language used by advertisers and designers influences people to revisit history. The purpose of this study was to argue that the work of art never expires as it gets repackaged, remodelled and modified over the ages. Some works and designs of art used in a particular period of history may have become obsolete, but the use of a language in a future epoch may bring them back to popularity. In this conceptual qualitative study, literature from both online and offline was used in making the case that art develops with the use of language than perishing. Within this desktop conceptual study, it was found that the language of advertisement is crucial in portraying fashion because language use can revive fashion. The power of language creates a hunt and frenzy to wear clothes of the 1500s calling them 'vintage'. Using an analytic theoretic framework, this paper investigated the linguistic power and its influence on different epochs. This study specifically argued for the necessary merger between art and linguistics as that would be beneficial in creating classical fashion trends. The recommendation thereof was that teachers of art must work together with language specialists and incorporate both value and language in advertisements. This study posits that language has much power to influence the economy, culture, fashion, and even lifestyle of many people across generations.

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INTRODUCTION

Economic language as used in this paper refers to the use of language in a sense to make fashion attractive to consumers or buyers. Advertisers have adopted this wisdom of using language as human development advances to this age, and it is linked with the fact that some old-fashioned styles and fads have now returned to life in communities. Fashion has been defined and interpreted by many people, artists, and scholars in various ways to different audiences. Denrell and Kovacs defined fashion as a lifestyle that comes and gets embraced by people in a particular era or part of history.¹ At around the same time, Henninger et al also defined fashion as an influential lifestyle of a particular period in history that may get popular due to who and how it is advertised.² In this paper, fashion is understood as an influential style that may differ in terms of who, when, and where it gets advertised or

¹ Jerker Denrell and Balázs Kovács, "The Effect of Selection Bias in Studies of Fads and Fashions," *PLoS One* 10, no. 4 (2015): e0123471.

² Claudia E Henninger, Panayiota J Alevizou, and Caroline J Oates, "What Is Sustainable Fashion?," *Journal of Fashion Marketing and Management: An International Journal* 20, no. 4 (2016): 400–416.

marketed. Therefore, besides the fact that fashion is a lifestyle, it also has a link with space, time, and language of conveyance. The reality of space, time, and language of conveyance leads directly to how a particular fashion is interpreted and linked with the people of a particular era in the history of existence. It becomes quite clearer that Kiron rendered an interesting observation when he said, “Fashion may be viewed as a historical artefact or a signature of time-specific artisans.”³ Referring to it as time-specific may be understood to mean that the art of fashion is always linked with a particular time and people in a particular period of history, but as it has been discussed earlier, the whole history of existence is interlinked and continuous. Therefore, this interpretation of fashion accommodates the core argument of this paper, the view that fashion has within it, a communicative language that has the power to even influence marketing as well as the economy.

The historicity and language used in relation to a particular trend of fashion is what transports it to different wavelengths of logocentricity and relevance. The logocentric approach to language interpretation refers to the embodied conveyance of a message through the linguistic medium.⁴ It is within that purpose that this article hereby argues that fashion is powered beyond its apparent beauty, by language use with its versatility over time. In that case, it furthermore argues that although other scholars have never written about it, language has the power to influence different audiences; epistemologically, phenomenologically, and financially in terms of economic advertisements. Ginsburg and Shlomo seem to corroborate this view as they argue that the language used in an advertisement and fashion display may influence a client or buyer who would have otherwise not even looked at that particular item.⁵ Their argument leads to another depth of the article’s argument here that needs to attention. Among fashion trends, some enjoy a short period of existence and popularity in the influential medium which Sehgal refers to as “fads”. In this paper, it is a clear argument that fads are fashion styles that lose popularity within a short space of time due to linguistic mal-use or misuse by those who have to advertise the periodical style of the time.⁶ Therefore, oracy and fashion popularization over historical periods are two sides of the coin that cannot be separated.

According to Wu, the truth about fads can be clearly observed in the reality of fashion resurgence over time as well as in this very age.⁷ In living human memory, it is known that fashion goes away only to hibernate, not to eternal death as Wu argues.⁸ As a matter of fact, reference to clothes, mechanical equipment, kind of assets, poetry and drama can serve adequately in interpreting the concept of ‘Vintage’ in linguistic philosophy and history.

Nowadays the concept of vintage is commonly cited by some society members who are revivors of ancient fashion in items like cars, clothes, lifestyle traits, dance, music and so on. Nonetheless, a clear argument here is that language demonstrates its power and influence as it revives the supposedly dead fashion at this age. This takes one back to the words of Thornquist who argued that human history is one tangent that coils and recoils without any disconnect over the ages of existence.⁹ At this point, it is worth arguing that the so-called human development is actually a mystery of human beings remodelling and modifying history according to their view of being smart and intelligent. In any way, this paper argues that language has the absolute power to influence fashion, advertisement, and popular axiological and epistemological views as history advances within human existence, space, and time.

This topic of fashion resurgence is important to discuss because it highly exposes the idea that language can be politically and economically influential within human society. In other words, this research is profoundly interested in defending the idea that language is not merely the means of communication, but is also a powerful tool of influence that even changes people's habits of economic spending. Within this study, the following themes are discussed; (a) definitions of fashion, (b) the ways in which fashion resurges, and (c) the use of language economically to revive fashion. And then the conclusion will be drawn from all these discussions as different sources will be engaged.

³ M. I. Kiron, “Fashion, Style, and Fads: Basic Concept, Features, Examples and Differences,” *Textile Learner*, 2021, <https://textilelearner.net/fashion-style-and-fad-basic-concept/>.

⁴ Duncan Poupard, “Translation as Logocentric Imperialism: Tackling the Naxi Texts of Southwest China,” *Translation Studies* 13, no. 1 (2020): 22–42.

⁵ Y. Ben-Shlomo, S. Brookes, and M. Hickman, *Lecture Notes: Epidemiology, Evidence-Based Medicine and Public Health*, 6th ed. (Oxford: Wiley-Blackwell, 2013).

⁶ H. Sehgal, “Fashion Fads of the Year 2019,” *All About Women*, 2019, <https://www.allaboutwomen.in/glamour/starstyle/fashion-fads-of-the-year-2019>.

⁷ M. Wu, “The Fashion Fad,” *Pop Culture Intersections* 45 (2020), https://www.scholarcommons.scu.edu/cgi/viewcontent.cgi?article=1045&content=engl_176.

⁸ Wu, “The Fashion Fad.”

⁹ Clemens Thornquist, “The Potential of Dance: Reducing Fashion Consumption through Movement Therapy,” *Journal of Cleaner Production* 183 (May 2018): 824–30, <https://doi.org/10.1016/j.jclepro.2018.02.238>.

THEORETICAL FRAMEWORK

This study is committed to the analytical school of thought. According to McGinn, analytical philosophy emphasizes clarity and argument, which is commonly attained through logical and linguistic analysis.¹⁰ Frege is considered the father of analytical philosophy, a tradition that emphasizes clarity of argument through the logical use of language in presenting thoughts.¹¹ Within this framework, Bertrand Russell found a space to argue for logicism and logical atomism.¹² According to Soames, logicism and logical atomism refer to the practice of breaking the argument into basic propositions in order to understand how coherent those components that comprise the whole are.¹³ Similarly, Barry Hallen and John O Sodipo argue for the analytical breakdown of issues into simpler and logical thoughts through the use of logic in simple ordinary language.¹⁴ Soames seems to hold a view that philosophical problems arise from a misunderstanding of language and all necessary truths are a priori, analytic and true in virtue of the meaning of words depending upon how the world truly is.¹⁵ Analytic theory helps in producing philosophy that is not ideologically motivated but thought that is analytic and reflective.¹⁶ Under Wittgenstein's inspiration, Rudolf Carnap sought to embed his analysis in logical positivism as a development of this tradition.¹⁷ Logical positivism holds that there are no specific philosophical truths and that the object of philosophy is the logical clarification of thoughts.¹⁸ Carnap and other scholars contributed to this tradition by rejecting the doctrines of their predecessors of constructing artificial language to resolve philosophical problems.¹⁹ According to Glock philosophers like Carnap collectively argued that the Vienna Circle was erroneous because the "quest for systemic theories of language worked as a misleading intrusion of scientific methods into philosophy."²⁰

The analytic framework in this research study helps in acquiring a profound or adequate understanding of the research problem prior to forwarding our own views. Since it is the analytic theoretical framework that guides this research methodology, it also helps in the application of critical analysis that cannot be accusable of any bias. This theoretical framework enables researchers to be reflective while at the same time being within guards of rationality and being critical of their thoughts. With the guide of logical positivism and critical thought, this paper has been able to deal with incoherencies and ideological speculations around the issue of human existence at large and teach the understanding of philosophy while operating as a neutral being that is interested in learning more about philosophy and theoretical frameworks. As Soames argues, logical positivism holds that there are no absolute philosophical truths but the object of philosophy is to clarify thoughts, this has helped to simplify researchers' thoughts.²¹ This paper commits itself to the use of ordinary language in producing critical thoughts while at the same time analyzing the common thoughts that currently exist in the world. Analytic theoretical framework is adequately relevant when dealing with critical issues like fashion, human history, and economic language because many people witness these issues at a peripheral level and never get deeper into rationality and the core of what power the language has in influencing human history.

Analytic theory in this study helps in terms of breaking the ideas down to the atomic level where they can only be understood as they are. With the addition of 3 interpretative approaches, the researchers are most likely to understand fashion in a very basic form and refer to the best relevant literature possible. When the study becomes analytic, it gets to be much critical thinking involving and that is most likely to link related ideas that merge and explain the existential continuation of mankind and time. Therefore, this study can only be understood with the use of analytic lenses and interpretation which also relates to the ethics held in conducting this study.

METHODOLOGY

¹⁰ C. McGinn, *The Making of a Philosopher: My Journey through Twentieth-Century Philosophy* (New York: Harper Collins Publishers, 2002).

¹¹ G Frege, *Begriffsschrift. Grundgesetze Der Arithmetik* (London, Stanford, 1906), <https://plato.stanford.edu/entries/frege/>.

¹² S. Soames, *The Dawn of Analysis: Philosophical Analysis in the Twentieth Century*, vol. 1 (Princeton: Princeton University Press, 2003).

¹³ Soames, *The Dawn of Analysis: Philosophical Analysis in the Twentieth Century*.

¹⁴ B Hallen and J. O Sodipo, *Knowledge, Belief, and Witchcraft: Analytic Experiments in African Philosophy* (California: Stanford University Press, 1997).

¹⁵ Soames, *The Dawn of Analysis: Philosophical Analysis in the Twentieth Century*.

¹⁶ B. Hallen, "Contextualism In Philosophy: Knowledge, Meaning, and Truth," in *Analytic Philosophy*, ed. G. Preyer and G. Peter (Goethe University Frankfurt: Oxford University Press, 2005).

¹⁷ R. Carnap, *Logical Syntax of Language* (London: Routledge Publishers, 1961); L. Wittgenstein, *Mind Association*, vol. 61 (JSTOR, 1937), <http://www.jstor.org/stable/2252298>.

¹⁸ Soames, *The Dawn of Analysis: Philosophical Analysis in the Twentieth Century*.

¹⁹ Carnap, *Logical Syntax of Language*.

²⁰ Glock J. H., *What Is Analytic Philosophy?* (Cambridge: Cambridge University Press, 2008).

²¹ Soames, *The Dawn of Analysis: Philosophical Analysis in the Twentieth Century*.

This study is a desktop qualitative kind of research and that means that the researchers only relied on the published literature that is also available in the public domain. For sampling in this study, 30 journal articles, 2 books, and 30 online videos on the topics of fashion, language and economics were sampled. After a careful consideration of inclusions and exclusions, the researchers used 10 articles on fashion trends/ vintage, 2 books on language and fashion, and 15 videos on fashion trends/ change & development. Those that were excluded were found to be not relevant for this study and more unreliable as 'grey literature'. When literature becomes more unreliable it fails the 3 levels test employed in this study as fashion and art can be interpreted in many ways. This study specifically used 3 interpretative approach levels, that are; (a) textual interpretation which interprets the text/ picture/any piece of fashion as it appears, (b) contextual interpretation which interprets the art and fashion within a specific context, language, and era, then (c) substantive interpretation which interprets the art/ fashion with reference to its relevance across ages and throughout from the intention and emotions of the designer to the current age of vintage. Concerning ethical considerations, this study did not use any animate objects of primary data which would have needed ethical clearance from the university. As a desktop conceptual research, this study has used published works/ literature with all rules of acknowledging such sources being adhered to. At this point, both researchers declare that there has not been any conflict of interest in this study

MAJOR FINDINGS

- Fashion and designs are initially meant to serve a particular purpose and define a specific content that the artist wants to convey.
- Fashion is differentiated as fad and classic in the sense that some situations are temporary while others are permanent. Therefore, an artist may have a particular feeling/ thought and emotions that resonate with the status quo contextualized around a particular event in time. At the same time, for a classical fashion, an artist may be affected by something that touches the souls of people across generations and ages.
- Language as a vehicle of communication creates relevance of art and fashion throughout generations and times.
- Ancient fashion and art resurge/ regain relevance over the ages as human existence evolves and when it comes to vintage it has a serious economic impact. For instance, consumers buy vintage items at higher prices, as a symbol of class and usually view those items as demonstrative of cultural love than mere cars, houses, dances, and attires.

ANALYSIS

Fashion can be understood as part of art that people use to express the vibe of their time, beliefs, perspectives in life, and so on.²² The noticeable factor in fashion is that it carries along with it some '*identity historical value*' that is highly communicative of a particular message. Sumitha and Sunganya define '*identity historical value*' as a special aspect of art which links the people of the time with one another and the era in which they live.²³ Once people of a particular epoch are linked together by a particular lifestyle that in itself is interpreted and understood to be definitive of the people and the time, then the '*identity historical value*' is formed.²⁴ In other words, as fashion refers to a special lifestyle that people adopt and live in a given space and time, it then gains some historical value which then helps the coming generations to identify it with a particular era. According to Shende before fashion was believed to be definitive of historical periods, powerful or influential people and events were used to refer to some historical periods as they all have '*identity historical value*'.²⁵ For instance, when someone talks about the middle ages, s/he would refer to Robbin Hood or one may point out time with the reference to events like World War 1 or 2, and so on. One thing to be clear right here is that fashion as part of human art can be interpreted in many ways that give it some historical value over the ages and generations. At some point, the historical value would be created by the state of affairs at the time that particular fashion emerged.²⁶ According to Dehosse, some kinds of fashion would be designed to express how people feel about the status quo or existential conditions around them.²⁷ It seems that most of the time, people invent or develop a particular fashion to express their conception of beauty,

²² Layla Mendes, A C Broega, and Patricia Sant'Anna, "About Fashion Trends Researches: Theoretical and Chronological Aspects," 2016.

²³ P. Sumitha and R. Sunganya, " Trends in Fashion Industry and Their Influence in Consumer Buying Decision," *IJSER* 10, no. 2 (2020), <https://www.ijser.in/archives/v/0i2/SE22225133237.pdf>.

²⁴ Tekila Harley Nobile et al., "A Review of Digital Fashion Research: Before and beyond Communication and Marketing," *International Journal of Fashion Design, Technology and Education* 14, no. 3 (2021): 293–301.

²⁵ Barkha Ravi Shende, "Fashion Trends and Its Impact on Society: A Case Study on Apparel Trends of Indian Society," *Int. J. Res. Biosci. Agric. Technol. IJBAT* 3 (2017): 58–63.

²⁶ Silja Hokkanen, "Fashion Brands and Consumption in Postmodern Consumer Culture. The Construction of Self and Social Identities." (University of Borås/Swedish School of Textiles, 2014).

²⁷ Solene Dehosse, " A Study of Ethical Fashion Consumption" (Stellenbosch University, 2020).

rebellion against political and economic conditions, ethical conceptions and demonstration of status in the community.²⁸

While fashion may last for a longer time as a way of life or a shorter time, Rathinamoorthy highly argues that fashion can greatly be linked with the emotional state, economy and social status of people in a particular space and time.²⁹ This early section of this study specifically argues that there is a special relationship between language and economy when discussion about fashion takes place. Anthroposophy as the study of human wisdom cannot be separated from both space and time, at the same time fashion is the product of human wisdom demonstrated within space and time.³⁰ Dryzek seems to welcome this argument in his narrative which holds language as the vehicle to communicate thoughts from one person to the next.³¹ This paper argues that the very language that transfers thoughts from one person to the next also entails that ideas can be transferred from one generation to the next within the existential space. Hence, this is to say, if fashion is an expressional lifestyle of people in one historical period, then within human wisdom language becomes a tool of interpretative inference. Once one talks about the paramount existential triad that is; (a) politics, (b) economy, and (c) human society, then language automatically forms part of the discussion as the same applies here. According to Tynan, politics, economy, and human society are an interlinked triad because they are very much intertwined to the extent that one cannot successfully talk of one without involving the other two.³² That is necessarily true because politics is power sharing within the society. The economy defines the power and development of society while society is the space where politics and economy play a pivotal role.³³

Talking about fashion as a lifestyle that is an expressive art of both political and economic status quo then becomes not a miraculous wonder at all given the understanding of the existential triad. As human beings exist within space and time, the change of time as history unfolds influences both the political and economic aspects of society. On that point, Orfson-Offei argues that language as a tool of communication in human society also changes to suit changing times within the history of development and societal evolution.³⁴ Language and the skill of using it contain such wisdom that fashion advertisements would not live without.³⁵ From Katriel's argument it becomes clear that language and human wisdom in fashion design as well as human society are intertwined existential aspects.³⁶ It is at this point that this study argues for the recognition of power in language as it influences people's views about fashion over generations. Rathinamoorthy argues that some fashion items enjoy popularity for a short while, and those are known as 'fashion fads', but that does not condemn them to eternal damnation or demise because as language evolves value also fluctuates.³⁷ With regard to that, Hvas also adds that as fashion value fluctuates, there is no guarantee that what seems less valuable today will forever be less valuable.³⁸ Although this argument sounds like some sort of motivation to fashion designers and promoters, this paper argues that it is the truth rather than a mere motivational narrative. For instance, in this modern age it has been quite noticeable that some youths take pleasure in wearing clothes and driving cars of the Middle Ages.³⁹ Whether this is due to generational hoarding or sharing of perspectives with the ancestors, the bottom line is that through interpretation and time of human existence fashion returns to life over the ages hence this study is about fashion resurgence. The interesting aspect is that as per 1900's fashion resurgence, is now called 'vintage', it comes with status and power which has direct implications for the economy and social life.

The word 'vintage' can be explained as meaning a harvest or a beneficial profit resulting from a priceworthy investment.⁴⁰ In the case of fashion, one would argue that 1900s fashion comes nowadays with a good price to

²⁸ Nikolay Anguelov, *The Sustainable Fashion Quest* (Productivity Press, 2021), <https://doi.org/10.4324/9781003153344>.

²⁹ R. Rathinamoorthy, "Consumer's Awareness on Sustainable Fashion," in *Sustainable Fashion: Consumer Awareness and Education*, ed. S.S. Mathu (Singapore: Springer, 2019).

³⁰ R. Steiner, *The Aims of Anthropology: And the Purpose of the Goetheanum* (East Sussex: Rudolf Steiner Press, 2020).

³¹ John S Dryzek, *The Politics of the Earth: Environmental Discourses* (Oxford university press, 2022).

³² J. Tynan, "Insurgent Trend: The Popularity of the Kefflyeh," in *Fashion and Politics*, ed. D. Bartlett (London: Yale University Press, 2019).

³³ A. Joy and C. Pena, "Sustainability and Fashion Industry: Conceptualizing Nature and Traceability," in *Sustainability in Fashion: A Cradle to Upcycle Approach*, ed. C.E et. al. Henninger (London: Palgrave Macmillan, 2017).

³⁴ Orfson-Offei E.K., "Phonetics and Phenomenology 1: The English Segments," in *Communication and Language Skills*, ed. I.O.A Daniel (Cambridge: Cambridge Scholars Publishing, 2018).

³⁵ T. Katriel, "Language and Communication in Daily Life," in *Language and Communication in Israel*, ed. H. Herzog and E. Ben-Rafael (New York: Routledge, 2017).

³⁶ Katriel, "Language and Communication in Daily Life."

³⁷ Rathinamoorthy, "Consumer's Awareness on Sustainable Fashion."

³⁸ K. K. Hvas, "Business Model Innovation through Second Hand Retailing: A Fashion Industry Case," in *New Business Models for Sustainable Fashion: A Special Theme Issue of the Journal of Corporate Citizenship*, ed. M.A Gardetti and E.R.G Pedersen (USA: Routledge, 2022).

³⁹ Marilyn DeLong, Barbara Heinemann, and Kathryn Reiley, "Hooked on Vintage!," *Fashion Theory* 9, no. 1 (2005): 23–42; N. Bilyeau, "Medieval Chic: Retro-Fashion That's Actually Beautiful," *The Wall Street Journal*, 2017.

⁴⁰ DeLong, Heinemann, and Reiley, "Hooked on Vintage!"

designers and promoters as a harvest from the long-lived efforts. Nevertheless, the paramount and unignorable thing is that fashion at any time is intertwined with language and communities because language has a deeper power to pass messages across generations. Another issue is that when medieval fashion resurges, it comes with quite an expensive taste than it was during those times, and that says something about the power of language over the period and human development.⁴¹ It is at this point that this study argues that language has a powerful element that affects space, time, the economy, and even politics of the human society. Well, at this point it seems worthy to refer to McKanan's argument about history and anthroposophy because history phenomenologically and periodically records the encounters and revelations of human wisdom in the world.⁴² However, it is not the argument of this paper that human wisdom has come to a point of invention saturation as Sonntag argues that perhaps there is nothing new to invent hence the 'vintage' concept.⁴³ As it is, according to this study Sonntag seems to be quite quick to judge in her argument because it might be the case that the way forward lies within *identity historical value*.⁴⁴ In this case then, before talking about new inventions people would always need to refer back to what has actually existed before. This resonates with the rhetoric of Ahmed when he argued that sometimes the power to go forward might be drawn from looking back.⁴⁵ However, it is due to such narratives that Creanza et al argued that human evolution seems to be a cycle rather than a forward linear motion that has a reflective agenda.⁴⁶

Since the argument forwarded in this paper is that fashion is a part and parcel of human existence, talks about decolonization also get involved in this era. According to Ntshangase, decolonization means the eradication of all colonial artefacts and political influence from the colonial master states.⁴⁷ This study uncovers the fact that fashion can also be used as a means to battle against colonization or to further the course of decolonization. This comes as Nwazonobi et al argue that some people in some parts of Africa take pleasure in wearing their traditional attire as a timeless classic.⁴⁸ Traditional attire would be slightly changed to look a little bit modern, but one may still see/ tell that the designs are directly those of ancient times.⁴⁹ In that case, it would be argued that traditional attire falls within the scope of the 'vintage' that helps to preserve people's culture. Within the ambit of culture's preservation fashion vintage, Cassidy and Bennett looked into the part of architecture and realized that some institutions still enjoy the olden architecture such that even colonial architecture gets preserved.⁵⁰ That is to say, there is so much power in art that even if it has an evil or unpleasant history, it still has that attractive power that carries the narrative across generations.⁵¹

At the same time, the language used to advertise art can be quite fancy to the level that it tells about the fashion of the time. People with the gift of language oracy can even be poets in the sense that they reach the heights of skilfully telling about fashion trends that are still to come and gain popularity.⁵² Cibils and Marlatt refer to poetry as one way of expressing ideas that fall within the ancient fashion.⁵³ Of course, nowadays poetry in some places has lost that value and potency that it once had, but there is however much wisdom to learn from it. It is at this point where Collison argues that if one wants to understand fashion from different ages she/ he must pay attention to poetry, music, and dance because it is such life aspects that one would understand the power of language.⁵⁴

⁴¹ Gülen Sarial-Abi et al., "Stitching Time: Vintage Consumption Connects the Past, Present, and Future," *Journal of Consumer Psychology* 27, no. 2 (2017): 182–94.

⁴² Dan McKanan, *Eco-Alchemy: Anthroposophy and the History and Future of Environmentalism* (Univ of California Press, 2017).

⁴³ Z. Sonntag, "Vintage Fashion: What's Old Is New (Again) and the More the Better," *The Christian Science Monitor*, 2022, <https://www.csmonitor.com/usa/society/2022/0506/Vintage-fashion-What-s-old-is-new-again-and-the-more-the-better>.

⁴⁴ Sonntag, "Vintage Fashion: What's Old Is New (Again) and the More the Better."

⁴⁵ O. Ahmed, "Why Wearing Vintage Clothing Is More Necessary than Ever," *International Designs*, 2022.

⁴⁶ Nicole Creanza, Oren Kolodny, and Marcus W. Feldman, "Cultural Evolutionary Theory: How Culture Evolves and Why It Matters," *Proceedings of the National Academy of Sciences* 114, no. 30 (July 25, 2017): 7782–89, <https://doi.org/10.1073/pnas.1620732114>.

⁴⁷ Mohammed Xolile Ntshangase, "A Philosophical Critique of Feminism: From the Third Wave to the Fourth Wave," *African Journal of Gender, Society and Development (Formerly Journal of Gender, Information and Development in Africa)* 10, no. 2 (June 1, 2021): 25–40, <https://doi.org/10.31920/2634-3622/2021/v10n2a2>.

⁴⁸ Patricia Ebere Nwazonobi et al., "Religious and Ethical Dress Code Dynamics in Africa: Igbo Traditional Society in Focus," *African Journal of Religion, Philosophy and Culture* 2, no. 1 (2021): 5.

⁴⁹ R. Barker, "The Resale Industry Is Changing – Here's What to Expect next from Vintage Fashion," *Refinery 29*, 2022, <https://www.refinery29.com/en-us/2022/09/11055867/future-vintage-fashion-impact>.

⁵⁰ Tracy Diane Cassidy and Hannah Rose Bennett, "The Rise of Vintage Fashion and the Vintage Consumer," *Fashion Practice* 4, no. 2 (2012): 239–61.

⁵¹ O Moshfegh, "The Sense of a Journey: What Vintage Fashion Does for Clothing Emotional Value," *Elle News*, 2022, <https://www.elle.com/uk/fashion/a40807760/the-sense-of-a-journey-vintage-fashion-otessa-moshfegh/>.

⁵² Siphon Mbatha and Anne Mastamet-Mason, "Competitive Advantage Challenges Affecting the Apparel Manufacturing Industry of South Africa (AMISA): Application of Porter's Factor Conditions," *International Journal of Industrial and Manufacturing Engineering* 9, no. 8 (2015): 2836–42.

⁵³ Lilian Cibils and Rick Marlatt, "Poetry and Cultural Identity: A Sociocultural Approach for Teacher Education Classrooms," *Action in Teacher Education* 41, no. 2 (April 3, 2019): 137–53, <https://doi.org/10.1080/01626620.2019.1600599>.

⁵⁴ L. Collison, "An Introduction to South African Traditional Dress," *Culture Trip*, 2017, <https://theculturetrip.com/africa/south-africa/article/an-introduction-to-south-african-traditional-dress/>.

As some parts of historical fashion designs express deeper emotions of people in a particular era, Rovine argues that there are parts of fashion that define the spirituality of the inventors and promoters.⁵⁵ Martin in his reference to Western Cape festival attire and dance narrates that there is really a special and inseparable link between teaching history and teaching language.⁵⁶ According to him, during the “*Coons festival*”, the whole city of Cape Town becomes lit with much of 1900s fashion such that the whole place becomes a fashion vintage show. However, even in that festival frenzy about the fashion of the ancestral age, the pivotal thing to note is that the youth has to be socialized through language to understand the meaning of the festive. Linguistic power does not only direct people toward expressing their ideas of the present era to their contemporaries, but it even enables people to have phenomenologically relevant interpretations that go beyond their own generation.⁵⁷ Perhaps, this narrative explains the importance of studying history and language for those who have an interest in fashion design and anthropology. However, at the core of this study, the argument is that language has a greater power to affect and influence people of different historical periods. According to Furukawa fashion designers must actually be viewed as lifestyle visionaries who strongly use language as their transportation from one generation to the next.⁵⁸ In the politically and economically globalized world, teaching history and the language of interpreting art have a great deal of relevance. In fact, with regard to the relevance of teaching history, Mseer argues that even in this age of the 4th Industrial Revolution people still pay money to go and watch horse riding and that means a return to the ‘*identity historical value*’ of using animals for transport.⁵⁹ He even furthers his argument by revealing that using animals for transport and sport actually saves the atmosphere than using machines that emit gases that in turn damage the Ozone layer and create global warming as well as other kinds of disasters.

Due to this argument, Farra advises rather a parallel existence of machines and natural life than a full transmutation to the 4th industrial revolution’s use of machines.⁶⁰ This study refers to Tajuddin’s argument as one of the most relevant because even when all the books become digital, there will still be people who pay to go to the physical library for a vintage tour.⁶¹ In that case, one would argue that the language of the old will still be revealing its potency and influence. In all aspects of looking at it, fashion continues to exist as both a language passenger and human wisdom manifesting over generations. This argument seems to be more in line with the view of Gilles Deleuze who argue that the whole existence is an interlinked strata with some intertwined substrata and appendages.⁶² That comes very close to the argument that existence is a continuum of both history and human wisdom in this world. According to Saldanha, humans are creatures of higher intelligence than other creatures available in the world, and that is why they even keep records of history over the ages of their existence.⁶³ In addition, Ferraz argues that fashion is within the continual existence of human wisdom, hence its timeless resurgence over time.⁶⁴

RECOMMENDATIONS

Based on the findings and analysis, it is recommended that the academic workshops in South African universities and colleges combine all fashion, arts, language, and economics as one discipline instead of treating these disciplines as necessarily separate from one another. Through the findings from literature, this study recommends that the school of art and fashion should be treated as unitary in their activities with the schools of linguistics and economics because they all gave rise to the concept of ‘vintage’. The experts of arts, fashion, culture, and economy must consult with linguistic experts so that they collectively devise means to utilize language power and promote more resurgence of fashion trends that can preserve people’s culture. Furthermore, this paper recommends that during fashion and arts festivals in South Africa, there must be a session that is intentionally made to promote language and culture as that may directly call for vintage (economic value). Hence, South African universities and

⁵⁵ V.L. Rovine, *African Fashion Design and Mobilization of Tradition. Front Matter: In a Companion to Contemporary Design since 1945* (Hoboken, New Jersey: Wiley-Blackwell, 2019).

⁵⁶ Denis-Constant Martin, “A Research Itinerary from Fieldwork to Archives: Cape Town (South Africa), Festivals, Music, ‘Identities,’ Politics,” *Sources. Material & Fieldwork in African Studies*, no. 3 (2021).

⁵⁷ Lebogang Ramma, “Patterns of Noise Exposure and Prevalence of Hearing Loss amongst Cape Town Minstrel Carnival Musicians,” *South African Journal of Communication Disorders* 68, no. 1 (2021): 1–6.

⁵⁸ Takao Furukawa et al., “Visualisation for Analysing Evolutionary Dynamics of Fashion Trends,” *International Journal of Fashion Design, Technology and Education* 12, no. 2 (May 4, 2019): 247–59, <https://doi.org/10.1080/17543266.2019.1587789>.

⁵⁹ Ismail Noori Mseer, “Popular Interpretation of History,” *Opcion* 34, no. 85 (2018): 2443–57.

⁶⁰ E. Farra, “2020 Was a Big Year for Old Clothes: How Vintage, Second Hands and Upcycling Took Off,” *Fashion Clothing Magazine*, 2020.

⁶¹ Fatjri Nur Tajuddin, “Cultural and Social Identity in Clothing Matters ‘Different Cultures, Different Meanings,’” *European Journal of Behavioral Sciences* 1, no. 4 (2018): 21–25.

⁶² Gilles Deleuze, *A Thousand Plateaus: Capitalism and Schizophrenia*, vol. 2 (U of Minnesota Press, 1987).

⁶³ A. Saldanha, *Geophilosophy. Space after Deleuze* (London: Bloomsbury Publishing Plc, 2017).

⁶⁴ S. Ferraz, “Time Music between Lines and Images: Time In-Between,” in *Machinic Assemblages of Desire: Deleuze and Artistic Research*, ed. P. Assis and P. Giudici, vol. 3 (New Zealand: Leuven University Press, 2021).

other relevant agencies promote the unity of art, fashion, language, economy, and culture to carry history along with the existence of mankind

CONCLUSION

This study has argued that language has a strong power to influence people's ideas about fashion over the ages. Fashion has been defined as of two kinds that include fashion fads and classic fashion. The concept of vintage has been discussed as a fashion term that graduates what was once known as a fad into a classical level, hence fashion resurgence. The issues within the ambit of fashion resurgence as vintage have been discussed in detail in the length of this study. Language is hereby referred to as the mode of conveying ideas from one person to the next, and that may include written text, spoken words, signalled actions, and so on. Once language has been understood as any means used to communicate ideas, this study delved into explaining the continuance of human existence as what makes history a circular motion that unfolds over time and age. In all the discussion of the findings, it comes out dominantly that language has much power to influence the economy, culture, fashion, and even lifestyle of many people across generations.

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