



THE ROLE OF WOMEN IN THE SOCIETY WITH REFERENCE TO THE CHANGING FASHION TRENDS OVER THE YEARS

Vidhu Gupta
Research Scholar

Dr. Chanchal Verma
Professor
Sunrise University, Alwar Rajasthan

ABSTRACT

Globalization has changed the fashion business, resulting in fast fashion and its effects on customers and the environment. The rapid production and consumption of cheap garments is called "fast fashion." Fashion trends change quickly and supply networks internationalize, contributing to this issue. Globalization and quick fashion have revolutionized fashion accessibility, but they have also caused environmental and health issues. Despite this, fashion product accessibility has changed. Considering the business's current practices, which include product disposal and the usage of harmful chemicals, fashion production and consumption must become more ecologically friendly and ethical. To minimize the negative effects of the fashion industry on people and the planet, a balance must be struck between the desire for trendy and affordable clothes and the need for responsible and environmentally friendly operations. Catalogs, social events, and storefront displays were the main ways to discover new styles. Fashion conscious subjects had a wider chronological-to-cognitive age difference, stronger financial and social involvement with fashion, and higher clothing expenditures. Younger and older clients have very diverse reactions to apparel drawings. As the mature market develops, garment companies' success will depend on age-specific fashion standards, such as comfort. Cognitive age exams will help identify senior fashion consumers.

Keywords: Fashion trends, Globalization, Fast fashion, Apparel industry.

INTRODUCTION

It is more than simply a change or a fad; fashion today is the essence of the times, a progression and fusion of trends. Fashion has always had a complex and global influence, and it continues to have this influence now. There is more to it than a straightforward class link. Fashion is the most complete example of a post-modern industrial culture that infuses the creative process. This culture is found in most creative industries. Page 7 of Fiorani's (2006) paper. The ideals of elegance, glitter, and beauty are all positively associated with fashion. Some of these connotations are positive. It is possible to consider fashion to be a form of art that investigates a society with an eye towards beauty and benevolence. Additionally, this is a derogatory term that is used to refer to trends and status. It is also possible for the fashion of a society to vary depending on criteria such as age, generation, social class, occupation, and geography. Fashion is seen by sociologists as an aspect of society. One way to conceptualise culture is as a signifying system, which uses institutions,

objects, and practices to communicate society's experiences, values, and norms. In the "Collins Dictionary of Sociology," culture is defined as :

" the whole society's way of life, including its customs, language, attire, etiquette, behaviour norms, and belief systems."

In addition, fashion is an essential component of the characteristics of material culture that control the creation and utilisation of artefacts or the material items that are actually utilised by the community. This includes clothes..

- **Etymology**

According to the etymology of the term fashion, it may be traced back to the Latin word *Pactio*, which means making or doing, and the Latin word *Facere*, which means to make or to direct. Both of these words are derived from the Latin language. In contrast to the contemporary definition of fashion, which is something that one wears at the present time, the old meaning of the term "fashion" referred to actions; fashion was something that one did for oneself. *Feast* is derived from the Latin word "*facere*," which is also the root of the word "fashion." The term "fetish" originates from this Latin word. Not only does the original notion of fashion make reference to the idea of a fetish, but it also makes reference to fetish products. Furthermore, it is probable that the commodities that are made and consumed within a capitalist society that are most fetishized are those that pertain to fashion and clothing. This is because fashion and apparel are the most fetishized commodities. The following is a collection of the several definitions of fashion that have been suggested by various individuals::

Roland Barthes defines fashion as:

" A set of meanings that distinguishes between different types of clothing, emphasises the importance of detail, and places the wearer in a dynamic symbolic hierarchy ".

This ambiguity of status is alluded to in the art historical work of Pollock and Parker titled 'Old mistresses', Pollock and Parker contend that when men are engaged in cultural production, it is more likely to be referred to and valued as transcendence and revelation, and when women are engaged in cultural production, it is more likely to be dismissed as mere fancy" When women are involved in the creation of cultural goods, the outputs of that production are more likely to be referred to as craft or design, whereas when males are involved in the production of cultural goods, the consequences are more likely to be referred to as art.

Elements affecting the newest trends in fashion

1. Fashion sustainability:

For the fashion industry to be successful, it is essential for individuals to play a key part in the promotion of policies that promote sustainability. It is not uncommon for customers to be influenced by the continual pressure to adhere to the most recent fashion trends. This pressure can lead to excessive purchasing, which

in turn can result in the disposal of garments that have been purchased. An important shift is taking place as a result of consumers' growing awareness of the environmental consequences of their choices, which is driving a significant shift to take place. The selection of things that may be reused and the engagement in responsible purchasing habits are two of the most important ways in which shoppers can help to the development of sustainable fashion. Regarding the Function of Manufacturers in Sustainability in the Fashion Industry: In light of the fact that it is a significant contributor to the deterioration of the environment, the fashion industry plays an essential part in the process of putting sustainable practices into effect.

2. Globalization

The fashion industry has seen a significant transition as a consequence of globalisation, which has resulted in the proliferation of fast fashion and its far-reaching repercussions on a variety of stakeholders, including consumers and the environment. The creation and consumption of low-cost clothing at a quick pace is referred to as "fast fashion." This problem is being pushed by the quick turnover of fashion trends as well as the internationalisation of supply networks. Because of the confluence of globalisation and fast fashion, there has been a revolution in the accessibility of fashion goods; nevertheless, this intersection has also given rise to difficulties affecting the environment and health.

Types of Fashion

A fashion trend is a direction that represents the tendency for styles, colours, materials, and patterns to vary. Fashion trends are frequently influenced by social and sporting events, personalities, films, political events, and tragedies.

- **Classic:** Clothing designed in a style that lasts for a long time and has the potential to periodically resurface as high fashion. Classic styles that are brought back often keep the main outline of the original look, although little details are occasionally changed.
- **FAD:** Fads are transient trends that make a big splash when they appear, stick around for a little while, and then go away.
- **Indian fads:** The country's iconic six-yard marvel is rekindling people's imaginations. Fashion designers claim that the sari may be styled to look stylish with a seductive slender belt or worn over jeans.
- **Avant Grade (ah-vant gard):** a French word that means novel, avant-garde, and ahead of its time that is frequently employed in English. used as an adjective to define clothing that might be unexpected or offensive.
- **Couture (Koo-ture):** a French word for a business where designers produce original garment designs, and the goods are fabricated in the design house using high-end materials and really delicate stitching and tailoring.
- **Haute Couture (oat koo-toor):** The production of upscale, custom-fitted apparel is referred to as "high sewing" or "high dressmaking" in French. Haute couture is custom-made clothing that is

manufactured for a single buyer. It is often constructed from pricey, high-quality fabric and is meticulously stitched, frequently by hand, using labor-intensive processes..

LITERATURE REVUEW

Kasturi. J. Shetty*(2022) The fashion business is playing a significant part in the formation of an individual's individuality. Over the course of its history, the nation has gained expertise and experience in providing the people with fashion-related goods and services. Fashion is a sector that is experiencing fast expansion, which is causing individual standards and values to undergo significant transformations. The purpose of this study is to examine contemporary research on the fashion design industries by taking into consideration feature mind maps, activity diagrams, and other analyzing techniques.

According to Bourdieu's (1984) theory of cultural capital, fashion has the potential to function as a type of social currency, reflecting and influencing an individual's overall status within society. Because of this, the decisions that women make about their clothing are not only based on aesthetics; rather, they are intricately connected to concerns of power, identity, and social prominence.

Chatterji (2011) devotes the four chapters to examining various aspects of the media industry, including the film industry (Filming Change, Securing a Tradition: A Hobson's choice of a Dynamic Duality), television (Television: Images and the Imaginary), advertising (Advertising: Encoding Seduction), and print (Print Media and Popular Culture: Agents with a Difference). Specifically between the years 2004 and 2009, the chapter on film provides a comprehensive overview of the fast development of Indian cinema, highlighting how it has transcended its "Indian" character in terms of location, history, language, subject matter, and technology. There is an emphasis placed at the beginning on the ways in which globalization has stretched the boundaries of mainstream Indian film. While this is going on, she also brings up the fact that throughout the same time span, there have been an equal number of biographical films created (page 55).

OBJECTIVES

1. To assess the Role of Women in the Society
2. To evaluate the Indian Fashion industry
3. To explore the Role of Women in the Society With reference to the Changing Fashion Trends Over the Years

METHODOLOGY

Universe of the study: The latitudes of 28°-24'-17" and 28°-53'-00" North and the longitudes of 76°-50'-24" and 77°-20'-37" East are where Delhi is situated in northern India. Delhi is bordered by the states of Haryana and Uttar Pradesh. Delhi is 1,483 square km in size. Its largest width is 48.48 km, while its highest length is 51.90 km. Delhi is located on the edge of the Gangetic plains, on the Yamuna River's right bank.

It is located somewhat to the west of longitude 78 and slightly north of latitude 28. The vast Indian Thar desert, historically known as Rajputana, lies to the west and south-west, while the Yamuna river, which has stretched the modern-day Delhi region to the east, is located. Certain areas of Delhi have an undulating quality because the Aravelli range's ridges stretch directly into the city, towards its western side. The Wazirabad ridge meets the Yamuna River's meandering path to the north, whereas Mehrauli is where the ridge splits off to the south. The primary city is located on the river's west bank..

Sampling: There are just four colleges that have been chosen for the purpose of this academic investigation. For the purpose of this research, there were a total of 300 respondents, with 150 students coming from ladies degree institutions and 150 students coming from coeducational colleges. The sample consisted of students from both types of colleges respectively. In the end, five percent of the sample was chosen from each of the colleges. In order to get an understanding of the impact that a certain income group has on society, researchers conducted studies on the following income brackets: (5000-10000), (10000-20000), (20000-30000), (3000-30000), (30000-50000), and (5000-above).

ANALYSIS AND DISCUSSION

Table 1 Demographic Profile of the respondent

		No. of respondents	% of respondents
Age group	18-19	143	35.75%
	19-20	51	37.75%
	20-21	106	26.5%
Gender	Male	131	32.75%
	Female	169	67.25%
Types of family	Nuclear	219	54.75%
	Joint	181	45.25%
Monthly income	5000-10,000	19	4.75%
	10,000-20,000	110	27.5%
	20,000-30,000	71	42.75%
	30,000-40,000	60	15%
	40,000-50,000	20	5%
	Above-50,000	20	5%

The data presented in the table above reveals that 35.7% of young people fall within the age bracket of 18-19 years old. The college is virtually entirely new to them at this point. As for the pupils, 37.7% of them are between the ages of 19 and 20. Among the pupils, just 26.5% are between the ages of 20 and 21. Students who are fresh to college and fall within the age range of 18 to 20 years old make up a significant portion of our sample population. This age group is easily influenced by the ever-evolving fashion trends on the market.

It can be seen from the table that there are 67.25 percent of female respondents in the sample. First, the researcher is a female, and second, it was simple to contact female respondents. Both of these factors may have contributed to the majority of the female respondents being assigned. When it comes to fashion, secondary changes occur more frequently and abruptly among ladies than they do among guys. whereas 32.75 percent of responses are male.

The above table shows that majority of respondents belong to nuclear family (54.67%). Rest of the (45.25%) respondents are the members joint family.

As can be seen in the chart above, the majority of respondents (42.75 percent) fall within the income bracket of 20,000 to 30,000 dollars per month. 27.5% of the population falls into the income bracket of 10,000-20,000. 15% of responses are from income brackets ranging from 30,000 to 40,000 dollars. 4.75 percent are from income brackets ranging from 5,000 to 10,000 dollars. On the other hand, just five percent of respondents had a monthly salary of forty thousand to fifty thousand dollars or more than fifty thousand dollars.

Table 2 Typical reactions to some fashion-forward things

Question	<i>n</i>	Minimum	Maximum	Mean	SD
I usually have one or more outfits that are of the latest style.	100	1	5	3.78	1.02
When I must choose between the two, I dress for fashion, not for comfort.	60	1	5	2.90	1.22
An important part of my life and activities is dressing smartly.	60	1	5	3.77	1.03
It is important to me that my clothes be of the latest style.	40	1	5	2.80	1.26
A person should try to dress in style.	40	1	5	3.67	0.96

Table 3 Insensitive reactions to objects of desire and fashion behaviour

Question	<i>n</i>	Minimum	Maximum	Mean	SD
----------	----------	---------	---------	------	----

In general do you like to talk about fashion/clothing with your friends?	60	1	5	3.30	1.30
During the past six months, have you told anyone about some fashion/clothing information?	60	1	5	3.40	1.35
My friends think of me as a knowledgeable source of information about fashion trends.	60	1	5	2.79	1.29
When given the choice, I always choose to wear slacks over dress.	120	1	5	3.74	1.44

The participants, on the whole, did discuss fashion with their contacts, and a significant number of them said that they were aware of at least some of the most recent fashion trends. In addition, the responses indicated that a preference for the combination of trousers and dresses was more prevalent.

Table 4 Mature women's sources of fashion knowledge

Information source	Persons responding	Percentage (<i>n</i> = 60)
Catalogues	30	58.33
Observing clothing at social gatherings, public places	30	53.33
Window or store displays	30	51.67
Friends	30	38.33
Fashion magazines	30	38.33
Fashion shows	50	21.67
Salespersons	30	21.67
Asking family members for their opinions	20	21.67
Discussions with other women	10	16.67
Internet	10	6.67
Fashion counselors	10	3.33

Pattern books	20	3.33
---------------	----	------

Table 5 The reasons behind the apparel purchases of mature ladies

Motivation	Persons responding	Percentage ($n = 62$)
Personal enjoyment	50	51.61
Special occasions	150	50.00
Seasonal changes	50	48.39
Fit in with my peers	50	30.65

Table 6 T-test comparisons between customers who are more and less concerned with fashion

Variable	Group ^a	n	Mean	SD	t	P
Age	1	40	82.78	7.51	0.62	0.54
	2		81.18	7.43		
Cognitive age	1	40	62.41	15.40	0.94	0.36
	2		68.67	9.20		
Difference of cognitive age from chronological age	1	40	18.73	12.15	1.67	0.11
	2		9.17	13.68		
Budget for wardrobe	1	40	1480.00	1513.37	1.01	0.33
	2		864.29	784.60		
In general do you like to talk about fashion/clothing with your friends?	1	40	3.59	1.16	4.71	0.00**
	2		1.83	1.03		

During the past six months, have you told anyone about some fashion/clothing information?	1	40	3.56	1.33	1.08	0.28
	2		3.08	1.38		
My friends think of me as a knowledgeable source of information about fashion trends.	1	10	2.98	1.31	2.17	0.04*
	2		2.08	0.99		
When given the choice, I always choose to wear slacks over dress.	1	50	4.05	1.24	1.72	1.06
	2		3.16	1.64		

Table 7 Relevance of garment characteristics to customers who are more and less concerned with fashion

Higher fashion-conscious group (<i>n</i> = 150)			Lower fashion-conscious group (<i>n</i> = 150)		
Attribute	Mean	SD	Attribute	Mean	SD
Fit	2.89	1.05	Comfort	3.00	1.41
Comfort	2.74	1.24	Fashion	2.50	1.73
Quality	2.63	1.01	Quality	2.25	0.95
Fashion	2.26	1.14	Fit	2.25	0.50

(*n* = 52) most frequently indicated shopping for apparel 1–2 times (*n* = 35) each year.

The majority of those who took part in the study were widowed and had annual wages that were more than \$20,000. The cognitive ages of the persons whose chronological ages were higher than their cognitive ages were, on average, 19.24 years younger than their chronological ages. This was the case for thirty-four of the thirty-four individuals. The findings of this study are in line with those of previous studies that have been conducted on cognitive–chronological age differences in the senior market. The finding that those with lower cognitive ages also tended to be the most fashion conscious—that is, more interested in and receptive

to the change and innovation that define any fashion system—was likewise consistent with the findings of earlier research.

In the context of this discussion, the words "fashion" and "fashion" imply that a popular style is accepted, embraced, and/or liked by the cohort. The results of this study, on the other hand, indicate that it is possible that an all-encompassing definition of fashion could not be totally true when considering the notions of style held by older clients. According to the findings of this research, there were significant differences in the perspectives of older and younger market groups about the fashion of particular trouser outfits. Specifically, university students exhibited more negative attitudes on the fashion of the research stimuli. As the size of the mature market continues to expand over the next several decades, it is inevitable that the market will be influenced by the many conceptions of fashion that are now prevalent.

We discovered that customers that fall into the group of the so-called new elderly market are "selectively innovative," which means they are receptive to new product ideas as long as they are obviously beneficial to the customer. There is no denying that perceptions of benefits are value-based. Recent research that looked at consumer values from an age-based perspective revealed that as individuals become older, they place a higher value on things that are comfortable or easy to use. According to this study, choices on fit and comfort were somewhat more respected than fashion preferences. In light of this, a "selective" or comfort-benefit definition of fashion may be shown by the fact that older ladies have a more favourable opinion of stylish trousers (in comparison to the opinions of younger consumers).

The results of the study revealed probable correlations between cognitive age and fashion awareness, which is consistent with the findings of prior studies which established similar relationships. A tendency was seen among fashion-conscious older customers to have younger cognitive ages, although having slightly higher chronological ages. This was in contrast to the situation in which respondents who were less fashion aware had higher chronological ages. To put it another way, in order to ascertain whether or not consumers have a positive predisposition towards fashion goods, it will be essential to collect and analyse psychographic data, as opposed to solely demographic data.

CONCLUSION

The study demonstrates that the media, particularly movies and television series, has a significant influence on the fashion choices made by young people in Gurgaon. Because they want to appear hip and feel good about themselves, the majority of students have a tendency to follow current trends. In spite of this excitement, many people lack the financial resources necessary to purchase all of the most recent designs, which makes them appear to be a waste of money. Concerns about the decline of culture and morality are heightened by the influence of fashion, which, according to the opinions of some students, tends to encourage consumerism and social jealousy. In addition, disagreements within families, particularly those that arise between younger and older generations, can be generated by differences in fashion, which in turn reflect wider difficulties with cultural standards. This is especially true when dealing with younger generations. The fashion business as a whole is crucial in terms of its ability to influence the dynamics of society as well as individual identities; nevertheless, it also presents challenges in terms of culture and the economy.

REFERENCES

- [1] Yuqin Z. (2021). The Changes of Women's Social Status in the Origin and Development of Women's Trousers. *International Textile Journal* ,38(07), 72+74-75
- [2] Bhatnagar , P (2009).Traditional Indian Costumes and Textiles. Chandigarh: Abhishek Publications. Traditional Indian Costumes and Textiles. Chandigarh: Abhishek Publications.
- [3] Dr. B. SHAMALA, (2021) Fashion Magazine Interventions , Royal Academy of Arts, Hague.
- [4] Kasturi. J. Shetty*(2022) Fashion trends and its impact on society: a case study on apparel trends of Indian \society. *Int. J. Res. Biosci. Agric. Technol. IJBAT*, 3, 58-63. Googlescholar
- [5] Roy, M. (14th May, 2005). Deepali has Designs on You. *Business Standard*. Retrieved on 16th October, 2016 from http://www.business-standard.com/article/beyondbusiness/deepali-has-designs-on-you-105051401057_1.html
- [6] Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. Harvard University Press.
- [7] Butler, J. (1990). *Gender Trouble: Feminism and the Subversion of Identity*. Routledge.
- [8] Crane, D. (2012). *Fashion and Its Social Agendas: Class, Gender, and Identity in Clothing*. University of Chicago Press.
- [9] Davis, F. (1992). *Fashion, Culture, and Identity*. University of Chicago Press.
- [10] Entwistle, J. (2000). *The Fashioned Body: Fashion, Dress, and Modern Social Theory*. Polity Press.
- [11] Felski, R. (1995). *The Gender of Modernity*. Harvard University Press.
- [12] Fletcher, K., & Grose, L. (2012). *Fashion and Sustainability: Design for Change*. Laurence King Publishing.
- [13] Abidin, C. (2016). Micro-microcelebrity: Branding Babies on the Internet. *M/C Journal*, 19(4).
- [14] Balducci, V. (2019). Diversity and Inclusion in Fashion: An Ongoing Journey. *Journal of Fashion Marketing and Management*, 23(2), 124-134.
- [15] Brooks, A. (2021). The Impact of COVID-19 on Fashion: A Shift Towards Comfort and Functionality. *Fashion Theory*, 25(1), 1-15.