

4. Delabastita D. (1993). *There's a Double Tongue: An Investigation Into the Translation of Shakespeare's Wordplay, with Special Reference to Hamlet.* Rodopi.
5. Shakespeare W. (2002). *The Complete Works.* Geddes & Grosset.

**Olesia Skaskiv**

Kyiv National University of Technologies and Design (Kyiv), postgraduate

**Nataliia Chuprina**

Scientific supervisor – Doctor of Study of Art, Professor

**Yelizaveta Isakova**

Language consultant, PhD in Philology, Associate professor  
Kyiv National University of Technologies and Design (Kyiv)

### **THE INFLUENCE OF CHINESE ART IN MODERN FASHION: BLENDING CHINOISERIE**

Throughout the centuries, the Chinese cultural legacy of "Chinoiserie" has inspired Western fashion creators towards unconventional and exotic solutions. In contemporary collections, there is an increasing influence of traditional Chinese art - from artistic paintings, embroidery, to the cut of national costumes, etc. The results of designers' creative developments have been a manifestation of cultural appreciation, yet they have also sparked associations with cultural appropriation, Western imperialism, and colonialism (Richard & Koda, 1994). The Western world has never truly possessed an accurate understanding of China; it has always been more mythical than real. Trade provided products, but even more importantly, the West copied Eastern countries it had never conquered. The West has never owned dragons, butterflies, or pagodas, which it admired and imitated. Hence, the term

"Chinoiserie" does not signify traditional Chinese style but rather an imagined Chinese style that wholly satisfies the aesthetic taste of Westerners (Li, 2020).

The question of a proper interpretation of Chinese artistic heritage is the next aspect to consider, as incorrect interpretations can lead to distortion and simplification in the perception of authentic Chinese culture and its history. The ideals of traditional fashion are extremely important for many cultures and civilizations, as they convey the positive old and established ideals of that culture.

For instance, Hanfu, also known as Han clothing, the Chinese silk attire, is the most well-known and popular manifestation of traditional fashion for China, recognized by Western audiences as well, originating over 3000 years ago during the Shang Dynasty. The design of Hanfu is based on traditional etiquette and historically identified individuals within specific social and cultural classes. The term "Hanfu" was used to denote a person's social status, as it consists of two parts - "Han," literally denoting the majority ethnic group in China, and "fu" translating to clothing. Thus, this attire allowed individuals to identify themselves within specific social and cultural classes. However, among Europeans, there is a lack of awareness regarding the name of this specifically Chinese attire, and consequently, the social and cultural implications that exclude the original context of the clothing. Instead, such attempts at interpretation offer their way of crossing between Western and Eastern cultures (Chinoiserie in Modern Fashion, n.d.). This example illustrates the concept of Chinoiserie and the Westernization of Chinese fashion.

In his article "Chinoiserie," Ralph Edwards discusses the origin of Chinese fashion prevailing in Europe. He notes that the revival of Chinese aesthetics in the mid-eighteenth century can be seen as a rebellion against the long-established Western tradition of art and literature. According to Edwards, it was "an attempt,

perhaps feeble and mistaken, of the romantic spirit to flourish on an arid and unsympathetic soil" (Ralph, 1936, pp.46-48).

The global fashion of recent years is characterized by the increasing popularity of Chinese style, its manifestations visible in fashion magazines and on runways (Guo & Xiao, 2022). However, the question arises: are borrowed elements from Chinese cultural heritage consciously used with respect for their significance or rather for the purpose of cultural appropriation and commerce? In 1881, the Victoria and Albert Museum acquired an item that was supposed to be considered a mantle of a Chinese dragon (Chu & Milam, 2019, p.235-236). However, it was later revealed that this mantle differed from the typical traditional Chinese dragon mantle, rather being a result of the synthesis of Eastern and Western styles. The sleeves of this garment are denser, and the collar and belt are developed in a Western style, significantly different from traditional Chinese models. This occurrence is not unprecedented, as history is already familiar with the Roman practice of mismatched wearing of Chinese silk as early as the 2nd century AD. Sarah Cheang defines this as "taking and using aspects of another culture without acknowledgement or permission" (Chu & Milam, 2019), thus here we observe an example of cultural appropriation. This example also illustrates the need to create a hybrid of East and West, which is more acceptable to Western audiences, thus possessing Chinese culture and merging it with European fashion. The desire of Europeans to merge East and West is very strong and continues to this day.

For example, at first glance, Jean Paul Gaultier's 2019 haute couture show (Menkes, 2019) appears brilliant, as he skillfully synthesizes his own style with elements of Chinese culture. However, it raises the question of whether this breaches the boundaries of cultural appropriation. On one hand, it can be interpreted as an

admiration of Chinese culture. But on the other hand, it reveals a lack of familiarity and mismatches with Chinese traditions, and therefore in the works with symbolism.

Taking into account these aspects, it is important to note that fashion designers need to challenge themselves in balancing the synthesis of elements of Chinese art with their own style while preserving their authentic cultural significance. Therefore, continuous education of fashion professionals on the proper use of Chinese cultural heritage should always be taking place.

#### REFERENCES

1. *Chinoiserie in Modern Fashion*. Ellesthetics. <https://ellesthetics.wordpress.com/2021/01/29/chinoiserie-in-modern-fashion/>
2. Chu, P. t.-D., & Milam, J. (Ред.). (2019). *Beyond Chinoiserie*. BRILL. <https://doi.org/10.1163/9789004387836>
3. Guo, S., & Xiao, J. (2022). Research on the Influence of Chinese Aesthetics on Fashion Design. *У 2021 International Conference on Public Art and Human Development (ICPAHD 2021)*. Atlantis Press. <https://doi.org/10.2991/assehr.k.220110.016>
4. Li, J. (2020, 31 грудня). *Post-Colonial definition of Chinoiserie*. Medium. <https://leejiner.medium.com/post-colonial-definition-of-chinoiserie-4a6876cc36ee>
5. Menkes, S. (2019, 25 January). *SuzyCouture: Jean Paul Gaultier: A Chinoiserie Take On French Couture*. British Vogue. <https://www.vogue.co.uk/article/suzycouture-jean-paul-gaultier-a-chinoiserie-take-on-french-couture>
6. Ralph, E. (1936). Chinoiserie. *Country Life (Archive: 1901–2005)*, 79(2034), 46–48.
7. Richard, M., & Koda, H. (1994). *Orientalism: Visions of the East in Western Dress*. Metropolitan Museum of Art. New York: Metropolitan Museum of Art.