

纺织服装高等教育“十三五”部委级规划教材



服装英语

(英汉对照)

服装专业入门

高秀明 编著

东华大学出版社

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1

Part One

第一部分

Passage 1

Clothing

Clothing¹ is fiber² and textile³ material worn on the body. The wearing⁴ of clothing is mostly restricted to human beings and is a feature of nearly all human societies. The amount and type of clothing worn depends on physical, social and geographic considerations. Some clothing types can be gender-specific, although this does not apply to cross dressers⁵.

1. Clothing, body and fashion⁶

No reason exists for feeling that one's body is forbidden topic. What might make it seem so are the associations of fear it has come to carry. After all, it is only in very recent times that the body, after being assiduously¹ concealed for hundreds of years, has been revealed. This process, once begun, seems almost to be escalating. The increasing manifestation of the body has caused a measure of surprise, and the phenomenon is still regarded with deep suspicion².

It must, nevertheless, be acknowledged that we relate many of our concepts of nature to the human body. We refer, for example, to "the foot" of a mountain and "the neck" of a river isthmus³, and we say that a tree "stands". Michelangelo extended this parallel when he stated, "The man who cannot master the human body, and particularly its anatomy, will never understand the meaning of architecture."

All our ideas of proportion⁷ are related to the body. Our movements arise out of our sight and our instinctive muscular reactions. Whether we are sleeping or walking, our feeling for rhythm⁸ is closely connected with our regular heartbeats and the rise and fall of our breathing.

Clothes assume significance only when they are on the body. When they are hung up in a wardrobe⁹ they look pathetically⁴ helpless; they seem to be voicelessly denouncing the cruelty of the tailor who forced them into their state of sad dependence. To really understand clothes it is necessary first to see the reasoning behind them and then to see them, as it were, in action. Clothes are more than just products of a textile factory or exhibits in a museum; they are artefacts⁵, used by people in all activities of daily life—standing, sitting, dancing, working or dying. Their true significance only becomes apparent¹⁰ when we consider how they are related and adapted to the body. So many different human types exist: thin people, fat people, people with large heads, pin-headed people. But human nature being perverse⁶, styles do not always echo the body framework. If the body does not suit¹¹ a certain style¹² of dress then it is the clothes and not the body which should be modified.

第 1 课

服 装

服装是穿在人身体上的纤维和纺织材料。服装的穿着主要限制于人类，几乎是所有人类社会的共同特征。生理、社会和地理因素决定了服装穿着的数量和品种。一些服装样式有性别区分，但这种区分对跨着装者不适用。

1. 服装、身体和时尚

没有理由认为人的身体是禁止谈论的话题。之所以害怕，似乎是因为身体携带着某些关联性涵义。毕竟身体已经被严严实实地包裹了几百年，直到近代才被揭开。这个过程一旦开始，就快速地发展。身体越来越暴露引起了震惊，而且这种现象仍然遭受很大的怀疑。

然而，必须承认，我们将很多自然方面的概念与人的身体对应起来。例如，我们说一座山的“脚”，一条河峡的“颈”，一棵“站立”的树。米开朗基罗（Michelangelo）对此有更深刻的阐述，“人如果不精通人的身体，尤其是身体的解剖，就永远不能理解建筑的含义。”

我们所有比例概念都与身体相关。运动使我们的视野拓宽了，也使我们肌肉反应更加灵敏。不管睡着还是走着，我们对节奏的情感与我们规律的心跳和吸呼的起伏密切相关。

服装只有穿在身体上时才有意义。当它们被悬挂在衣橱里时显得极其无助。它们似乎在无声地怒吼，残忍的裁缝逼迫它们处于悲伤孤独的境地。要想真正了解服装，必须先了解它们背后的原因，然后再了解它们，只有这样才是可行的。服装不仅仅是纺织工厂的产品，或博物馆展示的物品，它们是人工制品，人们在日常生活的各种活动中都用到它们——站立、坐着、跳舞、工作或临终。只有当我们思考它们与身体的关系如何，怎样适应身体的时候，

专业词汇

- | | | |
|--------------------------|----------------------------|-------------------------------|
| 1. clothing <i>n.</i> 服装 | 5. dresser <i>n.</i> 衣着者 | 9. wardrobe <i>n.</i> 衣橱 |
| 2. fiber <i>n.</i> 纤维 | 6. fashion <i>n.</i> 时尚 | 10. apparent <i>adj.</i> 易看见的 |
| 3. textile <i>n.</i> 纺织品 | 7. proportion <i>n.</i> 比例 | 11. suit <i>vt.</i> 适合 |
| 4. wear <i>vi.</i> 穿着 | 8. rhythm <i>n.</i> 节奏 | 12. style <i>n.</i> 风格 |

通用词汇

- | | | |
|-------------------------------|----------------------------------|----------------------------|
| ① assiduously <i>adv.</i> 勤勉地 | ③ isthmus <i>n.</i> 地峡 | ⑤ artefact <i>n.</i> 人工制品 |
| ② suspicion <i>n.</i> 怀疑 | ④ pathetically <i>adv.</i> 哀婉动人的 | ⑥ perverse <i>adj.</i> 堕落的 |

But the determining factor is really neither the body nor the clothes. It is Fashion. Fashion extends far beyond mere clothes; it is affected by how we stand, sit, smile and cry, how we love and how we hate. It is nothing less than an attempt to unify all the expressive capacities of language, gesture and physiognomy⁷ in a given society.

Clothes represent an art form rising out of a period and environment and as such are no less valid than other artistic creations. Dress design¹³ is a craft comparable with architecture, but lacking the latter permanence. It is an art which, like music, is in constant movement but, unlike music, cannot express direct emotion. As are both these arts, dress design is also non-figurative. It seeks not to pretend, but rather to display. It is at one and the same time fettered⁸ and free, as is all genuine art. There is the simple type of dress which innocently declares its purpose, like a ball-dress¹⁴, and then there are carefully constructed complex compositions like the armour¹⁵ of the Middle Ages.

As do all other works of art, clothes reflect the times in which they were created. People reveal themselves unconsciously both in the art forms they accept, and those they reject. No form of art is more subtle than the variations that dress design creates upon that most fascinating of all themes—the human body.

When we consider the subject of dress through the centuries, it is not details of the dressmaker's¹⁶ skill which concern us now, but rather a gradual awareness of fashion as a camouflage, as a long series of device for hiding the true nature of men and women, created by God in his own image. The value of such duplicity⁹ is surely negative, on a par with the conjuror who draws attention to his empty hand which does not do the trick.

The history of dress is full of deception¹⁰ and self-delusion, deliberate mistakes and unconscious mistakes, the calculated and uncalculated in a long and illogical record of human folly. In short, it is simply the history of mankind. The interplay between the two sexes, with the whole range of shifting emotion that it encompasses, forms a mirror in which is reflected the ever-changing world of fashion. Dress does not merely show how men and women wish to appear; it provides answers to many questions and also a criticism of the people who ask them. Women's fashion through the ages can provide a mass of silent evidence against the tyranny of the male at various times, and men's fashion can make out an equally strong case against the female sex. These situations occur because each sex reacts in accordance with the demands of the opposite sex. In a subtle way, the nature of one sex is revealed in the concealments of the other.

The history of dress cannot be treated as a conducted tour in which wheels revolve and carry both author and reader to a predetermined¹¹ destination. The reader must be a pedestrian¹² and use his legs; he must halt continually to adjust his bearings and change his point of view, sometimes to regard woman from the man's angle and at other times vice versa. It is necessary to observe and study all aspects of the history of dress from both these standpoints before we can hope to gain a real understanding of fashion.

它们的真正意义才变得明显。人的体型各种各样：瘦的、胖的；头大的、头小的。服装样式不能总是与身体框架一致，往往违背自然人体。如果身体不适合某种服装样式，那么应该修改服装，而不是身体。

但是真正的决定因素既不是身体也不是服装，而是时尚。时尚远远超出了单纯的服装，它影响我们如何站、坐、笑和哭，以及如何爱和恨。这无异于在一个特定的社会中，把语言、手势和相貌所有表达能力统一起来。

服装表现为某个时期和环境产生的艺术形式，所以它不比其他艺术创造差。服装设计工艺可与建筑相比，但缺乏建筑的永久性。它是一种像音乐的艺术，不断运动；但又不像音乐，它不能直接表达情感。因为它们两者都是艺术，服装设计也是非具象，它不寻求伪装而是展示。与所有真正艺术一样，它将束缚和自由集于一体。有些服装构造简单，如舞会裙，很坦白地宣布它的目的，也有一些服装构造精心复杂，如中世纪的盔甲。

就像所有其他艺术作品那样，服装反映了它被创作的年代。人们无意识地揭示了他们接受和反对的艺术形式。没有哪种艺术形式像服装设计那样，用各种微妙的变化，为人体创建最迷人的主题。

当我们思考几个世纪以来的具体服装时，不是裁缝的细致手艺使我们想起时尚，而是渐渐对时尚有一种意识，时尚可以用作伪装，一种漫长的系列手法掩盖男性和女性的真实自然特征，即上帝根据自身形象创造的人。这种表里不一无疑起着负面作用，就像魔术师将人的注意力吸引到他没有做诡计的空手上。

着装历史充满了欺骗和自我欺骗，故意和无意犯错，精心策划或一时冲动，记录了长期以来人类愚蠢的和不符合逻辑的行为，简单地说，就是一部人类简史。男女之间的相互作用，包含了广泛范围内的情感变化，构成一面镜子，透过它映射出永远变化的时尚世界。服装不仅显示男女的外貌如何，还给予了很多问题答案，也同时批判提问题的人。在不同的历史时期，女性时尚提供了大量的反对男性独裁的无声证据。而男性时尚也对等地显示了强烈反对女性性别的情形。这些情况之所以发生是因为一种性别相应地对另一种性别的要求。当一种性别特征被揭示时，另一种性别特征就会以微妙的方式被掩盖。

对待服装历史不能像对待旅行团那样，转动车轮将作者和读者带到一个事先决定的目的地。读者必须是一个使用双腿的徒步者，不停地止步，调整他的态度和改变观点，有时从男性的角度看待女性，有时则相反。必须从男女两性观察和研究着装的历史，我们才有希望获得对时尚的真正了解。

专业词汇

13. design *vt.* 设计

15. armour *n.* 盔甲，防弹衣

16. dressmaker *n.* (女装) 裁缝

14. ball-dress *n.* 舞会服

通用词汇

⑦ physiognomy *n.* 人相学

⑨ duplicity *n.* 欺骗

⑪ predetermine *vt.* 注定

⑧ fetter *vt.* 束缚

⑩ deception *n.* 瞒骗

⑫ pedestrian *n.* 行人

2. The uses of clothing

1) Utility

Clothing has evolved to meet many practical and protective purposes. The environment is hazardous, and the body needs to be kept at a mean temperature to ensure blood circulation and comfort. The bushman needs to keep cool, the fisherman to stay dry; the firemen needs protection from flames and the miner from harmful gases.

Humans have shown extreme inventiveness in devising clothing solutions to environmental hazards. Some examples include: space suits, air conditioned clothing, armour, diving suits, swimsuits¹⁷, bee-keeper gear, motorcycle leathers¹⁸, high-visibility clothing, and other pieces of protective clothing. Meanwhile, the distinction between clothing and protective equipment is not always clear-cut, since clothes designed to be fashionable often have protective value and clothes designed for function often consider fashion in their design.

2) Modesty

We need clothing to cover our nakedness¹⁹. Society demands propriety and has often passed sumptuary (clothing) laws to curb¹³ extravagance and uphold decorum¹⁴. Most people feel some insecurity about revealing their physical imperfections, especially as they grow older; clothing disguises and conceals our defects, whether real or imagined. Modesty¹⁵ is socially defined and varies among individuals, groups and societies, as well as over time.

In many Middle Eastern countries a debates still rages between liberals and fundamentalists as to how covered a women should be, and in many contemporary societies women still wear long skirts²⁰ as a matter of course. Europeans are generally less inhibited than Americans, but the trend for “casual Fridays” and dressing down office has been imported from the United States.

3) Sexual attraction²¹

Clothing can be used to accentuate¹⁶ the sexual attractiveness and availability of the wearer. The traditional role of women as passive sexual objects has contributed to the greater eroticization²² of female clothing. Eveningwear²³ and lingerie²⁴ are made from fabrics that set off or simulate the texture²⁵ of skin. Accessories²⁶ and cosmetics²⁷ also enhance allure. Many fashion commentators and theorists have used a psychoanalytic¹⁷ approach, based on the writing of Sigmund Freud and Carl Jung, to explain the unconscious processes underlying changes in fashion.

The concept of the “shifting erogenous¹⁸ zone”, developed by John Carl Flügel (1874—1955), a disciple¹⁹ of Freud in about 1930, proposes that fashion continuously stimulates sexual interest by cycling and focusing the attention on different parts of the body for seductive²⁰ purposes, and that a great many articles of clothing are sexually symbolic of the male or female genitals. From time to time overtly sexualized clothing, such as codpiece²⁸ or the brassiere²⁹ comes into vogue³⁰.

2. 服装的使用

1) 效用性

服装已经发展到能够满足很多实际和保护的用途。环境是危险的，身体需要保持均衡的温度以保证血液循环和舒适。布西曼人需要保持凉爽，渔夫需要保持干燥，消防员需要防火，矿工需要预防有毒气体。

人类在设计服装解决环境的危险性问题上，已经显示出极大的创造性。一些例子包括：宇航服、空调服、防弹衣、潜水衣、游泳衣、防蜂服、摩托车皮服、高度可视服装和其他保护性服装。然而，服装和保护性设备的区别不总是很清晰，因为设计的时髦服装往往具有保护性能，设计的功能服装经常考虑时尚性。

2) 遮羞性

我们需要服装覆盖我们的裸体。社会需要得体，经常颁布奢侈禁令限制奢侈和维持传统。大多数人感到显示自身身体的不完美有点不安全，特别是他们逐渐变老以后。服装伪装和掩盖我们真实或假想的缺陷。端庄是社会性定义，因不同的个体、群体和社会以及不同时代而变化。

在中东很多国家，在自由主义者和原教旨主义者之间仍然激烈地争论女性应该如何着装。在当代社会中，许多女性穿长裙被认为理所当然。欧洲人的着装限制渐渐地比美国人少，但“休闲星期五”和脱下办公服的潮流来源于美国。

3) 性吸引

服装可用来强调穿着者的性吸引力和性能力。女性作为被动性对象的传统角色使女性服装更具性感。晚装和内衣采用的面料引起皮肤触感或模拟皮肤的肌理。配饰和化妆品也增强诱惑力。许多时尚评论家和理论家根据西格蒙德·弗洛伊德 (Sigmund Freud) 和卡尔·荣格 (Carl Jung) 的理论，采用了心理分析方法，解释时尚变化的潜意识过程。

“性感带转移”的概念由弗洛伊德的追随者约翰·卡尔·弗留葛尔 (John Carl Flügel, 1874—1955) 大约于1930年提出，是指时尚不断地循环和聚焦身体的某个部位，激起性感兴趣，以达到诱惑目的，很多服装部件是男性或女性生殖器的象征。不时地有明显性感化服装成为流行时尚，如男性的遮阴布或女性的文胸。

专业词汇

- | | | |
|-----------------------------|--------------------------------|----------------------------|
| 17. swimsuit <i>n.</i> 泳衣 | 22. eroticization <i>n.</i> 性感 | 27. cosmetic <i>n.</i> 化妆品 |
| 18. leather <i>n.</i> 皮革 | 23. eveningwear <i>n.</i> 晚装 | 28. codpiece <i>n.</i> 遮阴布 |
| 19. nakedness <i>n.</i> 裸体 | 24. lingerie <i>n.</i> 贴身内衣 | 29. brassiere <i>n.</i> 文胸 |
| 20. skirt <i>n.</i> 裙子 | 25. texture <i>n.</i> 纹理 | 30. vogue <i>n.</i> 时尚 |
| 21. attraction <i>n.</i> 吸引 | 26. accessory <i>n.</i> 配饰 | 31. adornment <i>n.</i> 装饰 |

通用词汇

- | | | |
|--------------------------|------------------------------------|-----------------------------|
| ⑬ curb <i>vt.</i> 限制 | ⑯ accentuate <i>vt.</i> 强调 | ⑲ disciple <i>n.</i> 信徒 |
| ⑭ decorum <i>n.</i> 端庄得体 | ⑰ psychoanalytic <i>adj.</i> 心理分析的 | ⑳ seductive <i>adj.</i> 诱惑的 |
| ⑮ modesty <i>n.</i> 端庄 | ⑱ erogenous <i>adj.</i> 唤起情欲的 | |

4) Adornment³¹

Adornment allows us enrich our physical attractions, assert our creativity and individuality, of signal membership or rank within a group or culture. Adornment can go against the needs for comfort, movement and health, as in foot-binding, the wearing of corsets³² or piercing³³ and tattooing³⁴. Adornments can be permanent or temporary, additions to or reductions of the human body. Cosmetics and body paint, jewelry³⁵, hairstyling and shaving³⁶, false nails³⁷, wigs³⁸ and hair extensions, suntans, high heels³⁹ and plastic surgery are all body adornments. People generally, and young women in particular, attempt to conform to the prevailing ideal of beauty. Bodily contortions^① and reshaping through foundation garments⁴⁰, padding⁴¹ and binding have altered the fashionable silhouette⁴² throughout the ages.

5) Symbolic differentiation

People clothing to differentiate and recognize profession, religious affiliation^②, social standing or lifestyle. Occupational dress is an expression of authority and helps the wearer stand out in a crowd. The modest attire⁴³ of a nun announces her beliefs. In some countries, lawyers and barristers cover their everyday clothes with the garb⁴⁴ of silk⁴⁵ and periwig in order to convey the solemnity^③ of the law. The wearing of designer labels or insignias^④, and expensive materials and jewelry, may start as items of social distinction, but often trickle down through the strata^⑤ until they lose their potency as symbols of differentiation.

6) Social affiliation

People dress alike in order to belong to a group. Those who do not conform to the accepted styles are assumed to have divergent ideas and are ultimately mistrusted and excluded. Conversely, the fashion victim, who conforms without sensitivity to the rules of current style, is perceived as being desperate to belong and lacking in personality and taste. In some cases clothing is a statement of rebellion against society or fashion itself. Although punks⁴⁶ do not have a uniform⁴⁷, they can be recognized by a range of identifiers: torn clothes, bondage⁴⁸ items, safety pins⁴⁹, dramatic hairstyles⁵⁰ and so on.

7) Psychological self-enhancement

Although there is social pressure to be affiliated to a group, and many identical garments and fashions are manufactured and sold through vast chain stores, we rarely encounter two people dressed identically from head to toe⁵¹. While many young people shop with friends for help and advice, they do not buy the same outfits⁵². Whatever the situation, individuals will strive to assert their own personal identity through the use of make-up⁵³, hairstyling and accessories.

通用词汇

① contortion *n.* 扭曲

② affiliation *n.* 附属

③ solemnity *n.* 庄严

④ insignia *n.* 证章

⑤ strata *n.* 社会阶层

4) 装饰

装饰可以丰富我们身体的吸引力,体现我们的创造力和个性,象征某个团体或某种文化中的成员和地位。装饰可以违背舒适、运动和健康的需求,如裹脚、紧身胸衣、穿刺和文身。装饰可以是永久性或临时性的对身体进行添加或减少。化妆、体绘、首饰、发型、刮胡须、假指甲、假发、植发、晒黑、高跟鞋和整形手术等都是身体装饰。一般来说,人们尤其是年轻女性设法顺应流行的理想美。在历史上的不同年代,通过基础服装、衬垫和捆绑使身体扭曲和塑形,改变时尚廓形。

5) 象征性差异

人们的着装可以区分和识别职业、宗教信仰、社会地位或生活方式。职业装是职权的表达,有利于穿着者在人群中突显。修女得体的服装宣告她的信仰。在一些国家,为了表达法律的尊严,律师和法律顾问每天穿丝绸长袍和戴假发。穿设计师品牌或名牌、昂贵材料和首饰,最初可以作为社会区分的物品,但是经常是由上向下流向社会低层,直到它们失去差别象征的功效。

6) 社会附属关系

人们为了归属群体穿着相同服装。那些穿着与被认可样式不一致的人,被假定为具有不同的想法,最终不被信任,并被群体排除。相反,时尚牺牲者只会顺从,没有对现时时尚规律的敏感性,被认为极度渴望归属,缺乏个性和品味。在某些情形下,时尚服装本身是反抗社会的声明。尽管朋克没有制服,他们有很多被识别的特征:撕坏的服装、绑带、安全别针、奇特的发型等。

7) 心理自我提升

尽管人们有隶属于某个群体的社会压力,使得许多相同的服装和时尚被制造出来,并在大量连锁店销售。但我们很少碰到两个人从头到脚穿得完全一样。许多年轻人和朋友一起逛商店,可以获得穿衣方面的帮助和建议,但他们不会购买相同的整套服装。不管什么情形,个人总是努力地通过化妆、发型和配饰来维护他们的个性特征。

专业词汇

32. corset *n.* 紧身胸衣
33. pierce *vt.* 刺穿
34. tattoo *n.* 文身
35. jewelry *n.* 首饰
36. shave *vt.* 剃须
37. nail *n.* 指甲
38. wig *n.* 假发
39. heel *n.* 后跟

40. garment *n.* 服装
41. pad *vt.* 衬垫
42. silhouette *n.* 轮廓
43. attire *n.* 服装
44. garb *n.* 装扮
45. silk *n.* 丝绸
46. punk *n.* 朋克
47. uniform *n.* 制服

48. bondage *n.* 绑带
49. pin *n.* 别针
50. hairstyle *n.* 发型
51. toe *n.* 脚趾
52. outfit 全套服装
53. make-up 化妆
54. apparel *n.* 服装

3. Different words

“Attire” means: 1. clothing of a distinctive style or for a particular occasion; 2: put on special clothes to appear particularly appealing and attractive.

“Apparel⁵⁴” is very often a ceremonial type of clothing.

“Garment” refers to items of clothing in an almost official way—often linked to the word list when describing clothing belonging to someone.

“Garb” is akin to apparel and is very often associated with a form of clothing that is unusual or worn to disguise the person inside them.

“Clothing” is the simplest form of all to describe a collection of clothes. “Garment” and “apparel” are not identical. They may sometimes be used synonymously when used as adjectives, but when used as nouns they differ grammatically, for example:

—The word “garment” refers to a single piece of clothing. It is a countable noun.

—The word “apparel” refers collectively to clothing (and thus usually refers to more than one piece). It is an uncountable noun.

There are also differences in which words typically collocate with them when they modify⁵⁵ another noun. For example:

—a garment bag

—an apparel store

The term “costume⁵⁶” can refer to wardrobe and dress in general, or to the distinctive style of dress of a particular people, class, or period. “Costume” may also refer to the artistic arrangement of accessories in a picture, statue, poem, or play, appropriate to the time, place, or other circumstances represented or described, or to a particular style of clothing worn to portray the wearer as a character or type of character other than their regular persona at a social event such as a masquerade⁵⁷, a fancy dress party or in an artistic theatrical performance.

One of the more prominent places people see costumes is in theatre, film and on television. In combination with other aspects, theatrical costumes can help actors portray characters’ age, gender role, profession, social class, personality, ethnicity, and even information about the historical period/era, geographic location and time of day, as well as the season or weather of the theatrical performance. Often, stylized theatrical costumes can exaggerate some aspects of a character.

National costume or regional costume expresses local identity and emphasizes a culture’s unique attributes. It is often a source of national pride. Examples of such are a Scotsman in a kilt⁵⁸ or a Japanese person in a kimono⁵⁹.

3. 不同的词

“Attire”意思：1. 独具风格或者特定场合的服装；2. 穿上特别的服装显得特有吸引力和魅力。

“Apparel”经常是指一种礼仪性服装。

“Garment”是一种稍微正式的用法，经常在列举服装属于某人时用这个词。

“Garb”与“Apparel”相似，通常指不寻常的服装形式，或穿上它们用来伪装穿着者。

“Clothing”是描述服装总称的词汇中形式最简单的词。“Garment”和“Apparel”不同之处在于，当用作形容词时它们是同义词，但是作为名词时，它们在语法上不同，例如：

“Garment”指单独一件衣服，是可数名词。

“Apparel”指服装的整体（因此，通常指服装多于一件），是不可数名词。

当它们与其他词搭配或修饰其他名词时，也不相同。

例如：一个“服装”袋，一家“服装”商店。

“Costume”一般指衣橱和着装，或者指特定的人、阶层或时期的特定风格的服装。

“Costume”也可以指在绘画、雕像、诗歌或戏剧中，配件的艺术安排，或者与所表现或描绘的时间、地点或场景相吻合的服装；或者某种特定样式的服装，塑造穿着者在特定社会活动中具有某种特征或某类特征，而不是他们正常的个性，例如化妆舞会，一种幻想的着装聚会或一种艺术性戏剧表演。

“Costume”更多地用于剧院、电影和电视上的服装。与其他方面相结合，舞台服装可以帮助演员塑造人物年龄、性别角色、职业、社会阶层、个性、种族，甚至有助于体现戏剧表演中讲述的历史时期/年代、地理位置和时间、季节和天气。通常情况下，独具风格的舞台服装可以夸张某种特征的多个方面。

民族服装和地域服装表达了地域特征，强调了一种独特的文化性，往往是民族自豪感的源泉，例如苏格兰人穿褶裥短裙和日本人穿和服。

专业词汇

55. modify *vt.* 修改

56. costume *n.* 戏装

57. masquerade *n.* 化装舞会

58. kilt *n.* 褶裥短裙

59. kimono *n.* 和服

Passage 2

Fashion

The Oxford English Dictionary defines fashion as “current popular custom or style, especially in dress.”

While everybody talks about fashion nowadays, hardly anyone ever stops to consider what truly is, what its origins are, or how it came to occupy all spheres^① of society. In our consumerist culture, nothing escapes its influence, and it is therefore safe to say that today fashion has become a way of life.

Conceived^② in the context of dress, fashion as a logic bases on novelty^③ has extended to all areas of society, a fact first confirmed in 1890, when the French Sociologist Gabriel de Tarde defined it as a social process independent of dress. Homo sapiens^④ are the only animals that wear clothes, and fashion came into being because men and women are social animals who, while desiring to belong to a group, also want to be different, as pointed out by German sociologist George Simmel. Defining fashion is not easy, because fashion is multifaceted^⑤. It forms part of the culture and thus can be studied from multiple^⑥ angles¹ from the perspective of history, sociology, anthropology, psychology, art, economics, or science. Fashion is a complex process that reflects society’s transformations in each age.

Fashion has been influenced by wars, conquests, laws, religion, and the arts. Individual personalities have also had an impact on fashion. Fashion is now directly linked with film, music, literature, arts, sports and lifestyle as never before. The contribution of fashion and its growing influence has also permeated^⑦ into other aspects of the business sector as has never before been witnessed. Ever fashion follows a cycle, and fashion cycle has no specific measurable time period. Some styles sustain^⑧ for longer period or some die out soon and some styles come back years after it was declined^⑨. So we can say fashion changes with time and has always been evolving to fit the taste, lifestyle and demands of society.

专业词汇

1. angle *n.* 角度