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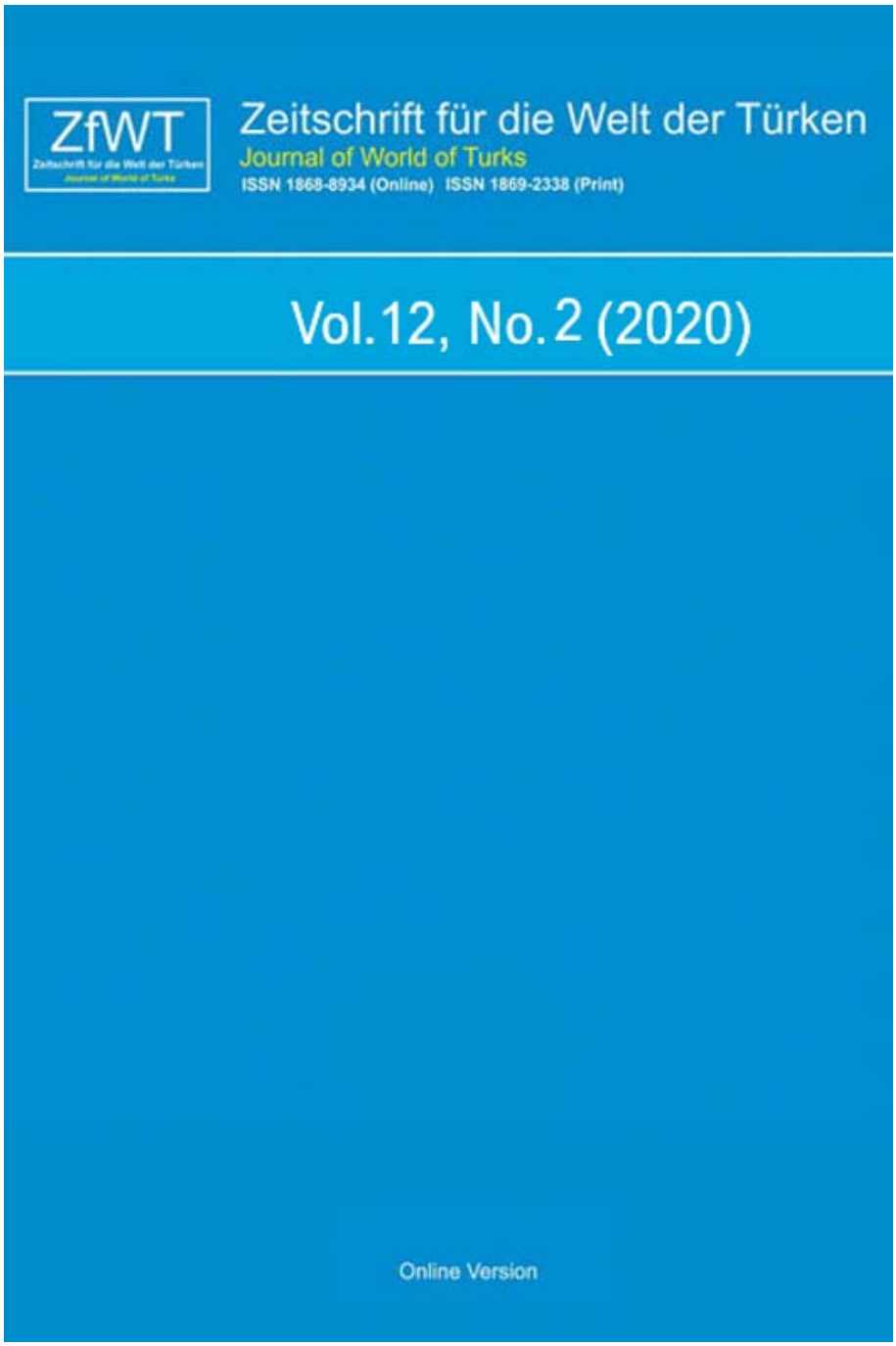

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SUNUŞ

Zeitschrift für die Welt der Türken / Journal of World of Turks, sosyal bilimlerin farklı alanlarına ait 21 özgün makale ile 12 cildin 2. sayısını (Yıl 12, Cilt:2, 2020) siz değerli okurları ve bilim dünyası ile paylaşmaktadır. Sosyal bilimlerin Türk dili, edebiyat, eğitim, tarih, coğrafya, din, sosyoloji, iletişim, müzik, güzel sanatlar alanlarına önemli katkılar sağlayacağına inandığımız *Zeitschrift für die Welt der Türken / Journal of World of Turks*'ün bu sayısında yer alan çalışmaların içerikleri şöyledir:

Ramiz ASKER'in hazırladığı "Azerbaycan'da Türkolojinin Kısa Tarihi" adlı makalede Azerbaycan'da Türkolojinin teşekkül ve oluşum tarihinden bahsedilmiştir. Ayrıca bu makalede XVII. yüzyıldan başlayarak ülkede yazılan ilk lugat ve gramer kitapları, Rusya'da şarkiyat ilminin kurucusu Mirza Kazım Bey'in faaliyeti, 1926'da Bakü'de düzenlenen I. Türkoloji Kurultayı, bazı bilimsel kurum ve kuruluşlar, Bakü Devlet Üniversitesi, Azerbaycan'ı Tetkik ve Tetebbu Cemiyeti, Azerbaycan Bilimler Akademisi'ne bağlı Dilcilik Enstitüsü, ekol kurmuş ünlü Türkologlar ve eski Türk yazıtları araştırılmıştır.

Hasan ÖZER ve Rövşen MEMMEDOV'un "Azerbaycanlı Şair Refik Zekâ Handan'ın Türkiye Temalı Şiirleri ve Bunların Kelime Kadrosu Üzerine" başlıklı makalesinde 1939 – 1999 yılları arasında yaşamış, şair ve akademisyen olan Refik Zekâ Handan'ın, şiir kitapları arasından Türklük ve Türkiye ile ilgili konularda yazdığı şiirlerden bir seçki yapılmış ve bu şiirlerin üzerinde değerlendirmelerde bulunulmuştur. Refik Zekâ'nın hayatı, eserleri, edebî kişiliği, şiirleri, düşünce hayatı, sanatı, üslubu gibi farklı konular müstakil olarak çalışılmaya elverişli konulardır. Bu çalışmada, şairin üslubunu yansıtması bakımından söz konusu meseleler üzerine yazdığı şiirlerinin kelime kadrosu tanıtılacak ve kendi içinde bir sınıflandırmaya tabi tutulacaktır.

"Oğuz Grubu Türk Dillerinde Olumsuzluğun İfadesinde Zamirlerin Rolü" isimli çalışma Şebnem ABBASOVA tarafından kaleme alınmıştır. Oğuz grubu Türk dillerinde olumsuzluk zamirlerine aşağıdakiler dâhil edilir: heç kes, heç kim, heç biri, heç ne, heç hara, heç hansı (Azerbaycan Türkçesi), hiç kim, hiç haçan, hiç haysı (Türkmen Türkçesi), hiç biri/hiç birisi, hiçbişey (Gagavuz Türkçesi), kimsecik/kimseycik (Türkiye Türkçesi, Gagavuz Türkçesi), bişeycik (Gagavuz Türkçesi). Türkmen Türkçesinde xiç zat, xiç bir zat, xiç xili "hiçbir şekilde", xiç kes gibi olumsuzluk zamirleri de kullanılmaktadır. Bu kelimelerin ifade ettiği anlam ve oluşum yolu olumsuzluk zamirlerine yakın olduğundan çalışmada olumsuzluk zamirleri içinde ele alınmıştır.

"Mustafa Zarır'ın 'Sıyarun Nabı' Çalışmasının Dil ve Tarz Özellikleri' başlıklı makale, Zemine RUSTEMBEYLİ tarafından yazılmıştır. Mustafa Zarir'in 14. yüzyıla ait yazılı bir anıt olan "Siyarun-Nabi"nin yaratılışın arkaik sözlüğünü, dilimizin zenginliğinin bir kanıtı olarak araştırılması büyük önem taşımaktadır. Dilde ortaya çıktığı andan itibaren her kelime veya ifade, belirli bir görevi yerine getirir ve belirli bir süre boyunca işlevini yerine getirerek, halkın milli hafızasında yazılı olarak taşa döner, aktarılır. Bu çalışma geçmişe ışık tutmuş, arkaik sözlük kavramının önemini ortaya koymayı hedeflemiştir.

Murat ORHUN tarafından hazırlanan "Uygurca ve Türkçede Gelecek Zaman Kip Özellikleri" başlıklı makalede Uygurcadan Türkçeye bilgisayarlı çeviri uygulaması geliştirmek üzere Uygurca ve Türkçede bulunan gelecek zaman kipleri detaylı örnekler ile analiz edilmiştir. Gelecek zaman kipi, Uygurcada bulunan en karmaşık yapılardan biridir ve Türkçede bulunan benzeri yapılarla tüm ayrıntıları ile karşılaştırılmıştır. Çalışmada Uygurca gelecek zaman kipinin Türkçeye doğru aktarılması için bazı kurallar tanımlanmıştır.

"Sovyet Ordusunda Kirimli Bir Türk: Ahmethan Sultan" isimli çalışma Kamelya TEKNE tarafından hazırlanmıştır. Bu çalışmanın amacı, sürgün yaşamış bir milletin üyesi olarak savaş döneminde Sovyet ordusunda görev yapmış Kırım Türklerinden biri olan Ahmethan (Amethan) Sultan'ı anlatmak, tanıtmaktır.

"Baba, Oğul ve Zehir: Fatih Sultan Mehmed, Şehzade Mustafa, Cem Sultan VeIi Bayezid'in Ölümlerinin On beşinci Yüzyıl Zehirleri Işığında Yeniden Değerlendirilmesi" isimli çalışma Zeynep TIRMIKÇIOĞLU tarafından kaleme alınmıştır. Yabancı tarihçilere göre Fatih Sultan Mehmed'in zehirlenerek öldüğüne dair önemli kanıtlar bulunmaktadır. Öte yandan bazı tarihçiler, Sultan'ın gut ve diyabet komplikasyonları nedeniyle öldüğünü düşünmektedir. Fatih Sultan Mehmed'in ölümü bugün hâlâ tartışılan bir konudur. Dahası Sultan'ın oğullarının, Şehzade Mustafa, Cem Sultan ve II. Bayezid'in de ölmeden önce zehirlenme bulguları gösterdikleri bilinmektedir. Bu çalışmanın amacı Fatih Sultan Mehmed ve oğullarının ölümlerini, 15. yüzyılda kullanılmakta olan zehirler ışığında yeniden değerlendirmektir.

Bekir DİREKÇİ, Serdar AKBULUT ve Bilal ŞİMŞEK tarafından hazırlanan "Türkçe Eğitimi Alanında Yapılan Değerler Eğitimi Tezlerinin İncelenmesi" başlıklı makalede Türkçe eğitiminde değerler eğitimi bağlamında yapılan lisansüstü tezlerin incelenmesini amaçlanmıştır. Araştırma kapsamında 2020 yılına kadar Türkçe eğitiminde değerler eğitimi

bağlamında yapılan ve Yüksek Öğretim Kurumu Ulusal Tez Merkezi'nde 31.12.2019 tarihine kadar dijital olarak yayımlanan yüksek lisans ve doktora tezleri incelenmiştir.

Recep ERCAN tarafından kaleme alınan "Lise Öğrencilerinin Beden Memnuniyeti ve Sosyolojik Analizi" başlıklı çalışmada amaç, lise öğrencilerinin beden memnuniyeti düzeylerini bazı fiziksel değişkenler açısında incelemektir. Çalışmada nicel araştırma desenlerinden betimsel tarama modeli kullanılmıştır. Bu kapsamda Sivas'ta farklı liselerde öğrenim gören 514 öğrenciye "Kişisel Bilgi Formu" ve "Bedeni Beğenme Ölçeği" uygulanmıştır. Katılımcıların 263 kız, 251 erkektir. Yaş ortalamaları 16.04, standart sapma.99 bulunmuştur. Veriler, SPSS 17.00 paket programı kullanılarak çözümlenmiştir.

Osman KARA ve Müzeyyen ALTUNBAY tarafından Hazırlanan "İlköğretim Öğrencilerinin Çizgi Film İzleme Durumları Üzerine Bir İnceleme" adlı makalede ilköğretim öğrencilerinin çizgi film izleme durumlarının araştırılması amaçlanmış olup çalışmada tarama modelinden yararlanılmıştır. Toplam 697 ilköğretim öğrencisinin katıldığı araştırmada; katılımcıların çoğunluğunun iki saat ya da daha kısa bir süre televizyon izlediği, yarış ve savaş temalı çizgi filmlerin öğrenciler tarafından daha çok izlendiği vb. gibi sonuçlara ulaşılmıştır.

"Kahramanmaraş Şehrinde El-Nakış Uygulamalarından Alman Nakışı Örneği" isimli çalışma Hatice Feriha AKPINARLI ve Nursel BAYKASOĞLU tarafından kaleme alınmıştır. Büyük kitlelere ulaşan birçok nakış tekniğinden 2013-2014 yılları arasında Kahramanmaraş ve ilçelerinde yapılan araştırmalarda "Alman Nakış" tekniğine rastlanmıştır. Kahramanmaraş ilinde yapılan araştırmada kaynak insanlardan alınan bilgilere göre, daha önceki zamanlara dayanan Alman Nakış bugün üretilmemekle birlikte, evlerde Alman Nakış ile işlemeli yastıklar, kıyafetler ve elbiseler bulmak mümkündür. Mevcut makalede, düz bir yüzeye sahip her türlü kumaşa işlemeli bu tekniği ortaya çıkarmak amacıyla nakış örnekleri belirlenmiş ve nakışın canlı hale getirilmesi ve nakışın yolu analiz edilerek teşvik edilmesi amaçlanmıştır.

"Anadolu Motiflerinin Sürdürülebilir Moda Tasarımı Bağlamında Kullanımı: Kuş Motifi Örneği" adlı makale Gökçe ÖZDEMİR ve Gizem KURTOĞLU tarafından kaleme alınmıştır. Çalışmada sürdürülebilir modaya katkı sağlamak, üretici ve tüketiciler üzerinde farkındalık yaratmak, kültürel değerleri moda ve tekstil dünyasına kazandırmak ve alan yazına katkı sağlayarak araştırmacılara fayda sağlama amaçlanmıştır. Bu bağlamda araştırma uygulama temelli tasarım araştırmasıdır. Sonuç olarak, moda ve

tekstilde sürdürülebilirliğin sağlanması için kaybolmaya yüz tutmuş değerler günümüz moda anlayışı içerisinde yeniden yorumlanmıştır.

Çimen BAYBURTLU tarafından kaleme alınan "Birinci ve İkinci Dünya Savaşlarının Modaya Etkisi: Kadın Giysi Örnekleri" isimli makalede moda tarihi açısından savaş öncesi ve sonrası dönemler incelendiğinde savaşların tasarımcılar üzerinde silinmez izler bıraktığı, savaşlara bağlı olarak getirilen bazı kısıtlamaların modada önemli yeniliklere yol açtığı durumların anlatılması amaçlanmıştır.

"Avrupa Hunları'ndan Günümüze Ulaşan Kültür Varlıkları" isimli çalışma Hülya KALYONCU tarafından hazırlanmıştır. Bu çalışmada, Avrupa Hun Devleti'nin geride bıraktığı kültür mirası yapılan kazı çalışmaları, buluntuları, örnekleri ile irdelenmeye çalışılmıştır. 1934 yılı Segedin-Nagyszéksos buluntuları önemlidir. Bu buluntu, Orta-Asya İran, Kuzey-Kafkasya, Wolfsheim (Rheinshessen) gibi birbirinden son derece uzaklıkta bulunan yerleri birbirine bağlamaktadır. Bu bölgede ve çevresinde ele geçen buluntular, özelde Hun sanatı genelde ise Türk sanatının IV-V. yüzyılda ulaştığı seviyeyi ortaya koymaktadır. Bu kazıdan çıkartılan malzemeler Hun sanatının yanında çevre boyların, devletlerin etki ve izlerinin olduğunu da bize göstermektedir.

Ebru ÇORUH ve İrem KETMEN tarafından kaleme alınan "Ebru Sanatının, Sürrealist Akımın Etkisiyle, Hali Numuneleri Üzerine Uygulanması" adlı makalede kâğıt süsleme sanatı olarak bilinen ebru, kitre veya benzeri maddelerle yoğunluğu arttırılan su üzerine serpilen boyaların şekillenmesi ile oluşturulan, desenlerin kâğıda aktarılması ile sonuçlanan bir sanat ele alınmıştır. Çalışmada sanat-tekstil bütünleşmesini sanatın uygulama, etken, araştırma yöntemleri ile nasıl buluştuğu vurgulanmıştır. Bu çalışmada, kağıt üzerine uygulanan Ebru Sanatının ve Sürrealizm akımının bir araya getirilmesi ve dokuma halılar üzerine Ebru Sanatının uygulaması olup, hammadde olarak akrilikten üretilmiş ham dokunmuş halı numuneleri kullanılmıştır. Uygulama 8 adet halı numunesi üzerine yapılmıştır. Ebru sanatı kullanarak sürrealizim sanat akımı etkisiyle tasarımlar yapılmıştır.

"Yunanistan'da Azınlıkların Korunmasına İlişkin 10 Ağustos 1920 Tarihli Sevres Antlaşmasının Hukuki Geçerliliği" isimli çalışma Mehmet Şükrü GÜZEL tarafından kaleme alınmıştır. 10 Ağustos 1920'de Sevr' de imzalanan Yunanistan ve İtilaf Devletleri arasındaki Azınlıkların Korunmasına İlişkin Antlaşma'nın bugün için hukuken geçerliliği, Yunan Vatandaşlık Kanununun eski 19. maddesinin geçerliliğinin esas noktasıdır. Yunanistan'ın eski 19. maddenin yasallığı ile ilgili iddiasının kökeni Birleşmiş

Milletler Genel Sekreterinin 1950 yılında hazırlamış olduğu "Azınlıklara İlişkin Teşebbüslerin Yasal Geçerliliğinin İncelenmesi" başlıklı raporuna dayanmaktadır. Bu raporda sadece Milletler Cemiyeti Azınlıkların Korunması Rejiminin değil, aynı zamanda Yunanistan'daki Azınlıkların Korunmasına İlişkin 10 Ağustos 1920 tarihli Antlaşma'nın da sona erdiği iddia edilmiştir.

Uğur Berk KALELİOĞLU tarafından hazırlanan "Alman Sosyolojisi'nden Bir İsim: Heinrich Popitz Üzerine Biyografik Bir Araştırma" isimli makalede II. Dünya Savaşı sonrası Alman Sosyolojisi'nin önemli simalarından olan Heinrich Popitz incelenmiştir. Bu çalışmada, Heinrich Popitz'in giriş niteliğinde biyografik bir tetkiki sonucu kişisel hayatı, ailesi, çalışma hayatı, eserleri, temel sosyolojik görüşü incelenmiş olup, külliyatının ve hakkında yazılan eserlerin tespiti ile toplanan bir bibliyografi ele alınmıştır.

"Pişmanlık Duygusunun Beden Diliyle İfadesinin Divan Şiirindeki Görünümü" isimli makale Osman KUFACI tarafından kaleme alınmıştır. Bu makalede, nedâmet, peşîmân, nedem kelimeleri ekseninde pek çok divan taranmış ve pişmanlığın beden dili ile yansıtıldığı şiirler tasnif edilmiştir. Tasnif sonucunda elde edilen beden dili ifadeleri başlıklar hâlinde irdelenmiştir. Bu çalışma ile divan şiirinde daha sonra yapılacak beden dili çalışmalarına veri hazırlanmak ve Osmanlı Devleti döneminde pişmanlık ile ilgili beden dili ifadelerinin neler olduğu tespit edilmek istenmiştir.

İsmail BARIŞ ve Rıdvan KARACAN tarafından kaleme alınan "Yeşil Büyümenin Sağlık Harcamaları Üzerindeki Etkisi (Türkiye Örneği)" isimli makalede Yeşil büyümenin artan sağlık sorunlarını azaltabileceği, böylece sağlık harcamalarının azalacağı gerçeğinden hareketle; Türkiye Ekonomisi için "Yeşil Büyüme" ve "Sağlık Harcamaları" arsındaki ilişki test edilmek istenmiştir. Çalışma, 2000-2016 dönemini kapsamaktadır. Johansen Eşbütünleşme ve SPSS Doğrusal Regresyon Tekniği kullanılarak yapılan ampirik analizler sonucu, uzun dönemde yeşil büyüme ve sağlık harcamaları arasında negatif ve anlamlı ilişki bulunmuştur.

Arzu BOZDAĞ TULUM ve Yaşar KAYA tarafından hazırlanan "Dijital Yerlilerin Sanal Ağlarda Sosyalleşme Ve Yalnızlaşma Tutumları" adlı çalışmada sanal sosyal ağların dijital yerlilerin cinsiyet özellikleri bağlamında sosyalleşme ve yalnızlaşma tutumlarında nasıl bir etkiye sahip olduğunu ortaya çıkarmak amaçlanmaktadır. Çalışmaya 2000 sonrası doğumlu lise ve ortaokul öğrencilerinden toplam 500 öğrenci katılmıştır. Bu öğrencilerin %47,9'u kadınlardan oluşurken, %52,1'i erkeklerden oluşmaktadır. Bu çalışmada nicel ve nitel yöntemlerin birlikte kullanıldığı karma araştırma yöntemi uygulanmıştır. Nicel yöntem olarak 500 kişiye anket uygulanırken, nitel yöntem olarak 15 öğrenci ile görüşme yapılmıştır. Ankette sosyo-demografik bilgi formu ve SOYÖ ölçeği kullanılmıştır. Anket toplam

38 sorudan oluşmaktadır. Mülakatta ise anket soruları belirtilmeksizin ucu açık bir şekilde sorulmuş ve kayıt cihazı ile kaydedilmiştir. Anket verilerinin analizi SPSS 25 kullanılarak değerlendirilmiş ve yapılan mülakatlar ile elde edilen veriler deşifre edilerek birlikte yorumlanmıştır.

"Türk Kültüründeki Kadın ve Erkek Temsillerinde Barış Manço İmzası" adlı makale Senem GÜRKAN tarafından kaleme alınmıştır. Bu niteliksel çalışma, Barış Manço'nun eserlerinin maddi ve manevi kültür aktarımını toplumsal cinsiyet eşitliği çerçevesinde ortaya koymayı amaçlamaktadır. Sanatçıya ait ölçüt örneklemeyle belirlenen 91 adet şarkı sözü, desen ve araştırma yöntemi olarak belirlenen içerik analizine tabi tutulmuştur. İnceleme kadınsılık ve erkeksilik özellikleri, toplumsal cinsiyet rolleri, toplumsal cinsiyet eşitliğine ilişkin temalar ve cinsiyetçi dil kullanımı ulamları etrafında gerçekleşmiştir. Yapılan inceleme sonucunda Manço'nun eserlerinin kültür aktarımı üzerinden toplumsal cinsiyet eşitsizliğinin yeniden üretilmesinde ve devam ettirilmesinde etkin bir rol oynamadığı, aksine toplumun her kesimindeki eşitsizliğin yanlışlığının bu sözler aracılığıyla gelecek nesillere aktarıldığı saptanmıştır.

Zeitschrift für die Welt der Türken / Journal of World of Turks'ün bir sonraki sayısı 15 Aralık 2020 tarihinde yayımlanacaktır. Dergimizin bugünlere gelmesinde emeği geçen yazarlarımıza, hakemlerimize, okurlarımıza en derin saygı ve teşekkürlerimizle...

15 Ağustos 2020

Prof. Dr. Necati DEMİR

Editor in Chief

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BİRİNCİ VE İKİNCİ DÜNYA SAVAŞLARININ MODAYA ETKİSİ: KADIN GİYSİ ÖRNEKLERİ

THE EFFECT OF FIRST AND SECOND WORLD WARS IN FASHION: WOMEN'S CLOTHING EXAMPLES

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Özet

Onbinlerce yıldır insanlık tarihinin bir parçası olan giyim ve onunla bağlantılı olan moda; dünya çapında meydana gelen olaylar ve sayısız nedenlerden dolayı değişikliklere uğramıştır. Bu nedenlerin arasında yeralan ve 20. yüzyılda yaşanan iki büyük savaşın, toplumsal etkilerini modadaki gelişmeler üzerinden de izlemek mümkündür. Özellikle İkinci Dünya Savaşı'nın sosyal, ekonomik, kültürel, teknolojik, politik sonuçları yeni bir yaşam düzeni oluşmasına neden olmuştur. Bu yeni düzenin modaya yansımaları ve kalıcı etkileri özellikle kadın kıyafetlerinde yaşanan değişim üzerinde görülmektedir. Modada meydana gelen değişimleri tam olarak anlamak için, sadece kültürel değişimleri değil, aynı zamanda öncesini ve sonuç olarak gelişenleri de anlamak gerekir. Moda tarihi açısından savaş öncesi ve sonrası dönemler incelendiğinde savaşların tasarımcılar üzerinde silinmez izler bıraktığı, savaşlara bağlı olarak getirilen bazı kısıtlamaların modada önemli yeniliklere yol açtığı görülmektedir.

Tarih boyunca kadın giyimi, doğal olmayan formlar ve duruşlar ile benimsenmeye teşvik edilmiştir. Ancak iki büyük savaşın etkisiyle kadına bakış ve buna bağlı olarak da kadın giyimi oldukça değişim göstermiştir. Bu çalışmada Birinci ve İkinci Dünya Savaşlarına bağlı olarak global dünyada oluşan değişimler; modanın yaşanan olaylardan ve sonuçlarından etkilenme şekli ve derecesi; bu etkilerin dönem modası içerisinde öne çıkan kadın siluetine, giysilerine ve kullanılan malzemelere nasıl yansıdığı; bu yansımalar sonucunda yaşanan değişimlerin kalıcı etkileri ve günümüze kadar uzanan sonuçları araştırılmıştır.

Anahtar Kelimeler: Birinci Dünya Savaşı, İkinci Dünya Savaşı, Moda, Kadın, Giysi.

Abstract

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Clothing and fashion has been a part of human history for tens of thousands of years and has undergone changes for numerous reasons due to events occurring worldwide. Among these reasons through the developments in fashion, it is possible to monitor the social effects of the two great wars that took place in the 20th century. Especially the social, economic, cultural, technological and political results of the Second World War has caused a new life order. The reflections and permanent effects of this new order on fashion are seen especially on the change in women's clothing. In order to fully understand the changes occurring in fashion, it is necessary to understand not only cultural changes, but also those that developed before. When the pre and post war periods are analyzed in terms of fashion history, it is seen that wars have left indelible marks on the designers and some restrictions introduced due to wars have lead to important innovations in fashion.

Throughout history, women's clothings have been encouraged to be adopted with unnatural forms and postures. However, with the effect of the two great wars, the aspect of women and accordingly women's clothing has changed quite a lot. In this study changes in the global world depending on the First and Second World Wars; the way fashion is affected by the events and the consequences of wars; how these effects are reflected in the prominent female silhouette, cloths and materials used in the fashion of that period and as a result of these reflections, the permanent effects experienced which are still influential on the today's fashion were investigated.

Keywords: First World War, Second World War, Fashion, Woman, Clothing

INTRODUCTION

In TDK (Turkish Language Society) war is explanied as; "*The armed struggle, warfare which starts between states by cutting their diplomatic relations*" (https://sozluk.gov.tr/), in Britannica as; "*the widespread conflict among political groups over a period of time and intensity*" (https://www.britannica.com) and by Bilgin (2013, p. 114) as "*Hostile intent and / or action by the states or groups of states, using the power of all or part of the national power elements and accepted as a war by the parties, involving the use of force.*"

As for fashion, it is explained in TDK as; "*1. Temporary innovation that enters the life of society with the need for change or decoration 2. Social acclaim active for a certain period of time, extreme indulgence towards something (Ahmet Hamdi Tanpınar)*, (https://sozluk.gov.tr/). According to King ve Ring (1980, p. 13), "*Fashion is a form of culturally supported expression in a private, tangible or intangible phenomenon that is visible at any time and changes over time in a social system or groups where individuals come together."*

The years of the First and Second World Wars have been a time period in which all basic needs of people are included and mobilization is observed in all

areas of life, and differentiation in demographic structure has started as the female workforce has become more active. This situation has also caused major changes in fashion. Many factors such as ergonomic changes in the usage areas of the garments depending on the need for functional clothes, searching for new raw materials with the development of the supply of basic raw materials, changing social expectations depending on socio-economic reasons, military films made in Hollywood and having military clothing costumes in these films have effected fashion (Contente, 2020).

1. WARS AND FASHION

1.1. Fashion Pre-First World War

In 1910's, fashion can be divided into two separate periods as before war and during the war. While the changes in women's fashion that appeared in the 1920's were generally attributed to the First World War, it seems that most of the popular styles of the twenties were evolved from the styles that were popular before the war.

		
Photograph 1: Poiret's designs in 1910's (Cole ve Deihl, 2015, p. 117).	***Photograph 2:*** Hobble skirt, 1911, (https://commons.wikimedia.org/wiki/File:HobbleSkirtPostcard.jpg)	***Photograph 3:*** Poiret's design "Sorbet" 1912 (Cole ve Deihl, 2015, p.117).

In the early twentieth century, breakages were seen in fashion. Women started to give up corsets that were underlining their slender waists and round hips. Instead, they created more elegant silhouettes with high-waisted, tapered "hobble" skirts emphasizing the natural curves of the body. Though they made it difficult to walk, these skirts that go down to the ankles have become very popular (Photograph 2). Another innovative silhouette is the "lampshade" tunic. The clothing in Photograph 3 is an indication of Poiret's fun and creative approach to fashion that leads the popular styles of the twenties.

			
Photograph 4: Paul Poiret's kimono-shaped coat. Paris, 1909, KCI, (https://www.kci.or.jp/en/archives/digital_archives/1910s/KCI_146).	***Photograph 5:*** Daily dress. Paris, 1909, KCI, (https://www.kci.or.jp/en/archives/digitalarchives/1910s/KCI_147).	***Photograph 6:*** Pierre Bulloz's daily dress, completed with jacket,Paris, 1910, KCI, (https://www.kci.or.jp/en/archives/digital_archives/1910s/KCI_150).	***Photograph 7:*** Costume design of Paul Poiret, France,1911, MET, (https://www.metmuseum.org/art/collection/search/81781).

As in the coat designed by Paul Poiret in 1909, made of draped black silk satin, shoulder part supported by a crochet lace, having a high waist and a flat silhouette, which can be worn without corset, the clothes were free from their artificial appearance compared to previous periods (Photograph 4). Silk satin clothes embellished with ruffles, lace and cord embroidery have become very popular (Photograph 5-6). The garments of this period represent the transitional period when women are freed from corsets. In fact, women still wear corsets, but thanks to new corsets made of more flexible material, they have gained a flatter silhouette. Poiret designs, where less restrictive underwear is sufficient and more suitable for the natural shape of the body, are considered as a very important contribution to the transition from the strict silhouettes of the Victorian and Edwardian periods to styles that provide more freedom and comfort, and characterize the fashion of the twentieth century.

Another trend that has influenced fashion shortly before the start of the First World War is Orientalism, which creates a brand-new look with soft and flowy fabrics. The lines of Russian peasant costumes and hip-length tunics appeared during this period as well (Monet, 2020). Ballet Russes started a new fashion frenzy in Paris with the Schéhérazade (Thousand and One Nights Fairytales) ballet in 1910. Draped fabrics, vibrant colors and column-like silhouettes used by Paul Poiret in his designs attracted the attention of the women of that period. In 1911, the harem pants, which were worn by brave women and tied from below,

were produced as well (Photograph7). Although Poiret made a great impact on fashion in the early 1910's, he was not the only leading designer. Known as Lucille, Lady Duff Gordon, French designer Jacques Doucet and Mariano Fortuny are among the other famous fashion designers of the period (Reddy, 2019).

1.2. The First World War and Its Effects on Fashion 1910-1920

The First World War (1914-1918) is a period that has marked the history of humanity. Economic competition, conflict of interest, change of political balances and search for a new balance can be counted among the reasons of this war. The political, psychological and sociological consequences of the war, especially economic constraints affected everyone. In 1918, the Alliance States had to sign the Versailles Treaty, which included severe economic conditions. Therefore, world trade has decreased by 66% between 1929 and 1934 (Mason, 2011, p.3). This situation is reflected in clothing models since various materials were no longer available. The change in fashion which started in the 1900's, continued with new designs responsive to the living conditions. In this context during war time, new forms of clothing were created that required less use of accessories and materials.

The sentence of Hann and Ogle (1989, p. 208) "*Social change sometimes brings differences in roles and lifestyle.*" clearly expresses the periods of war. The change manifested itself most prominently in the lives of women. The workforce that was vacated by the compulsory military service of almost all men aged 18 to 41 was partially filled by women. Women have become indispensable not only in nursing and welfare services, but also in offices, factories and agriculture, and the entire balance of society has changed in this process (Howard 2002, p. 58-59).

			
Photograph 8: Women workers working in an ammunition factory, (Howard 2002, p. 59).	***Photograph 9:*** Female tram driver, (Anja Reinther, 2017).	***Photograph 10:*** Harvesting, 1916, (Anja Reinther, 2017).	***Photograph 11:*** Woman dressed in overalls, (Lucy Adlington, 2016).

Before the First World War, the role of women was mainly described as maintaining home order, caring for their husbands and children, but after, they undertook jobs outside the home when men went to war. Their work in factories, administrative jobs and farms or chauffeuring and nursing (Photograph 8-9-10-11) brought them to wear trousers and uniforms that took them away from traditional gender roles. Military style tunic jackets started to be worn during this period, and belts and epaulettes were worn on the clothes. People started to live a simpler life; women wear less jewelry. By 1914, women's clothes lost the strict and special lines of the Edwardian period. (Monet, 2020) In this period, some strict rules were loosened, skirts were shortened, colors had become dull (Agarwal, 2017). The First World War has deeply influenced the fashion world as well as the ways of life.

Before the First World War, the center of fashion was France. Following the fashion and designers of France in those years was an indicator of social status and wealth. During the war, collapses were seen in the social order, besides the physical structures. The attacks on women with elegant dresses, in subway stations or streets and the violent events became rather common and the clothes worn or produced during the war required to be simplified.

Unfamiliar clothes was accepted as "bad form", women increasingly started to use uniforms and even trousers that were shocking for that period in daily life. Military details were included in the clothes with the change of civilian fashion, in other words, the war clothes inspired the fashion of women. In 1916, London tailor Elspeth Phelps expressed her thoughts about future fashion as follows: *"The war makes women think, and I believe that when it's over, people will get used to simple lines and more practical models, and we'll see the impact of war on fashion for many years*" (Adlington, 2016).

		
Photograph 12: New York spring street fashion, 1914 (https://kickshawproductions.com/blog/?p=7504).	***Photograph 13:*** Wide skirts and wide collars, (Dereboy, p. 193).	***Photograph 14:*** Paris autumn fashion, 1914 (https://kickshawproductions.com/blog/?p=7504).

In the spring of 1914, while the skirts covering the ankle (Photograph 12) were popular, a new fashion trend emerged in the fall of the same year, with bell-shaped, wide skirts that allow women to move easily, called the "bouffant skirt" (Photograph 13-14). "*The skirt length that did not go up from the ankle was shortened in mid 1915 due to fabric restrictions and the tunic, shirt, topcoat and wide skirts ending at the level of the hip with the 'Radical Revolution' gave women freedom of movement, and made them feel feminine, noble and comfortable*" (Dereboy, p.195). The jackets were cut with a slightly more straight line than before, detailing with a sash or belt that wraps around the waist, loosely attached to the front or to the side. The black dress has become a mandatory element of wardrobes as an indicator of mourning and pain, avoiding excessive decorations and bright colors. Brown, emerald green, navy suits and coats have created popular alternatives to black clothes (Photograph 15). The jacket and pleated skirt designed by John Redfern made of a green silk floral lining seems masculine but contains feminine elements (Photograph 16). The neckwear in the blue dress produced using linen, silk and organza, which evokes the images of the summer holidays before the First World War, was taken from men's clothing styles of previous periods. Ties and scarves have become popular on dresses as well as blouses (Photograph 17).

		
Photograph 15: Dress and jacket, Lucile, London,1914, V&A, (http://collections.vam.ac.uk/item/O361721/dress-and-jacket-lucile/)	***Photograph 16:*** Casual Dress, John Redfern, Paris,1915, KCI, (https://www.kci.or.jp/en/archives/digital_archives/1910s/KCI_154).	***Photograph 17:*** Casual dress,, England, 1915,V&A, (http://collections.vam.ac.uk/item/O14022/day-dress-unknown/)

Another break in the story of fashion has been experienced by some women trying to show their wealth, even with choosing plain and simple clothes, while some women earn money by working. In this period, American styles are still under the leadership of London and Paris.

		
Photograph 18: Pyjamas illustration, (Anonymous 2018).	***Photograph 19:*** Pyjamas illustration, (Anonymous 2018).	***Photograph 20:*** Air strike sleeping bag, which started to be worn since 1918 (Lucy Adlington, 2016).

Lucie Whitmore expresses the "big change in lifestyle" which covers the First World War and is the cause of the changes in women's fashion: *"Before the beginning of the 20th century, both men and women often wore nightgowns, so pyjamas even for men were relatively new even around 1900."* As a result of Zeppelin air raids which started in 1915, people had to wear more practical clothes when they needed to escape from their beds during the night (Photograph 18-19). Sleeping bags, manufactured with pockets to store the necessary things in an emergency, are warm, practical and useful (Photograph 20), (Anonymous 2018). In this way, people have provided some kind of protection for themselves by challenging fashion, war and chaos.

In London in 1918, a simple style settles in fashion, tunic jackets and skirt sets with wool twill patterns take their place in fashion (Photograph 21). This great war introduced a new jacket style, trench coat, that became a classic for the rest of the century and beyond (Photograph 22). In this period, the need for protection and the search for suitability for all kinds of weather inspired a new style and fabric. Burberry, located in London, produced a weather resistant, breathable fine cotton gabardine fabric that was chemically treated, even patented and used it in trench coats. This cult design inspires many designers even in our day. The new collar-style jackets with a wide collar, extra fabric on the back, epaulettes and a belt have become a fashion garment for both men and women for a hundred years and still today.

			
Photograph 21: Skirt-Jacket, Henry Creed, Paris, 1920, KCI, (https://www.kci.or.jp/en/archives/digital_archives/1920s/KCI_145).	***Photograph 22:*** Dress and trench coat, Paris, 1920,V&A, (http://collections.vam.ac.uk/item/O1273207/dress-and-coat-unknown/).	***Photograph 23:*** Dress by Gabrielle Chanel, 1927,KCI (https://www.kci.or.jp/en/archives/digital_archives/1920s/KCI179).	***Photograph 24:*** Gabrielle Chanel'in ceket, etek tasarımı, 1928,KCI, (https://www.kci.or.jp/en/archives/digital_archives/1920s/KCI_180).

The childish look dominates women's fashion in the 1920's. Dresses created with straight lines that straighten the bends of the bust from the shoulders are shortened revealing more of the legs. Silk crepe satin clothes in simple form gain a richer look with the introduction of embroidery (Photograph 23). The daily dress of the 1920's, consisting of a cardigan and a knee-length skirt, is one of Chanel's best known works. The use of simple forms, monochrome colors and the removal of ornaments create a sharp contrast with the previous periods. In 1916, Gabrielle Chanel introduced black wool crepe cardigan and skirt sets made of fabrics used for underwear until that time. Elastic material, jersey, which do not prevent body movements, simplified beauty, easy to wear, has been appreciated by women active in society. Today, in the 21st century, these innovations still form the basis for women's clothing (Photograph 24).

		
Photograph 25: Beachwear, Jean Patou, 1929,KCI, (https://www.kci.or.jp/en/archives/digital_archives/1930s/KCI_187).	***Photograph 26***: Beachwear, Elsa Schiaparelli, France, 1930, MET, (https://www.metmuseum.org/art/collection/search/156040)	***Photograph 27:*** Coat, Elsa Schiaparelli, France, 1932-1935, MET, (https://www.metmuseum.org/art/collection/search/155903).

The most striking part of the black knitted sportswear designed by Jean Patou is its material. Artificial silk was used which attracted great attention at that time (Photograph 25). The new style "garçonne", popular for women after the First World War, aimed to eliminate gender bias in clothing. Women started to wear the trousers which were previously the symbol of men's clothing, inside the house or on holiday resorts, and the appearance of women wearing trousers appeared only in the community after the Second World War. In the 1920's and 30's, many designer clothes started to be featured in beach collections, which are expressed as beach pyjamas worn on the beaches. The silk beach dress, originally designed by Schiaparelli, is very creative. This jacket, which can be used on both sides, followed by many variations (Photograph 26). The use of creative materials and forms such as metal, plastic, ceramic, gum, bullet sleeve buttons in cotton garment, an early example of Schiaparelli's work, brought a different perspective to the fashion world (Photograph 27).

1.3. The Second World War and Its Effects on Fashion 1939-1945

Howard (2012, p.16) who described the First and Second World Wars as a single Thirty Years War interrupted by a long ceasefire period and argued that the causes of the Second World War are related to the results of the First World War he expressed the idea as "*The term First World War was appropriate in terms of implying that war is an unfinished issue, and that another war will inevitably come. This concern was very common in 1919" in his article titled*" "Reassessing the First World War".

The Treaty of Versailles, which was imposed on Germany by force, changed the balance between Germany and Europe and prepared the ground for a new war. In the Second World War, which continued between 1939 and 1945, millions of people died and the war caused a great slaughter. The war between the Allied States (France, America, the United Kingdom, the Soviet Union) and the Axis Powers (Germany, Italy, Japan) has affected the entire world in political, social and economic fields, due to its position, relations and conflicts of the fighting parties.

The war has affected a lot in the world, and interestingly, the fashion world has undergone a serious change according to these events. Because the fashion of time is definitely reflections of the state of the economy and the political world (Mason, 2011, p.1). Skirt lengths and silhouettes continued to fluctuate according to the whims of the designers until the outbreak of the Second World War, which included the American governments in the fashion world, and then there were periods when clothing styles for men and women were dictated according to government regulations. Many believe that war has led to a period of stagnation in fashion, whereas the war that caused destruction especially in Europe, has become a driving force leading to a revolution in American and European fashion (Olds, 2001, p. 8).

Women's fashion of the 1940's is about creating an hourglass silhouette with masculine details: Shoulder pads, high waists and A-form skirts down the knee are used in casual wear. If a woman's body is not naturally in the form of an hourglass, clothes are designed to help her achieve this look. Perhaps one of the most important events in the fashion world was Nazi Germany occupying Paris on 14 June 1940, the summit of the fashion world until that day. Most of the fashion houses in Paris were closed because their designers were called to the military or many fashionists had left the country (Dereboy, p. 195). While Paris was occupied, the USA and Britain came into play in the fashion world, a country other than France was the driving force behind the fashion for the first time. (Mason, 2011, p. 4). Haute Couture designers, on the other hand, remained independent of political and economic constraints, while Paris dependency was reduced, designers from other countries and new talents were given opportunities (Dereboy, p.195).

With the outbreak of the Second World War, function took place of form and material restrictions started to occur. In order to restrict the use of materials such as wool, silk and nylon used to make uniforms and parachutes, the British and then the American governments introduced practices that limit the use of fabric and bind clothing to ration booklets (Olds, 2001, p. 48). In September 1939,

the National Register of the British population was issued in order to print the required ID cards for the ration booklets and create a list. A year later, in 1940, due to the aid given to the allies, a ration application was introduced for clothing along with a program covering all the "benefit" and "austerity" policies in both the USA and the UK (Photograph 28). In this application, first the ID cards and then the ration booklets were issued (Mason, 2011, p. 8).



Photograph 28: Ration Booklet, (Meghann Mason, 2011, p. 8).

While the government imposes strict limits on how many items of clothing each individual can buy, it also implies that everyday clothes must be functional and durable (Olds, 2001, p. 48). It was decided to use all the metals used in details such as corset, button and zipper for the army, and this decision led to the development of innovations in science and fashion design. Thus, a trend towards synthetics has started in the materials used in daily life and fashion products (Mason, 2011, p. 5). Since the raw materials were restricted during the war and some prohibitions were imposed on some imported materials, the production of artificial fibers started and especially polyester became very popular at that time. This is an important indicator of the change in fabric preferences. With the effect of war, not only fabric preferences, but also the styles of the clothes have changed. A new trend of simplicity has developed in clothes that bolsters the imagination of designers and enables women to fulfill their citizenship duties in fashionable outfits. The lines of the clothes produced in this period can be seen in today's fashion. Due to ration and limited use of materials, differences in social classes have almost disappeared, all women's clothing and styles have become similar under government power. Second World War created sociological and aesthetic restrictions on fashion in the USA and the UK (Mason, 2011, p. iii).

Despite the restrictions imposed by the ration system in England, clothing retailers tried to protect and even expand their customer base during the Second World War. The government intervened in the production of luxury street fashion with the advent of its Utility Clothing Scheme in 1942. The limitations brought

by the war and the limited economy could not end creative design, commercial opportunism or fashion trends in England. In 1942, the first “Utility” clothes that came out as part of the Utility Clothing Scheme in the UK went on sale in luxury street stores according to the government plan. These garments are manufactured with a limited number of quality-controlled fabrics. The "Utility Scheme" was developed in order to make the production of civilian clothes more efficient in British factories. Customers had to use the same number of coupons for more uncomfortable, semi-durable, cheaper clothes until these utility clothes were introduced. Utility fabrics and garments made from these fabrics have shown a guarantee of quality and value for the people in return of their money and coupons (Clouting and Mason, 2018).

In this period, the concern had arose that utility clothes meant standard clothing, resulting from people wearing very similar clothing. So, the government has directed the leading fashion designers to design a variety of attractive and stylish clothing. Incorporated Society of London Fashion Designers (Inc Soc) was founded in England in 1942 to represent the collective interests of the fashion industry, to promote exports and to improve design standards. Members of the Society were responsible for the design of stylish and economical outfits to be manufactured under the Utility Scheme. In addition to using utility materials, the designers also had to work in accordance with austerity regulations (Clouting and Mason, 2018). The Scheme was initiated to ensure the production of low and medium quality consumer goods at the highest possible standards at “reasonable” prices.

The new synthetic fabric (artificial silk), developed in the 1930s, was the most frequently used material for the creation of women's clothing during the war. Silk socks were replaced by nylon socks, but when the army started using nylon, the production of nylons was also restricted. Many women have started drawing lines behind their legs to give them a sock look.

			
Photograph 29: Pants suit, Elsa Schiaparelli, France, 1939–40, MET, (https://www.metmuseum.org/art/collection/search/156633).	***Photograph 30:*** Jacket skirt suit, Jeanne Lanvin,KCI, (https://www.kci.or.jp/en/archives/digital_archives/1940s/KCI_201).	***Photograph 31:*** "Pop-over", Claire McCardell, USA, 1942, MET, (https://www.metmuseum.org/art/collection/search/84029).	***Photograph 32:*** Casual Dress, Edward Molyneux, London, 1942, V&A, (http://collections.vam.ac.uk/item/O17485/day-dress-*molyneux-edward/).*

Although Hollywood stars like Katharine Hepburn and Marlene Dietrich wore trousers in the 1930s, trousers and trouser suits have been unacceptable for women until the 1970s. The suits offered by fashion designers almost always consist of jackets and skirts. Since the trouser suits (Photograph 29) create a masculine aura, the designers made the trouser skirt versions of these suits with the help of extra fabric. This special suit, consisting of a lapel jacket with wool twill stitching pocket and a knee length skirt was a fashionable outfit during the war. (Photograph 30). The daily cotton and rayon fabric clothes seen in Photographs 31 and 32 were designed by Claire McCardell and Edward Molyneux within the "Utility" collection for the London Fashion Designers Board of Trade. The conditions related to the manufacturing of civilian clothes were determined by the board between 1939-1945 in line with the simplification and material economy constraints. In the collection prepared by American fashion designer Claire McCardell, jeans and double top stitches used in workers' overalls were used even in jackets and suits. The designer wanted to prove that a smart woman can spend less and be stylish, and that the modern woman can look attractive even while cooking, oven gloves in one hand with her cotton dress (Photograph 31).

British and American governments had a voice in the fashion world until the Second World War, dictating the style of men's and women's clothing. Perhaps this is why the war is considered to be a kind of stagnation. When the amount of fabric that could be used for clothing was restricted in 1941 (Walford), rules were created for the apparel industry under Marcus and WPB. The requirements of these rules, called L-85, are as reversing of clothes, using no epaulettes on

shoulders and no wide belts, only two buttons and buttonholes in the clothes, only three pockets on jackets and coats, no metal or leather buttons. For example, no man under the age of 13 wore long trousers and all knitting, embroidery, lace and corset manufacturers were banned from using shirring, lace or fancy stitches (Mason, 2011, p. 12-13).

			
Photograph 33: Dress, Charles Creed, London, 1942, V&A, (http://collections.vam.ac.uk/item/O74739/dress-creed-charles/).	***Photograph 34:*** Skirt-jacket suit, Digby Morton, London, 1942, V&A (https://collections.vam.ac.uk/item/O15667/original-no-16-skirt-suit-morton-digby/).	***Photograph 35:*** Ensemble, Vera Maxwell, USA, 1948, MET, (https://www.metmuseum.org/art/collection/search/84016).	***Photograph 36:*** Ensemble, Claire McCardell, USA, 1947, MET, (https://www.metmuseum.org/art/collection/search/157154).

A kind of special shirt dress made of rayon crepe fabric, which is an example of austerity and rationing of clothes by the Board of Trade in 1942, is the only Rayon crepe black dress in Charles Creed's "Utility" collection and has all the features of wartime clothes (Photograph 33). Pursuant to the "Austerity" policy, the limited use of materials or the use of gray herringbone wool, which has a simple style, did not prevent the creativity of the designer (Photograph 34). Being versatile and functional, suitable for different weather conditions and not getting wrinkled had become qualifications in demand. Using wool, silk and leather, Maxwell has addressed these demands and added plastic-lined pockets for practicality. Diapers, hand towels, toothbrushes and other necessities can be easily carried in these pockets. The designer has offered a smart balance reminiscent of architectural functionality with limited possibilities (Photograph 35). With the use of natural fabrics such as cotton, denim and wool in the simplified forms and topstitches, a void in fashion was filled for women who want to be stylish during the war (Photograph 36).

Although France regained its dominance in fashion design in 1947 with the introduction of "New Look", American and British designers continued to be influential. Designs adopted by the Americans in the war helped shape fashion in

peace. During the war, women were not limited to the amount of fabric available for clothes, many of them also began to deal with their old clothes, and also their new working roles changed their clothing needs. After the war, both men and women were ready to spend money on clothes. The designers took advantage of this opportunity and developed new ideas. The "New Look" remained popular until the 1960's. For those who do not embrace designer fashions, American apparel manufacturers offered copies similar to expensive fashion garments, but not too exaggerated (Anonymous, 2020).

During the war, functional designs were developed, clothing habits were changed, and it was important that civilian clothes were both stylish and practical. Manufacturers of clothing and accessories were quick to see the commercial potential in the results of the war.

2. AN APPLICATION ON CLOTHING EXAMPLES

2.1. Purpose and Method of the Research

In this qualitative research, it is aimed to examine the reflections of women's fashion, which have changed due to the difficulties and restrictions experienced between the First and Second World Wars until today. These two wars, which many countries were physically involved directly or indirectly, are taken as the scope of the research.

This research; is carried out in two stages as a literature review and scanning of the relevant clothing images from the museum archives. (1900's initial comparison is the result comparison in 2020 somewhere we should mention) Literature review; It was held in three different periods, just before the First World War (1910), the First World War (1914-1918) and the Second World War (1938-1945). Related sources and periods of women's fashion images were analyzed and grouped in five clothing types.

This research was carried out in two stages as a literature review and scanning of the relevant clothing images from the museum archives. 1900's are the initial comparisons and the result comparison is of 2020. Literature review was built to cover three different periods, just before the First World War (1910), the First World War (1914 -1918) and the Second World War (1938 -1945). Related sources and periods of women's fashion images were analyzed and grouped in five clothing types.

The reflections of women's identity changing with wars and accordingly changes in clothing were examined in 5 types of clothing: "Pants-Jacket", "Pant-

Skirts", "Dress", "Coat and "Overalls". The data obtained as a result of the research was supported with visuals, paying attention to the chronological order.

2.2. Data Collection and Analysis

The data used in this research were obtained from the museums which can be described as the best in the world and which are located in countries that are affected by both wars. These are: Victoria & Albert Museum (V&A) located in England, one of the countries that have a voice in fashion; The New York Metropolitan Museum (MET), which includes the works of American designers who positively transform the effects of the war in Europe; Kyoto Costume Institute (KCI) archives in Japan, which are severely affected by the war despite being far from Europe. The fact that the relevant institutions have opened their archives to online access has contributed positively to the study.

In the research, 115 clothes located in the mentioned museums from 1900 to 2000 were examined. Among these, 48 outwear samples that best reflect the effects of war on fashion were selected as the study samples of the research. The part of the research until 2000 is only for the examination of the clothes in the museums, and regardless of the designer, it was done on a yearly basis.

While fashion is influenced by many factors, it grows like an avalanche in itself and manages to bring up the agenda by updating the fashion of the past periods by continuously working its internal dynamics. In this research, the 2020 collection of Christian Dior, which has existed since the First World War, and its current Dior brand, have been taken into consideration to see the reflections and benefits of the two great world wars.

In this research, in which the effects of war on fashion were questioned, the clothes designed from 1900 to 2020 are examined and summarized in table1. These clothes, which appeared for 120 years between 1900-2020, developed and changed and survived until today, are classified in five different periods in the table. The first period is taken as between 1900 and 1913 so that the changes made by the wars can be seen more clearly.

In the second part, the period between 1914 and 1938, during which the First World War and its effects were experienced, was evaluated. 1939-1960 period took its place in this table as the third part of the Second World War. 1961-2000 period was evaluated as the fourth section which is the period that effects of both wars gradually diminished, and the effects of the wars were seen as benefits. The period from the millennium, which can be considered as the closing of an age and the beginning of a new age, to today, 2001-2020, is evaluated in the fifth part.

This 120-year period of skirts, dresses, trousers, jackets, coats and overalls, which are important pieces of women's clothing today, are examined in 5 sections (Table 1).

Table 1: Comparison of Fashion from Past to Present

Examples of clothings	Before 1913	Between 1914-1938	Between 1939-1960	Between 1961-2000	Dior 2020
TROUSERS-JACKET SUIT	In the archives of the museums, no examples of Trousers and Jackets for this period can be found.				
		Photograph 37: Women workers, 1918, IWM (https://www.iwm.org.uk/collections/item/object/205213417)	***Photograph 38:*** Yves Saint Laurent. 1960. (https://www.kci.or.jp/en/archives/digital_archives/1960s/KCI_225)	***Photograph 39:*** Giorgio Armani, 1980. (https://www.kci.or.jp/en/archives/digital_archives/1980s/KCI_270)	***Photograph 40:*** Christian Dior, 2020. (https://www.vogue.com/fashion-shows/fall-2020-ready-to-wear/christian-dior/slideshow/collection#1)
SKIRT-JACKET SUIT					
	Photograph 41: Kontoff, 1905-1910. (https://www.metmuseum.org/art/collection/search/157410)	***Photograph 42:*** 1914-1915. (https://www.metmuseum.org/art/collection/search/106863?=&imgno=0&tabname=object-information)	***Photograph 43:*** Elsa Schiaparelli, 1952. (https://www.metmuseum.org/art/collection/search/80002948?img=1)	***Photograph 44:*** Gabrielle Chanel, 1969. (https://www.kci.or.jp/en/archives/digital_archives/1960s/KCI_232)	***Photograph 45:*** Christian Dior, Autumn, 2020. (https://www.vogue.com/fashion-shows/fall-2020-ready-to-wear/christian-dior/slideshow/collection#4)
COAT					
	Photograph 46: Stella Patrick 1908-1910. (https://www.metmuseum.org/art/collection/search/106764?rpp=30&pg=1&ft=duster&pos=3)	***Photograph 47:*** Helen Cookman- John P. John, 1935. (https://www.metmuseum.org/art/collection/search/157232?=&imgNo=1&tabName=gallery-label)	***Photograph 48:***, Charles James,1953. (https://www.metmuseum.org/art/collection/search/80002924?rpp=20&pg=1&ft=*&who=Charles+James&img=1).	***Photograph 49:*** Cristobal Balenciaga, 1963. (https://www.kci.or.jp/en/archives/digital_archives/1960s/KCI_244)	***Photograph 50:*** Christian Dior, 2020. (https://www.dior.com/en_int/womens-fashion/ready-to-wear-shows/autumn-winter-2019-2020-ready-to-wear-show)

Table 1: Comparison of Fashion from Past to Present

Examples of clothings	Before 1913	Between 1914-1938	Between 1939-1960	Between 1961-2000	Dior 2020
DRESS					
	Photograph 51: Mascotte, 1911-1912. (http://collections.vam.ac.uk/item/O142309/dress-mascotte/)	***Photograph 52:*** Elsa Schiaparelli, 1932-1935. (https://www.metmuseum.org/art/collection/search/156620?rpp=20&pg=142&rndkey=20140215&ao=on&ft=*&where=France&img=1).	***Photograph 53:*** Norman Hartnell, 1942-1945. (http://collections.vam.ac.uk/item/O110448/day-dress-hartnell-norman/)	***Photograph 54:*** Thea Porter 1970 [Sol], Barbara Hulanicki 1971 [Saǧ]. (https://www.kci.or.jp/en/archives/digital_archives/1970s/KCI_248)	***Photograph 55:*** Christian Dior, 2020. (https://www.vogue.com/fashion-shows/fall-2020-ready-to-wear/christian-dior/slideshow/collection#40)
JUMPSUIT	In the archives of the museums, no examples of Jumpsuits for this period can be found				
		Photograph 57: Women workers, 1914-1918, IWM. (https://www.iwm.org.uk/history/9-women-reveal-the-dangers-of-working-in-a-first-world-war-munitions-factory)	***Photograph 58:*** Boiler suit, Vera Maxwell, 1942. (https://www.metmuseum.org/art/collection/search/84036)	***Photograph 59:*** Yves Saint Laurent. 1970, (https://www.vogue.in/fashion/content/history-of-jumpsuit-vogue-fashion-encyclopaedia	***Photograph 60:*** Christian Dior, 2020. (https://www.vogue.com/fashion-shows/fall-2020-ready-to-wear/christian-dior/slideshow/collection#42)

2.2.1 Trouser and Jacket Suit

Museums generally bought the works either from the best designers of their time or acquired them through donations from the owners. The works in the researched museums came from the workshops of the best fashion designers of their time and are among the best examples of the period. Among them, there are no examples of clothing used by the public daily. Until 1918, trousers and tops, which were seen as women's work clothes could not enter museums, and so, until 1938, no examples of trousers and jackets were found in the three museums examined. However, on a photograph dated 1918 in the archives of the War Museum (IWM) in England, women workers are seen wearing trousers (Photograph 37).

Photograph 38 there are two Yves Saint Laurent trousers and jackets of the KCI collection. The common feature of the two suits is that there are four cover pockets and a belt that reminds us of military clothes. The suit is made of dark gray wool jersey fabric and the front of the jacket is buttoned. The army green cotton gabardine fabric jacket is closed with eyelet laces. Such suits became

widespread towards the end of the 1960's. These two other trouser-jackets, which are also in the KCI collection, indicate that such clothes have become popular and indispensable for fashion in 1980's. The suit consisting of a red-gray striped wool jacket of Giorgio Armani, gray wool gabardine trousers, and a suit made of navy blue and white striped wool twill patterned fabric are all classical woman business wear examples (Photograph 39). The presence of these suits in the 2020 collection of Christian Dior emphasizes how much the jacket and trousers are still demanded by women (Photograph 40).

2.2.2. Skirt Jacket Suit

Wool and silk were used in the skirt-jacket suit, which was dated between 1905 and 1910 and defined as the "Kontoff's hiking suit". The button on the front cover of the jacket and the decorations both on the skirt and the jacket are made with silk ribbons (Photograph 41).

The wool suit designed between 1914-1915, which is in the collection of MetMuseum shows features of the war years with its wide shoulders and asymmetrical front closure (Photograph 42). Elsa Schiaparelli's suit which was designed in 1952 with fabric made of wool and rayon fibers is one of the best examples of today's definition of ensemble (Photograph 43). Both suits in the photo were designed by Gabrielle Chanel. These sets, where the fabrics produced in plaid pattern with slub yarns are well combined, reflect the harmony of the collection. This skirt and jacket set in which pink, yellow and blue colors are used is a good example of Chanel's classic "Chanel Suit" expression (Photograph 44). In the 2020 collection of Christian Dior, there are skirts and jackets in different colours and fabric patterns. It is seen that tie is used as an accessory in many of the suits in the collection (Photograph 44).

2.2.3. Coat

Stella Patrick's coat dated to 1908-1910 is located in the MetMuseum. Being made of silk, the coat shows that it is manufactured during the pre-war years and was not affected of the economic crisis. It is a good example of designs that kept aesthetics in the forefront rather than functionality (Photograph 46). Designed by Helen Cookman in 1935, the suit was manufactured using wool and silk fibers and is exhibited in the MetMuseum. American designer Cookman is known for integrating traditional masculine styles into women's clothing. She started her carrier with nurse uniforms and became famous with her uniform designs in mass production (Photograph 47). Charles James who is considered to be the only American who works in the true couture tradition is in the MetMuseum with his classical woolen coat (Photograph 48). The ivory-coloured coat designed

by Cristobal Balenciaga is made of wool fabric. The coat which has a different appearance with its cloak form, by carrying traces from the past goes beyond time (Photograph 49). This design which belongs to Christian Dior winter season 2019 - 2020 is reminiscent of the fashion coats of the war period which were shorter than the skirts (Photograph 50).

2.2.4. Dress

The silk dress by Mascotte in the V&A Museum shows the new trend of the 1910's. It has been made more feminine with its plain appearance and purple cord tied around the waist. The ornaments on the dress show the Eastern influence, which remained popular until the outbreak of war in 1914 (Photograph 51). Elsa Schiaparelli's linen dress at the MetMuseum is dated to 1932 - 1935 (Photograph 52). This dress produced by Norman Hartnell using rayon fabric is designed as a casual dress. Norman Hartnell has created this modest dress in accordance with the restriction rules during the Second World War. This design is in the collection of the V&A Museum (Photograph 53). These two dresses designed by Thea Porter and Barbara Hulanicki are in the archives of KCI. With their ethnic patterns and romantic structure, they remind short versions of the 1910's clothes (Photograph 54). This design of Christian Dior, which belongs to 2020 fall season, has a comforting appearance with its loose, under knee skirt (Photograph 55).

2.3.5. Overalls

TDK defines overalls as a cloth where chest and trousers are adjacent. As the overalls are derived from pants the time was delayed for women to have them as one of the pieces of their clothing. Therefore, as in the part "Trouser-Jacket Suit", until 1938 overalls samples were not found in the archives of the museums examined. However, photographs of female workers in overalls are also in the archives of the IWM. (Photograph 57). The cotton overalls produced by Maxwell in 1942, located in the MetMuseum were designed for women who replaced men in the heavy industry during the war so that they can feel attractive while they are comfortable (Photograph 58). Although any sample of overalls of this period are not found in the three archives, this overalls bearing the signature of Yves Saint Laurent is one of the first examples of unisex clothing. In this overalls dating back to the 70's, the lace used on the arms, the chain belt that emphasizes the waist curve have been skillfully used to reveal the feminine lines (Photograph 59). This design belonging to Christian Dior 2020 fall season, is a stylish design suitable for both day and night wear. Many overalls are also found in the same collection and other collections of the Dior brand (Photograph 60).

In the war period, it is seen that only working women wear overalls, and in later years women often use these clothes in daily or even evening dresses.

3. CONCLUSION

Each war took place under certain historical conditions and its own specific reasons. It is possible to explain the causes of war and the effects of war with many factors such as political, cultural and economic. Fashion which puts human on its axis is also affected by war and those factors that cause it or are results of it. Despite all the negativities left by the war, fashion has created positiveness with the products and services it has offered, from dressing which is one of the basic needs of people, to luxurious consumption. All this is done to benefit people physiologically and psychologically.

Many wars have taken place in the world before or after the First and Second World Wars. The effect of a war sometimes grows enough to trigger a new war, and wars are felt in larger areas than the physical area in which it takes place.

Large organizations that make trend analysis globally include all sectors from food to clothing, from education to health in their future projections. The speed of butterfly effect increases due to the faster communication used in our day compared to the past. Questioning the past while conducting trend analysis also provides similarities to be experienced in certain periods. An element that has been appreciated in the past is updated and offered to people.

The First World War has played a role in changing many dynamics of societies. Every individual physically able to fight has gone to war. Accordingly, the people who were left behind had to undertake tasks that would contribute to the maintenance of life. The need for clothing of people in war or working in institutions supporting the war came in consideration in this period. Especially women working in rear guard support enabled the creation of designs in which visual elements would be at the forefront besides ergonomics and functionality in work clothes.

Fashion and costume design have been affected and changed due to some restrictions introduced to solve the problems experienced during the Second World War. For example, with the inclusion of Japan in the war, access to silk fiber and fabric has become difficult. This has enabled the introduction of alternative products, and the polyester fiber which was discovered in previous years was commercialized and started to be used more in those years. The war has changed the face of fashion as it has enabled the transition from natural fibers to artificial fibers. Polyester which was seen as a salvation in the past, started to be perceived harmful to human health over time. However, researches made on

poliester fiber show that it has provided very positive contributions to the sector with its recoveries in sustainability. Research on other man-made fibers has been observed to increase within this period.

More comfortable and practical clothing, including sportswear, has been designed with restrictions on fashion, high fashion and haute couture clothing during the war years. Casual tops and pants have always been popular for women.

Leader fashionists before and during the Second World War are imaginative, creative and innovative designers. Taking into account the conditions of the war, they created not only beautiful clothing, but also practical and iconic clothing. Their products have become a standard inspired by today's designers and are always transformed into new and exciting designs.

The distribution by ration of materials and fabrics used in ready-to-wear during the Second World War brought a simplicity to women's clothing, the fabric restriction caused the garments to be shorter and flatter and military-like clothing became popular.

As a result, the war era has left indelible marks on the designers of the future and the fashion industry. The Second World War caused many improvements in the technologies of fashion and related sectors. Among all the losses and destructions of the war, fashion has moved in a hopeful direction. The changing social roles of women have been the harbinger of a change in cultural values. Even today, it is possible to see the permanent effects of these facts on women's clothing.

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