

DOI: 10.21847/1728-9343.2021.1(1).225446

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FASHION AS SIGN AND SYMBOLIC CONDITIONALITY: PHILOSOPHICAL AND SOCIOLOGICAL ASPECTS

The article is dedicated to revealing the specific features of fashion as a system of cultural and aesthetic values, as well as a contradictory social phenomenon which plays an important role as a symbolic regulator of mass society. The purpose of this article is to study the mechanism of creation of the sign and symbolic world of fashion, new models and patterns of behavior, evident and hidden functions of fashion in the era of globalization. Attention is focused on the fact that fashion, as one of the central phenomenon of the modern world, has become an industry based on the principle of rationality, for the production of original trends, in line with the trends and challenges of modern times. It reflects social reality, and people who actively contribute to changing its fashion patterns set in motion models of social reality. It is the sociological study of fashion that can contribute to its most adequate description and explanation. This is due to the fact that the process of spreading and changing fashion patterns is characterized by the value attitude of people both to things and to other people. The result of such an attitude is the social division of people into groups. A fashionable thing, which is desirable for a person, at the same time becomes for him a desirable image of the social status and interpersonal relations to which a person aspires. The article analyzes modern fashion in terms of symbolic conditionality and symbolic reality characterized by features of sociality, temporality, ambivalence and spectacularity. The main attention of authors of the study is devoted to the analysis of the specific behavior of a human-consumer, for whom the sign and symbolic world of fashion is not only a means of self-expression, but also an opportunity to fill the spiritual vacuum and feel a lost sense of stability. Attention is also focused on the importance of solving the problem of ethics of responsibility of modern fashion, which is the determinants of all relations in the sphere of contemporary consumer society.

Key word: *fashion; consumer society; social phenomenon; sign; symbolic system; identity; standardized mass behavior.*

Introduction

Fashion is a deep socio-philosophical, psychological and historical phenomenon and a kind of aesthetic philosophy that allows a person to express his or her own needs, interests, ambitions and values. Acting as a regulator of social behavior of individuals and groups, fashion itself can be a form of social reflection. Scientists from leading scientific schools research modern fashion in philosophical, cultural, historical, sociological, politological, psychological and anthropological discourses.

Modern fashion is considered as a specific and dynamic form of standardized mass behavior which occurs primarily spontaneously under the influence of dominant public moods, tastes and hobbies. This is a cultural code, a certain conditionality that a person must abide by constantly.

Fashion, as an important element of the culture of society, is seen as a symbol of belonging to a certain social status. This position is shared in his views by J. Baudrillard, who considered fashion as a tool for the

reconstruction and declaration of social inequality. R. Barth studied fashion from the standpoint of structuralism, considering it a system that generates meanings, focusing on small details through verbal descriptions in commentaries on symbolic images. J. Lipovetsky characterizes modern society as a "hyper-consumption society", in which a person's success depends on his ability to acquire world fashion brands.

The specificity of fashion is that it is capable of meeting two opposing needs of a person at the same time: to differ from others and to be like others. In this aspect, an issue of the ethics of modern fashion, which influences the formation of the system of cultural and aesthetic values of the 21st century, is fundamental.

Authors of the study set a purpose to analyze the contradictory fashion phenomenon which accumulates the most important socio-political, cultural, historical changes and psychological state of society, responds quickly to them, offering new vivid aesthetic-cultural images, pat-

terns and samples of behavior typical for new historical situations and epochs in general.

To achieve this goal, the task is to use the results of comparative monitoring of foreign and domestic sociological research to further illuminate aspects of the sign-symbolic conditionality of fashion.

Methodological basis of the research

The ambiguity of the phenomenon of fashion has given rise to a variety of methodological approaches to its study. The scientific research was carried out on the basis of a methodology that combined dialectical method, system analysis and comparison with a number of special scientific methods: structural-functional analysis, semiotic approach, which had a significant impact on the modern interpretation of fashion (presented by R. Barthes, R. Sennett, P. Bourdieu, J. Baudrillard and Yu. Lotman) and others. The sociological aspect in this work is represented by the monitoring of specific social research on this topic. The recognition of fashion as an important social phenomenon that has an impact on society is common to all concepts. According to the systems approach, fashion is a specific element of modern post-industrial society, which is characterized by dynamism, openness, redundancy, social differentiation and mobility. It is a dynamic form of standardized mass behavior in society and defines certain codes and symbols characteristic of modern reality. Significance as an essential property of fashion is considered by the representatives of the semiotic approach as a reason that is necessary to stimulate constant exchange in society (R. Barthes) and the existence of a special "attraction to fashion" (J. Baudrillard). However, the emphasis in explaining the social characteristics of fashion varies significantly in different theories. This is, first of all, due to the fact that the concepts of fashion are based on different methodological foundations that determine corresponding areas of research.

In addition to the original basis, published scientific studies, which are presented by foreign and Ukrainian studies of the last twenty years A. Sapira (1999), D. Martín-Consuegra, M. Faraoni, E. Diaz, S. Ranfagni (2018), A. Voronkova (2016), O. Skalatskaya (2015), S. Guzol (2008), N. Koznova (2013) and others.

Results and Discussion

Fashion is a short-term domination of a certain type of standardized behavior based on a large-scale change of the external environment of people. It plays an important role as a symbolic regulator of mass society, determining the cyclicity of change in the views, ideas, tastes, moods and behavior models of its representatives. Unlike style, fashion characterizes more brief and superficial changes of external and internal (sphere of morality) forms of symbolic text. Fashion emerges as a result of factors of superfluity and self-sufficiency, it is a cultural phenomenon and a surrogate of religion, it is based on herd human instincts. Obviously, fashion changes not only the material world, but also the spiritual. There is a fashion for scientific approaches, artistic style, taste passions etc. According to researcher K. Mikhailieva, the tough structure of the fashion industry system today determines the process of legitimation of designer creativity and is decisive in its inclusion or exclusion from the fashion system (Mikhailieva, 2015: 79).

The development of civilization in the 21st century contributes to the emergence of such kind of a person

that surrounds himself with things-signs, symbols that distinguish him from others and at the same time unite with them and the world in general. All elements of fashion are connected with the structure of values, norms, ideals, traditions, rituals and cultural meanings (codes) that prevail in a particular society. In this regard, fashion reads and expresses itself as text, as a message. Forming a symbolic language of communication, fashion allows conveying meanings and senses, establishing a kind of mutual recognition of carriers of actual patterns.

Fashion is a dynamic form of standardized mass behavior in societies characterized by dynamism, frankness, superfluity, social differentiation and mobility. The fact that fashion products are in constant change and development, their dynamics in modern conditions determines the directions of further development of the fashion industry can be called a fundamental feature of the project activity of various subjects of the fashion industry. However, as a result of physical and moral aging, the consumption value of the product decreases with the only difference that physical aging contributes to the complete use of a resource with the full benefit for the consumer, and in case of moral aging a product may not be used at all, that is, turn out to be useless (Hofman, 2004: 112).

Modern post-industrial culture is a strongly marked culture of mass consumption. The consumer society is essentially a society that creates symbols that must be followed because they, including fashion, define individuals' way of living and behavior, moral attitudes and value orientations that are consistent with the spirit of consumption as a condition without which it becomes difficult to achieve social success and prestige.

The modern sphere of the fashion industry is constantly developing ways to attract attention to fashionable global brands and the rapid change in customer motivation. After all, today a completely new era of innovative relations between manufacturers of world brands and consumers has begun. Modern social media has opened up new opportunities for the global reach of consumers with the most fashionable companies. To implement the strategy of these companies, special sociological and marketing research is carried out. For example, the results of a study (Martín-Consuegra, Faraoni, Diaz, Ranfagni, 2018) to study the ability of social networks to influence consumer confidence in a particular brand, the image of this brand and the final intention to make its purchase show that brand trust has a positive effect on it. Image and intention to make a purchase. But at the same time, these results show that, in addition to activity in social networks, the direct influence of brand trust on the intention to make its direct purchase is decreasing. This testifies to different styles of consumer behavior in virtual and real spaces, which are deeply different in their true intentions, motivation and specific actions.

Attributiveness of fashion in contemporary culture arises from the nature of the culture itself, the important immanent features of which are: its mass consumer nature; pluralism and dynamism; simulativeness. The so-called "passion for fashion" is a striking expression of the simulative nature of late modern culture. Modern fashion is a constant simulation, combinatorics and recoding of fragments of past forms. Figurative-symbolic language of fashion is a reflection of visual communication. If the structure of fashion is able to be adequate to the structures of forms of the outside world, then it is a language and it is capable of transmitting information of any type. In this case, clothing is rightly regarded as a form of com-

munication, as a goal of the symbolic system (Baranov, Rodionova, 2006: 59).

French philosopher R. Barthes in work "The Fashion System" (Barthes, 2003) considered fashion as a source of formation of new identities. Not only the body itself (its type), but also its transformation (clothing becomes a means of transformation of the real body into an ideal "fashionable" body) turns out to be under its power. Corporeality is increasingly becoming a subject of scientific interest because of the sociology of fashion. The scientist considered the phenomenon of fashion as an aspect of myth, as a sign system that uses primitive signs (literature, history, traditions and customs) already existing in culture. On their basis, new meaningful constructions – fashion, advertising, political theater, – that serve not people themselves, but to support the production of goods, services, etc., are created. For R. Barthes, fashion is an ideal model of meaning-making in general: it is absolutely spectacular, detached from functions, from everyday realities. Fashion is pure, all-sufficient meaning, rhetoric and apotheosis of ideology.

Analyzing the system of fashion, R. Barthes distinguished in it a discrete code of linguistic type through three types of clothing: image-clothing (visual image); cloth-description (text, comment); real clothing, that present three different structures of the same clothing: technologic, iconic, verbal. Each thing correlates with a code of linguistic type, which, in its obviousness, determines the ability to express it with the help of language ("jacket for meeting with friends", "sneakers for traveling in the mountains", etc.) (Hutsol, 2008: 127).

The famous French scientist J. Baudrillard considered fashion as the embodiment of the ideology of consumption and an important factor, declaring social inequality and social status of the individual in society. He distinguished models close to works of art and serial things that imitate them among fashionable images. The philosopher emphasized that fashion is ineluctable because it is based on the human desire for novelty and conveys no other content. Fashion is included in the symbolic exchange and transforms work and leisure into an exchange of signs and symbols. Replacing of reality with signs is gradually happening in the society. Among the variety of replicated images, patterns and styles, those that embody the images-desires, often illusory properties that capture the public consciousness, stand out by their attractiveness. Creating symbolic signs that have no real meaning or relates to real life minimally, shapes appropriate consciousness and moral orientations. According to J. Baudrillard, fashion is characterized by the fact that "it differs with spontaneous contagiousness ... It itself becomes a passion – the passion for artificiality. A fashionable sign is absurd, formally useless, it forms a perfect system ... necessarily connected with other signs – hence its contagious power, as does the collective pleasure achieved through it" (Baudrillard, 2000: 43).

As Ukrainian researcher O. Skalatska emphasizes, "Fashion, according to J. Baudrillard, exists in the production of meaning, in its "objective" structures, because they are also subject to games of simulation and combinatorial innovation" (Skalatska, 2015: 137). Revealing the meaning and essence of fashion should concern not only its external manifestation, but also its symbolic, functional definition. Actually, according to the French researcher, fashion is becoming a more complex phenomenon, which not only focuses on clothing, but also extends to all spheres of human life. To understand fashion, it is neces-

sary to trace an alternation of signs that combine the past and the present and, as a result, create reality (Voronkova, 2016: 71).

Conditionality of fashion is bound to the idea of production, while not all the mechanisms of fashion can be reduced to the relationship of direct exchange. Along with the commodity-money system of the sign, more complex symbolic mechanisms of the formation of values work both in fashion and in society. In P. Bourdieu's work "On Symbolic Power" (Bourdieu, 2007) the concept of "fashion" correlates with the concept of cultural taste and class struggle.

P. Bourdieu emphasizes that: "the world itself is a quasi-magical power that enables acquiring the equivalent of what is obtained by (physical or economical) force. This power is only possible if it is recognized, that is to say, unrecognized as arbitrary" (Bourdieu, 2007: 95). According to the researcher, clothing as a symbol of power is nothing other than objectified symbolic capital, and the destruction of the power of symbolic suggestion implies an awareness of arbitrariness and the automatic destruction of faith.

Considering the semiotics of fashion as a sign system, it can be said that clothing is text consisting of signs (reflects the socio-economic status, characterizes taste of the owner of clothing, shows the presence of personal qualities and gender, reflects the profession and mood, is a symbol of respectability, demonstrates belonging to a social group) and symbols (separate items of clothing and the entire set of used clothes), which is primarily traced in the process of human interaction. Fashion offers human a set of codes by which he verifies and represents his identity, creates an image. The idea of identity as self-realization and representation is the idea of our times (Koznova, 2013: 42). Today the identity is still understood as formed by previous cultural experiences and existing social structures (for example, Bourdieu's concept of "habitus" and Goffman's concept of "framing"). This identity becomes more aestheticized, visual – it is not just situational, it is connected with the lifestyle (Lipskaia, 2011: 95).

Being an instrument of identification and constructing narratives, fashion applies visual values. Visual practices of fashion can be divided into presentation practices, social visualization practices and reception practices – the fashion image is created and presented as such, determining norms, within social practices. This fashionable image set a particular context in which it will be presented to the audience – the image becomes public, finally, this image is perceived by the consumer and reproduced as a part of his own identity.

The basis of creating a fashionable image is the definition of visual codes that change from season to season. Those are proportions, colors and shapes of clothing – all that respond to changes of fashion trends. The fashion of the present has been transformed into a fashion marketing of the consumer society. Moreover, the fashion form code is no longer dominant today. Form code is transformed into format code – nowadays format, situational identification define fashion. Fashion has ceased to be a dictator, it only sets the choice from a sufficiently large number of variations of styles, becomes a tool for situational identification, "formatting". According to A. Toffler, the period of scientific and technological revolution is characterized by a considerable variety of lifestyles (Toffler, 2002: 247). The scientist connects the existence of different lifestyles in society not with the division of society into classes, groups, social strata, but with the division

of culture into subcultures, so it is difficult for people to direct their attention in the diversity of subcultures and to form their own lifestyles. With the advent of prestigious consumption, fashion is considered as a system of signs, an operation to create a delineated space in which things are constructed as signs. It unfolds as a kind of rhetoric of things, a kind of help text that focuses on the organization of some meanings (Barthes, 2003: 43).

Describing the modern era, G. Lipovetsky (*Lipovetsky, 2001: 39*) calls it a "society of hyper-consumption", which is characterized by the conquest of everyday life by brands and exchange. He developed the concept of "total fashion", which denies the outdated mechanism of imitation. It is a product of the common activity of different groups of society, in which the mass consumer, his purchasing power is crucial. The fashion industry creates a model virtually, not as a thing, but as an image. This situation is similar to that described by J. Baudrillard, speaking of the priority of models over reality. In the modern fashion world, the process of distribution of samples through reference groups is simulated. A special feature of the development of fashion of this period is its stylistic plurality and blurriness. The fashion industry does not produce anything unique, reproducing well-known samples in new variations and combinations. In a post-industrial society, fashion becomes a catalyst for consumer behavior. Non-luxury fashionable items become available to everyone.

In this hypermarket century, the non-consumer who has become free from the old rules becomes obsessed with fashion and increasingly unpredictable, flexible and mobile in his tastes and purchases. A new man is born – a turbo-consumer who is looking for emotional experiences, desires luxury, but dreams of getting everything for free, which is why he buys cheaply. There comes the era of narcissism and hedonism, in which a person feels an urgent need to fill the spiritual vacuum, seek guidance and feel a lost sense of stability. G. Lipovetsky likens fashion to a means of relaxation that, through a sense of humor, helps gain freedom easily and get free from social control (*Lipovetsky, 2001: 52*).

Today, there is no fashion epicenter in consumer society, fashion is not the privilege of elites. Modern fashion is socialization through own choice and image. Symbolic values are attributed in the process of communication of material culture, as well as in the process of production. In contemporary fashion, images in the media that attribute symbolic values to clothing styles have become as important as the clothes themselves. Through advertisements for their products, clothing brands transmit sets of values that imply an ideology and specific life styles. Editorial pages in fashion magazines, advertisements, catalogues, and programs on television and cable disseminate images of clothing more widely than the products they depict. The communication process in fashion magazines and fashion advertisements relies on specific and sophisticated techniques to redefine the symbolic values attached to styles of clothing (*Crane, Bovone, 2006: 322*).

Fashion as a social institute actively uses clothing as its material mediator. E. Uilson argues that clothing not only unites the body with the social world, but also separates them. Clothes are a kind of border between "I" and "not-I" (*Uilson, 2012: 19*). So, through clothes, fashion performs its most important function of broadcasting beauty to all of humanity. It is entrusted with an essential function of transmitting beauty to all humanity. The lan-

guage of clothes is a semiotic structure, a set of signs that denote a certain reality. Considering fashion and clothes in terms of modern theology, A. Ambrosio emphasizes that there is also a connection between God and beauty (*Ambrosio, 2019: 5-9*). Clothing is understood as the second skin of a man, and fashion – as part of the created order, the highest harmony. In his work, the researcher cites philosophical, anthropological and theological reflections on clothing as a symbol of the modern Western world. Fashion is a major marker of modernity, by which it is possible to define the external forms of its culture – from lifestyle to basic artistic ideals. All segments of modern society are consciously or unconsciously included in this area of activity, and that is why the problem of ethics of responsibility of modern fashion needs special attention.

Clothing is the area in which a person supports and demonstrates a hierarchical system, its regulation, a degree of social mobility. It serves as an external sign that simultaneously demonstrates and protects social differences. Even where a climate permits to be without clothing, people still wear it or decorate themselves with ritual images, tattoos that directly symbolize power, influence or submission. As a result of the long domination of this tradition, ancient African body paintings were transferred to the fabric and became the national clothing of the entire nation.

Considering fashion in a semiotic aspect, one can come to the conclusion of the importance of fashion features as its ability to serve as a criterion of psychological impact. A society that is unable to accept new fashionable meanings is often perceived by others as inert and not dynamically thinking (*Petrenko, 2016: 67*). In this context, the semantic content of the definition of "podium thinking" becomes clear - thinking capable of accepting changes, simulative, but dynamic and capable of quickly responding to various changes.

The main difficulty in understanding fashion and its obvious superfluities is an insufficient knowledge of the unperceived symbolism of forms, colors, materials, poses and other elements that a particular culture expresses (*Sapir, 1999: 1053*). This complexity is strengthened by the fact that some expressive elements generally have different symbolic references in different contexts. It is interesting to note that modern fashion research contradicts this logic.

H. Preiholt placed the symbolic meaning of fashion, placed within the framework of symbolic interactionism, at the center of his research. This scientist identified four important aspects emerging from a movement from collective selection to individual style in fashion:

1) When the same garment can have different meanings, it can contribute to individuality depending on time, place and the role of the designer;

2) When the same garment has the same meaning, as in the case of uniforms, it can be used as a symbol of power. In certain circumstances, these garments can change from being a symbol of power to a symbol of fashion, reflecting changes in the society as a whole;

3) When different garments have different meanings, the price practice becomes a tool for communicating with consumers. This situation sometimes generates hyper-personalized fashion;

4) When different garments have the same meanings to consumers, the store plays a significant role in the marketing communication of fashion (*Preiholt, 2012: 9*).

With the help of clothing of a certain style, a person declares a real or desirable affiliation with a social group or subculture, which allows the person to be accepted, to adapt and to feel social recognition. For example, Eugène, wife of Napoleon III, in honor of the opening of the Suez Canal on November 17, 1869, made 250 dresses, which became a symbol of belonging to the greatness of the imperial stratum. So the question is the following: what is first, an internal identity that selects an image, or a set of means of presentation that shapes manner, style and identity? It is impossible to give the lead to either the internal or the external side of identity, because they are closely interrelated. Fashion codes are recorded by mechanisms of social memory, social and individual imaginary. They are stored as images, and these images have stylistic typological features. They can be studied by drawing on prototype images (virgin, mother, prostitute, business lady, bohemia). These codes can be described as frames – complex structures that are used in the process of integral understanding and perception of a situation (Svendson, 2007: 149).

The semantic space of double encoding of its values was created because of the division into the “high” and “low” fashion. Due to such simulation, fashion went into another plane and began to impress not so much with silhouettes and artistic images as with symbols. Symbolization has led to the complication of fashion codes, requiring artifacts, not just material things. In this light, the artifact of fashion should be considered not as a unique, symbolic and visual works of art, but as an allegorical and open text, created by manipulation of signs. It is the product of not only the designer, but also the producers, photographers, stylists, visagists, models, journalists, even the public. All of them greatly influence the processes of perception and spreading of new fashion, the symbol of fashion. This makes it possible to create the simulative value of fashion products by using only the symbolic author’s signature – the logo, as well as to transform the creator into a brand that attracts consumers and produce a profit (Hurova, 2009: 284).

Having a set of constant characteristics of the object, brands complement fashion objects with symbolic meanings, identify with one or another community of people and organize the context of perception. Thus, today an ownership of certain fashion objects among the first is becoming more prestigious for people all over the mass society. The same tendency, but to a lesser extent, is observed within the social group. This demonstrates that, in the context of globalization, there is a process of depreciation of the cultural and aesthetic role of fashion as the main means of influencing the formation of the standard of lifestyle and good taste in general. It is gradually losing its function to dictate certain norms and rules of social life. Fashion is turning into an object of rapid mass consumption, is becoming a service that helps people impress others.

Today, in order to get approval in a certain social group, it is no longer enough to have a new fashionable dress, it must be a fashionable dress of a certain brand. Sociologists, historians and art experts argue that the political system, ideology and economy of the country are clearly reflected in the mass fashion. Dictatorial regimes, for example, use fashion as an important means of propaganda and shaping citizens’ good taste. Changes in fashion (costume), “any fashion manifestations are often a reflection of the deep economic, socio-psychological

and political changes that are happening in society” (Vynuchenko, 2011: 168).

The spread of democracy in the age of globalization contributes to the rapid emergence of new world fashion trends that interact with the dominant traditional style of each nation, which, in turn, seeks to preserve its own identity. In fact, as Lars Svendsen rightly points out, the pursuit of identity leads, according to the law of dialectics, to its opposite – the complete dissolution of identity (Svendson, 2007). The world is probably moving in this direction, but has not yet reached the level of such dissolution.

Indeed, from time to time those states and peoples enter the world arena that arouse a unique global interest in solving their economic and political problems. This attention, which accompanies the “novelty effect”, automatically promotes increased interest in the history and national style of this state, is reflected in the popularization of its folk style in clothing, mixing styles, the emergence of new brands, pluralism and free clothing. As a result, the national style of a particular state becomes part of the global fashion industry, which all other nations seek to join.

Rejection of the old and the pursuit of the new have always been characteristic features of fashion in any era, but in the era of globalization, fashion includes such an additional compensatory mechanism as a return to the past (aged like good wine), but in a modern context. The vintage style, which emerges within the framework of mass culture (as a postmodernist quotation of the past), gives a person absolute freedom of expression and opposes uniformity, unification.

The class and mass fashion of past historical periods in the age of globalization also is being replaced by the phenomenon of “fast fashion”. This phenomenon is based on the rapid copying and sharp fashionability of things coming to the market, and the term of relevance of the purchased item of clothing is being sharply reduced, and the speed of spread of innovations is increasing. One of the trends of modern fashion is the lifestyle of outskirts. It is becoming so fashionable to look and behave marginally that things that has traditionally been opposed to each other are combined in the lifestyle of our contemporaries: elitism and cheapness, mass character and art house, stylishness and simplicity bordering on poverty. Lifestyle based on “new asceticism and minimalism”, the essence of which lies in the refusal of excesses in consumption, is also becoming more popular.

Thus, fashion emerges not only in a society with social inequality, but also in a society open to cultural competitiveness: everyone here has the right to imitate the elite in clothing, lifestyles etc. It all depends on whether you have enough money for it. For consumer society, consumption for show is becoming typical, which is gradually becoming the norm of culture, which dictates inherently irrational behavior to people. In such a culture, it becomes unacceptable to be modest, to heed only natural needs. Those who are not in this race risk being isolated. It is clear that people involved in prestigious consumption do not open up to themselves or even to strangers.

The sociology of fashion as an area of research is interested in the production and distribution by the fashion industry of sign and symbolic forms in the process of social stratification and social interactions. Many theorists base their work on empirical experience. For example, P. Bourdieu examined the results of surveys conducted in

Paris in 1963 and 1967/68. A detailed analysis of the statistics is presented in works of J. Baudrillard. However, the results of the analysis of the recorded facts from the past are not sufficient for the study of the dynamics of fashion, especially cases of a changing social environment. In Ukraine, sociological researches use focus groups, non-standardized and individual interviews, data from statistical publications, analogy, modeling and simple extrapolation methods, metaphorization, scenario method, group expert evaluation method, expertise, etc. to study fashion as a social phenomenon.

Contemporary empirical researches confirm the idea of convergence of the "fashion consumer" and emphasize the need to identify and study new fashion consumption patterns that affect a life of an urban dweller and, finally, determine the urban social structure and social environment. Most Ukrainian cities surveyed said that fashion is a temporal-aesthetic characteristic for them, an impulse toward their own imagination, a way of expression and demonstration. This confirms G. Simmel's theoretical thesis about fashion as a means of manifestation of a unique identity. At the same time, a third of the respondents said that fashion is not the main thing and their own style is the most important. 23% still try to follow the fashion, although it is not always practically possible. This opinion of the respondents does not correspond to the theoretical judgments about fashion as a traditional, pattern, stereotyped reality. After conducting factor analysis of the characteristics of fashionable and unfashionable things, the most influential factor "fashion as novelty and stylishness" (variation 19.9%), "unfashionable as uniqueness" (variation 20.1%) with the characteristic "unique" should be noted. Also, for many respondents, fashionable / unfashionable things are still correlated with its high / low price and, in a broad sense, with prestige and low status (*Kryvosheia, 2015: 47*).

British sociologist Hilary Pilkington, studying the youth of the post-Soviet space, including Ukraine, and influence of the globalization of the fashion-space on it, writes about two groups that differ in lifestyles – the "average" and the "Westernized" youth. According to H. Pilkington's observations, "average" youth does not try to stand out with the help of clothes, does not try separate themselves from the mass and wears jeans or regular pants, leather jackets, leather shoes, like adults. "Westernized", by contrast, is focused on expressing individuality, copying Western styles, treats domestic clothing with disdain and has a reflection on its appearance. Modern "advanced" youth differs from "normal" by brand enthusiasm (*Pilkington, 2004: 190*).

Conclusions

In conclusion, it should be noted that, in the context of globalization, fashion performs specific functions of production and maintenance of the symbolic order related to the requirements of modern mass production and its network structure. It actively defines and structures the process of modern consumption and performs unifying function. Cultural unification is related to the processes of spread of modern knowledge, educational standards, forms of cultural consumption etc. All these moments of cultural unification are focused on the unification of the symbolic sphere of the modern world. In this process, fashion occupies an important place, since it is a means of broadcasting the symbolic conditional content of modern culture. On the one hand, the globalizational, identity leveling and cultural individuality leveling pressure of

fashionable behavior samples constantly influences the mass consumer; a standardization of different aspects of life and appearance occurs. On the other hand, globalization is accompanied by a surge of local ethnic consciousness, the positioning of individualism, a philosophy of greening production and consumption. Mentioned trends are, after all, reworked and adapted by the consumer society, the globalization economy and the standardized supply and demand system. National (ethnic) symbols, subcultural sign codes, vintage "memories" become elements of free communication of people on a transnational level. With the erasure of class polarization and the rise of democracy, fashion creates an illusion of social equality. However, it still remains a means of emphasizing social differences, but not so much "higher" and "lower" as simply different social groups. To make fashion more effective as a social institute, social co-operation and the various types of group activity that are used to form the symbolic elements of this institute and affect its nature and content are required.

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МОДА ЯК ЗНАКОВО-СИМВОЛІЧНА КОНДИЦІОНАЛЬНІСТЬ: ФІЛОСОФСЬКО-СОЦІОЛОГІЧНИЙ АСПЕКТ

Стаття присвячена виявленню специфічних особливостей моди як системи культурних та естетичних цінностей, а також суперечливого соціального феномена, що відіграє важливу роль символічного регулятора масового суспільства. Метою даного дослідження є вивчення механізму створення знаково-символічного світу моди, нових моделей та зразків поведінки, явних та прихованих функцій моди в епоху глобалізації. Увага акцентується на тому, що мода як один з центральних феноменів сучасного світу стала індустрією, заснованою за принципом раціональності, для виробництва оригінальних трендів, що відповідають тенденціям і викликам сучасності. Вона відображає соціальну реальність, а люди, які активно сприяють зміні її патернів, приводять у рух моделі соціальної реальності. Саме соціологічне дослідження моди може сприяти найбільш адекватному її опису та поясненню. Це пов'язано із тим, що для процесу розповсюдження та зміни будь-якого патерну (і патерну моди в тому числі) є характерним ціннісне ставлення людей як до речей, та і до інших людей. Результатом такого ставлення є соціальний розподіл людей на групи. Модна річ, яка є бажаною для людини, одночасно стає для неї бажаним образом соціального статусу та міжособистісних відносин, до яких вона прагне. У статті сучасна мода аналізується в аспекті знакової кондіціональності та символічної реальності, якій властиві ознаки соціальності, темпоральності, амбівалентності та видовищності. Основна увага авторів дослідження присвячена аналізу специфіки поведінки людини-споживача, для якої знаково-символічний світ моди – не тільки засіб самовираження, але й можливість заповнити духовний вакуум та відчуті втрачене почуття стабільності. Увага також зосереджена на важливості вирішення проблеми етики відповідальності сучасної моди, яка є детермінантою усіх відносин у сфері сучасного суспільства споживання.

Ключові слова: мода; суспільство споживання; соціальне явище; знак; символічна система; ідентичність; стандартизована масова поведінка.

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Надійшла до редакції: 12.12.2020

Прийнята до друку: 02.02.2021