

POLY SYSTEM ANALYSIS OF VISUAL COMMUNICATION IN FASHION

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INTRODUCTION

The active development of the media of the technical arts (photography, cinema, advertising), universal computerization, have led to the transformation of the realities of cultural imagery that have influenced the communication processes as a whole. The phenomenon of fashion in this work is explored as a socio-cultural phenomenon, which by its very nature is total communication. Every person who participates in the social life of society, regardless of whether it adopts or opposes fashion, becomes an agent of fashionable information in the cultural space.

With the information technologies development and their impact on society, understanding of the sign function of fashion in the context of communicative mechanisms becomes especially relevant. Therefore, in the social life of a society, the act of communication is the process of dissemination, exchange, transmission of information and a certain connection that occurs through communication channels and mechanisms. It is accepted that verbal communication is carried out as the interaction of people with the help of audio language, which includes a system of phonetic signs (the principle of phonetic and syntactic), and non-verbal communication occurs without words, with the help of gestures, facial expressions. Fashion and clothing, the manner of dressing, we are regarded as a specific cultural language, possessing properties relevant to the communicative phenomenon. According to authors Joseph Hiz and Andrew Potter, clothing is language-like, with its own grammar and syntax in expressive means that can joke, make comments, use metaphors, and use slang¹. This is the opinion of M. Lusher in the work "Personality signals"². Alison Lurie in the work "The clothing language"³, claiming that clothing is the vocabulary of the individual by which, before the verbal conversation begins, a conversation is made in a more archaic universal language.

Fashion as a complex, multifaceted phenomenon of culture, requires a complex, multidisciplinary approach, leads to the definition of the

¹ Khiz, Dzh. & Potter, E. (2007). *Bunt na prodazhu*. Moscow: Izdatel'stvo "Dobraya kniga".

² Lyusher, M. (1996). *Signaly lichnosti*. Khar'kov: AO Sfera.

³ Lurie, A. (1981). *The Language of Clothes*. London: Bloomsbury.

communicative function of fashion in the space of culture of the XX–XXI centuries. The study of visual communication in fashion makes it possible to see the subject of fashion discourse (designer, artist, fashion designer, photographer, advertiser, etc.), which, in turn, presents a form of discourse presentation (language, sign, callisthenics, shaping, photography, advertising, brand, corporate identity). This should take into account the analysis of the definition of a figurative presentation, as well as how and how communication occurs. Therefore, there is a need to determine the relationship of understanding and perception of the information message.

It is important to determine how a set of characters, characters used in fashion, encourages creative coexistence in the discourse that emerges in the process of visual communication.

1. Discursive practices of fashion

The use of the ambiguous word “discourse” (fr. *discourse*, English *discourse*, from Latin *discursus* is running back and forth; movement, circulation; conversation, conversation, linguistic activity) in modern culture has become more widely used in the second half of the twentieth century. The reason for this popularity was the so-called linguistic turn that extended structuralist methodology and structural linguistics to all areas of science. Modern researchers O. Rusakov and V. Rusakov note that the understanding of discourse has been determined by the principle of focus in the scientific literature, and determine the appropriate scientific methods: linguistic, semiotic, social-communicative, cratological, postmodern, critical discourse analysis, presentation. However, as the authors note, “there is no “pure” approach to the study of the discourse phenomenon, which does not contain elements of other theories, which testifies to all existing concepts developed on the basis of the development of intellectual dialogue and interdisciplinary research”⁴.

The interpretation of culture as the totality and integrity of discourses as the unity of languages was extended by the French structural school, which made it relevant to the question of temporality, temporality, as the dominant of discursive practices. The scientific understanding of discursive practices is laid down in the works of M. Foucault⁵. The scientist determines the influence of the “historical unconscious”, as the linguistic nature of thinking, on human activity in relation to discursive practices (linguistic practices). Such an understanding of discursive practices by M. Foucault we also adapt to the understanding of the

⁴ Rusakova, O.F. & Rusakov, V.M. (2008). PR-Diskurs: Teoretiko-metodologicheskii analiz. Ekaterinburg: UrO RAN, Institut mezhdunarodnykh svyazey, p. 5.

⁵ Fuko, M. (1996). *Arkheologiya znaniya*. Kyiv: Nika-Tsentr.

phenomenon of fashion and try to identify discursive practices that can also be seen as a set of certain historical (periodic, temporal, temporal) rules that are determined in time and space. Such rules set the conditions for the existence and spread of fashion in a particular era and in a particular cultural environment. In this study, the definition use “fashion” we use in relation to the rule, creating, distributing certain norms, rules of conduct on the appearance of man, his clothes, manner of dress, shoes, accessories and so on.

In French semiology, in the works of M. Foucault⁶, F. de Saussure, the subject (active creator, cultural change figure) is considered as a subject of discourse, and discourses are understood as suggestive, emotionally intense, energetic, socially defined acts speeches. Speech, unlike language, is related to articulation, with the act of informing. Speech, articulation of information becomes the discourse that acquires ontological status. At the activity level, the discourse is fixed at the subject level as a living producer, designer, actor, on stage, on the podium, and the subject of discourse that is formed in the image, in verbal information.

We noted above that fashion, as a set of complex processes and phenomena, exists as an activity of the subject, generating certain “means” aimed at achieving “result.” In turn, the category of “means” is extremely synthetic, because a person can be both a subject and an object, and any thing, any item of clothing can become a “means”. The category “result” of the activity related to the object of the activity. Unlike the object of activity, the subject is included in the discourse, in speech, in activity, in action, becomes what is presented and subsequently becomes a commodity. The peculiarity of this approach in the understanding of discourse is that everything becomes a commodity, everything becomes a medium of exchange, and activity supersedes those higher values that cannot be transformed into a commodity.

Ferdinand de Saussure introduces an understanding of the vision of the sign unit, which exists as the unity of the signified and the signifier, where the main is speech, and language is the mechanism, the automatic means of composing and forming speech and meanings. Saussure also points to dialecticisms, all the features of the speech, but important in his study is the definition of subjectivity of the sign as the unity of the signified and significant. Signified is conceptual in meaning and identification is sensual. That is, the sign remains a phenomenon of consciousness⁷. M. Foucault, in turn, speaks of the loss of the denatate (signified) or the loss of reference

⁶ Fuko, M. (1996). *Volya k istine: po tu storonu znaniya, vlasti i seksual'nosti. Raboty raznykh let.* Moscow: Kastal'.

⁷ Sosyur, F. de. (2004). *Kurs obshchey lingvistiki (perevod s francuzskogo A. M. Sukhotina, pod redakciej i s primechanijami R.I. Shor).* Moscow: Editorial URSS. (Lingvisticheskoe nasledie XX veka).

(the relation between signifying and signified)⁸. It happens that the denotation is no longer needed and only constitutional systems begin to exist, or what Jean Baudrillard defined as a simulacrum⁹.

Works that raise issues of discourse and discursive mechanisms in cultural practices focus on identifying the verbal discourse of fashion. First of all, it is R. Barthes's work "The System of Fashion"¹⁰. He identified several discourses, firstly, the subject in fashion, that is, the thing as it was created, the second discourse – the image (photo in the magazine) and the third discourse – verbal, as the spoken language articulates in space. Particularly important for our study is such a vision of discourse, which determines the subject aspect is denotative, visual is symbolically figurative, verbal is one that has its own speech and discourse. Not only is it a natural language, it's also an image language. Barthes pays particular attention to verbal discourse, a language limited to verbal analysis. Barthes pays particular attention to verbal discourse, a language limited to verbal analysis. Thus, he defines a vestimentary code of clothing on the example of fashion photography, analyzing fashion magazines, identifies three features of fashion discourse: subject, pictorial, verbal.

In our view, R. Barthes defines the categories of discourse most ontologically universal in the work of "Mythology"¹¹, noting the myth, as a system in which there is a primary and secondary language. Therefore, the discourse of modern myths emerges in the mass culture as a discourse of advertising, fashion, and brand. This approach eliminates the category of sign, eliminates the sign itself and changes the category of discourse. Using the principles of Barthes, the modern Russian researcher F. Kositskaya, considers fashion advertising discourse as polyphony of discourses on the example of fashion clothing catalogs¹². D. Bashkatov defines the peculiarities of functioning of the Russian discourse of fashion, which has semantic codes that correlate with religious, military, musical, medical and other discourses¹³. Understanding fashion discourse as a polysystemic integrity is represented by a spectrum of subjects, according to Yu. Lehenky, where the subject of fashion discourse is a polyphonic manifestation. The subject of fashion is

⁸ Fuko, M. (1996). *Volya k istine: po tu storonu znaniya, vlasti i seksual'nosti*. Raboty raznykh let. Moscow: Kastal'.

⁹ Derrida, Zh. (2000). *O grammatologii / perevod s francuzskogo i vstupil'naja stat'ja N. Avtonomovoy*. Moscow: Ad Marginem.

¹⁰ Barthes, R. (2003). *Sistema Mody. Stat'i po semiotike kul'tury*. Moscow: Izdatel'stvo im. Sabashnikovoykh.

¹¹ Barthes, R. (1996). *Mifologii*. Moscow: Moscow: Izdatel'stvo im. Sabashnikovoykh.

¹² Kositskaya, F.L. (2006). *Katalog mody kak simfoniya diskursov*. *Vestnik TGPU*, 9. URL: <http://cyberleninka.ru/article/n/katalog-mody-kak-simfoniya-diskursov>.

¹³ Bashkatova, D.A. (2010). *Sovremennyy russkiy diskurs mody*. PhD Thesis. Moscow: Moskovskiy gosudarstvennyy universitet imeni M. V. Lomonosova.

always a collective “figure”, representing a particular community of preferences, interests, images, images, etc.¹⁴ “Only in the instances of discourse does language have a reference,” notes P. Reeker, “to speak means to speak of something¹⁵”. This is a very important statement for our study, because it refers to the meanings, to the realities of reality, in our case – a reference to the most archaic integrity. It is important to see the subject of fashion discourse as generic integrity, as an anthropological holistic image of a person, which generates the unity of the viewer and the one exhibiting the collection. In fashion, the identity of the information person and the viewer is identified. Such reference is made by means of discursive practices. The subject of discourse is embedded in the act itself, in the very temperament of fashion. So, in the article by Lola G.M. “Fashion discourse: from narrative cocoon to message” fashion discourse is defined as a socially engaged conversation about fashion. According to the author, fashion discourse is presented as a socially dictated dictatorship that depends on the speaker, whether it is a journalist, art critic, economist, historian, who defines the image of thoughts, values and actions. “The fact that fashion discourse is becoming more and more own is perceived as the norm, especially since the desire for total dictation is present in almost all social discourses of the postmodern”¹⁶. So Lola sees the understanding of discourse as a concept of social semiotics, “where discourse is first, a means of creating a version of reality, and second, a dynamic form of social practice, and third, a contextualization tool¹⁷”.

O. Shandrenko’s work “The virtual world of fashion” identifies the temporal acts of twentieth-century fashion that take place in the context of virtual reality and is defined as discursive practices, as a certain sealing, individualization, archaization and pluralization. The author notes how discursive practices become a polyphonic structural whole, which can be described as destruction, decomposition, reconstruction, in which the creative component, that is, the moment of creativity (from the *latio creatio* – creation), as the transition from nothingness to being, takes proper place. Creativity plays a huge role; it is one of the discursive mechanisms. Discursive practices in fashion are manifested through the act of articulation, which is also seen as a certain formulation in costume. For example, if you

¹⁴ Legen’kiy, Yu. (1998). *Filosofiya mody XX stoletiya*. Kyiv: KNUKIM.

¹⁵ Riker, P. (1995). *Konflikt interpretatsiy: ocherki o germeneytike*. Moscow: Medium, pp. 129–130.

¹⁶ Lola, G.N. (2008). *Diskurs mody: ot narrativnogo kokona k reklamnomu poslaniyu*. In *Moda v kontekste kul'tury: sbornik statej Tret'ej naukovno-prakticheskoy konferentsii*, 3. St. Petersburg: SPbGUKI (pp. 83–88).

¹⁷ *Ibid.*, p. 84.

consider the creativity of Italian designer Gianni Versace¹⁸ (1946–1997), and analyze the 1994 women’s clothing collection in which he offered deep vertical cuts on a dress and try to decode such a construct as a designer message that came as a speech. On the one hand, it is a cardinal gesture, the willpower of masculine direction in the suit formation, because this is how the eye “cuts” a man’s dress in order to see the hidden female body, and on the other, it is the substitution of male willpower when a man is given his wishes in vain in the imaginary, figurative world of fashion. A wish comes true without realizing it. Discourse here comes as an articulation of desire, as the total identity of the male desire and the couturier.

The masculinist civilization of the XX–XXI century is looking for its image. Trousers worn by women are considered to be brutal in the early twentieth century. And then, the pants are put on by a female jockey – and there is a certain palliative, which is at once perceived as a mask of masculinist civilization, which constitutes a certain discourse-play that seems to be misleading, but is essentially the broadcasting of a man’s deep body code on a woman’s body. There is an introversion of the formative guidelines in the form of a double game, as a dual modeling system.

In determining the discursive mechanisms in fashion, we identify issues that concern not only the physical characteristics of fashion items, but also try to understand the deep essence of her being. For example, a black dress (a small black dress by Coco Chanel (1926)), it is a garment of black color, made of a certain material for women’s wear, has a certain shape and became widespread in the early twentieth century women all over the world¹⁹. This dress, in our opinion, gives rise to an image that refers to deep intuitions, to the Catholic faith, to monasticism. From biographical sources, we learn that Chanel lived with her novices in the monastery for a long time as a child. The Puritan ethos that surrounded her became, in the future, an unobtrusive mask of simplicity, of feminine virtue, manifested in a sacred religious image. Here we assume that there is an act, a discursive mechanism, where there is no play, substitution, mask, and there is a sacralization of the profane, which occurs as a virtual (in the sense – precious, possible), gestural projection in the reality of fashion as an image.

The masculinization that took place as a deep, cultural impulse, sounded by Coco Chanel as “a mask, a game of sports and non sports”, was presented by Yves Saint-Laurent as a unique²⁰. Uniformity of uniform is associated with military uniform, as with a unique code. Subsequently, gender unity became

¹⁸ Zeling, Sh. (2000). *Moda. Vek model’erov. 1900–1999*. Moscow: Konemann.

¹⁹ Ibid.

²⁰ Ibid.

an extremely attractive youth impulse, for fashion 60–70 years and manifested itself in fashion trends, such as hippies, punks. Summarizing the above, it should be noted that the discursive practices inherent in high fashion masters are extremely sensitive mediums that perceive the intents and urges of culture and translate them into the level of fashion code, into the level of fashionable clothing. So, for example, the image of unisex is not only the image of androgyny; the unity of male and female and it is not only a natural unity, not a game of male and female in the form of transversions that occurred in carnival variations, in the fashion of couture, but it is a certain norm, difference gender between a man and a woman that happens as a challenge of time, an act that becomes a kind of escape from complex problems.

2. Livestock fashion

The purpose of this article is to reveal the gesture of fashion as a certain figurative guideline, which has its articulation of meanings, signs. There are two explanations of the word “gesture” in the Ukrainian dictionary. Therefore, it can mean the movement of the body or hands that accompanies or replaces human language and the act or behavior of a person caused by certain intentions²¹. Dahl Dictionary provides such an interpretation of the word “gesture”, which comes from the French (*geste*), is movement of the human body, silent language is forced or free, endowed with signs, movement of thoughts and feelings²². Thus, we may regard the gesture as, in the first case is message, meaningful information, and in the other is as sign-completed message, where the sign carries certain information.

Mr Darwin, while exploring the nervous system of humans and animals, observed the influence of emotions on the body that occurs regardless of desire. A nervous system that is so excited can cause a direct intervention in the expression of will. The scientist believed that any movement of the human body is necessarily accompanied by a mind state, which immediately sees in them authentic, expressive movements²³. However, in the context of our problem, we are not talking about feelings, but about their outward manifestation, as a sign of that feeling. According to S. Volkonsky, each sign-behavior is an imitation of the manifestation of one’s own body; a sign-word is a sign concept²⁴. There is Brodetsky in the work “Silent communication in life and art. ABC of Silence” provides a systematic formation of the sign

²¹ Slovník ukrajinského jazyka: v 11 tomakh. (1971). Tom 2. URL: <http://sum.in.ua/p/2/522/2>.

²² Dal’, V.I. (2013). Tolkovyy slovar’ zhivogo velikoruskogo yazyka: v 4 t. URL: http://mirslivarej.com/content_dal/zhest-8073.html.

²³ Darwin, Ch. (2001). O vyrazhenii emotsiyi cheloveka i zhivotnykh. St. Petersburg: Piter. (Seriya “Psikhologiya-klassika”).

²⁴ Volkonskiy, S.M. (1913). Vyrazitel’nyy chelovek. St. Petersburg: SIRIUS.

system and determines that non-verbal visual communication is the basic form of the two signs “I” and a single sign “We”, taking into account the value of each individual. Thus, a non-verbal sign, the gesture becomes meaningful every time it is used²⁵. In the work “Body Language: Nature and Culture”, devoted to the evolutionary and cross-cultural foundations of non-verbal human communication, M.L. Butovskaya notes that body language is the result of close interaction between biology and culture²⁶.

In a broader sense, N. Mankovskaya argues that in the culture of the late twentieth century and at the beginning of XXI century there is a “depletion of language”, there is an intensified interest in the physical, not verbal, but visual, plastic, gestural, and that is why there is an exacerbation of the question between the real, everyday, surreal, hallucinatory, psychedelic, mystical²⁷. Body language creates a physical sphere of cruelty, according to A. Artaud²⁸, embodying the creator’s will, metaphysics in the soul through the skin, as will, cry, gesture, hieroglyph sign. Thus manages to break through to the other side of the language, N. Mankovskaya believes, to carry out the so-called exorcist rite of spiritual purification to the primary, cosmic. Therefore, sign language sometimes becomes a hint, a metaphor, a sign, a puzzle, or an answer.

P. Bogatyrev in “Signs in theatrical art” defines the importance of actor gestures for theater viewers, noting that the characters expressed by the actor have a dual perception. First, thanks to gestures, signs become vital, and secondly, they remind us that one cannot identify an actor with his face, suit, gestures, because these are only signs depicting action²⁹. Therefore, those non-verbal communications that the actor performs in the theater only play a role. The particularity of attention due to the movements of the sleeves of clothing used in Chinese culture, draws attention G. Kreydlin in the work of Y. Sorokin and A. Morkovina, who study the types of symbolism in the language and culture of China³⁰.

Tatiana Grigoryants in cultural and historical analysis of the calisthenics arts captures phenomenon close bodily manifestations, which are information

²⁵ Brodetskiy, A.Ya. (1999). *Vnerechevoe obschenie v zhizni i v iskusstve. Azbuka molchaniya*. Moscow: Vysshaya shkola, pp. 213–216.

²⁶ Butovskaya, M.L. (2004). *Yazyk tela: priroda i kul'tura*. Moscow: Nauchnyy mir, pp. 12–13.

²⁷ Man'kovskaya N.B. (2005). *Khronotipologicheskie etapy razvitiya neklassicheskogo esteticheskogo soznaniya. Estetika: Vchera. Segodnya. Vsegda*, 1. Moscow: IF RAN. URL: <http://iph.ras.ru/page52503979.htm>.

²⁸ Arto, A. (2000). *Teatr i ego Dvoynik*. St. Petersburg: Simpozium.

²⁹ Bogatyrev, P.G. (1975). *Znaki v teatral'nom iskusstve*. In *Trudy po znakovym sistemam*, 7. Tartu: TGU (pp. 7–36).

³⁰ Sorokin, Yu.A. & Markovina, I.Yu. (1988). *Tipy kitayskoy simvoliki v yazyke i kul'ture*. In *Empsikhologingvistika* (red. Yu. A. Sorokin). Moscow: Nauka (pp. 64–71).

that complements the era picture, gives an idea of its specificity, about the person, about the state of his spiritual world. The physicality phenomenon stands in the unity of two aspects: they are the inner world of the actor and the outside world is the viewer's perception. An interrelation is determined by belonging to cultural specimens and processes of a specific historical era³¹.

P. Florensky problematized the idea of body and clothing, arguing for a deep connection of the unity vision, where clothing becomes a loud means of expressing the body idea³². That is, if the body recognizes the ability to reproduce specifically the metaphysics of the human being, then clothing becomes an auxiliary means of understanding the "essence of enlightened humanity". Clothes always have places, belts of contact with the body. We notice when there is a certain nod and women's accessories begin to move in tact with the head, reinforcing such a gesture. When in ancient Rome the emperor made a demonstration gesture with his left hand, and then a toga, reinforcing the decision, accompanied his will. Gesture acts as a communicative norm of behavior, as a framework limited by the space of culture.

An important characteristic of gesture is the demonstration, the message of unity between the body and the culture, meanwhile, "you", on whom "I" depends. Such a question of gesture is directed to the outside, to the space of culture, as a certain union between "I" and "you". "For the fashion designer, the most important is the body," says Yu. Lehenky, "his gesture as a kind of text"³³. Important in our study is gesture as a certain corporeal "writing" of fashion. Gesture as a dissolved space of the body, turned both in the middle of the body and outwards. There is extraversion and introversion of bodily articulation of the fashion, bodily transgression. Therefore, extraversion occurs as articulation aimed at the unity of culture and man, as its socialization. In fashion, this is manifested as a desire for sociality and acceptance that dictates certain behaviors and norms.

Another mechanism of fashion articulation is the communicative technologies of image creation, fashion brands, which are created in the context of a particular genre of cultural creation, symbolizing and provoking a different reality³⁴.

³¹ Grigor'yants, T.A. (2004). Kul'turno-istoricheskiy analiz fenomen plasticheskikh iskusstv. PhD Thesis. Kemerovo, p. 11.

³² Florenskiy, P. (1993). Ikonostas. Izbrannye trudy po iskusstvu. St. Petersburg: Russkaya kniga, p. 112.

³³ Legen'kiy, Yu. & Tkachenko, L. (1998). Sistema modi: kul'turologiya, estetika, dizayn. Kyiv: GALPU, p. 113.

³⁴ Shandrenko, O. (2011). Virtualnyj prostir mody. Kyiv: KNUKIM.

S. Volkonsky wrote that each person is the center of the imaginary circle, where it is the starting point of its own manifestations and the final point of its own perception, and there is still a center in itself as a calm equilibrium³⁵. The manifestation of physical or spiritual activity occurs only in these directions, so another articulation mechanism of fashion's gesture is introversion, as immersion in one's own world of imagination and thought. The very manifestation of bodily "writing" through one's own visions and perceptions of the world testify to the bodily transgressions that take place in the twentieth-century fashion. Since the First World War, when women had to work and perform hard work on a level with men, when feminist movements emerged (for example, Georges Sand, a 19th-century French writer who wore trousers), when Oriental culture (collections) was actively popularized. "The Thousand Second Night, or Celebration in Persian", 1911) is as a manifestation of equality and comfort began to enter the elements of men's wardrobe. In 1930, famous film an actress Marlene Dietrich starred in the film "Morocco", directed by Joseph von Sternberg, in menswear. In those same years, Coco Chanel became the first designer to design and offer women's trousers for outdoor walks, recreation and sports³⁶. Therefore, the appearance in the European women's wardrobe of the analogue of men's trousers came as a symbol of the embodiment of experiences of mass instinct, as a bodily experience of internal reaction.

Designer, master, couturier transmits her own experiences through callisthenics, artwork and shaping. This manifestation of the inner world of Coco Chanel became her legendary black dress (1926), the most famous model of the twentieth century³⁷. You can try to identify the articulatory mechanism as a reproduction of the inner, subconscious, which prompted her to act and create, and then we will see the tragic fate of a little girl brought up in a shelter at the monastery. Inside experiences, visions of contrasting black and white, both in clothing and in life, as clear, nun-shaped outfits, go through all of Chanel's creative work and become a sensual manifestation of the small-body gesture. Such a gesture of expression of the French woman was able to combine the aristocratic and democratic preferences of women in all European fashion and marked the further path of fashion development.

Particularly noteworthy is the work of Christian Dior, his alphabetical and conceptual concept of creating silhouettes of clothing, fascinating and impressive. Dior was trying to create some symbolic fashion language that could reproduce the inner alphabet of form and image. His work is aimed at singing the female body, was accepted by the majority of admirers, because all

³⁵ Volkonskiy, S.M. (1913). *Vyrazitel'nyy chelovek*. St. Petersburg: SIRIUS.

³⁶ *Moda i stil'*. (2002). *Sovremennaya entsiklopediya*. Moscow: Avanta.

³⁷ Ermilova, D. (2003). *Istoriya domov mody*. Moscow: ACADEMA.

around were tired and exhausted by wars, poverty and sorrow³⁸. The desire to create a non-verbal system of signs, which was indicated in the silhouette forms of the clothing collection, led to the appearance in 1954 of the clothing line, denoted by the name “H”, where the line of the shoulders and hips were on the same level, in 1955 was the clothing line “Y” determined by the silhouette of the triangle, and even after the death of the couturier, line “A” with a uniform extension of the silhouette, where the horizontal served as a low waist line³⁹.

If we considered the previous consideration of the genius of the fashion phenomenon as belonging and unity, then it is also worth stopping at the gesture as a protest, as an inner will and rejection, an alienation that can occur at the psychological, cultural and social levels. Such expression can be attributed to the subcultural trends and artistic practices of the XX–XXI centuries. Internal struggle, anxiety, not acceptance of the world is due to the rejection of established aesthetic notions of beauty and harmony, norms of behavior, the desire to escape from reality, etc. Such internal destructive processes lead to the search for new ideals, images, idols, meanings of life and solutions to various cultural issues. In addition to alienation from the world, in such subcultures there is a desire to unite, spread and disseminate its ideology, and attract new adherents to its ranks. They create their own fashion, image, special articulatory mechanisms, rituals that are understood only by circles belonging to this subculture. In this case, there is a double gesture directed as outward, into culture — appearance shouts, protests, tells everyone about ideological attitude, engaging in communication, and gesture directed in the middle, as will of internal state, sadness, unwillingness, protest, search. Thus, the gesture of the fashion trend in the subcultural space provides a person’ special state, simulates one or another manner of its behavior, generates new images, signs and changes in culture.

CONCLUSIONS

Discursive practices of fashion are a reflection of intention (as conscious or subconscious intent), designer, culture, age, time. The system of discursive mechanisms becomes the most common means of displaying information in fashion. And discursive practices are understood as communicative speech on the ontological, community level, as a certain act. There are discursive mechanisms of fashion that can describe the integrity of fashion: gesture, plasticity, indifference, temporality, etc. The polyphonic vision of the category discourse leads to further research, where fashion should be considered as a possible linguistic articulation in its stylistic definition, when

³⁸ Shandrenko, O.M. (2013). Zhestualjnistj mody v konteksti neverbaljnoji komunikaciji. *Aktualjni problemy istoriji, teoriji ta praktyky khudozhnoji kuljtuiry*, 30, 246–253.

³⁹ *Moda i stil'*. (2002). *Sovremennaya entsiklopediya*. Moscow: Avanta.

every designer, designer works in the context of pictorial, plastic, architectonic, signifying practices of fashion. The discourse paraphrases the subject realities of culture into a dynamic series of presentation of information that unfolds as a certain reading of information in time, in the space of culture.

Gesture is a very important articulatory, discursive mechanism, characteristic of fashion in general, but it acquires special features in the last decades of the twentieth century. The problem of the will of the body, gesture as non-verbal communication in fashion creates new images, silhouettes, new shaping guidelines, which in turn are dictated and disseminated by the means of communication technologies. The gesture got rid of clichéd archaic features, as it did in the early archaic cultures, and inherited the sculptural plastic, cosmological experience of culture. This gesture is fixed in the eidós, in the image, in the virtual world; it becomes a plastic world that is transformed by various computer technologies, which enters into the cycle of human space as a simulacrum, as a brand, as the integrity of the information presented on the screen in various artistic and pictorial practices.

SUMMARY

The article deals with the study of fashion as a complex, multifaceted phenomenon of culture, the need for a complex, multidisciplinary approach, to determine the communicative function of fashion in the space of culture. The author notes that fashion, as a cultural, social phenomenon, has its own discursive practices, which act as a kind of thesaurus. This interpretation of fashion discourse is similar to certain mechanisms used in visual practices. Visual practice becomes one of those discursive mechanisms that provide the fashion for its existence. Visuality manifests itself as an image, as the presence of a fashion world without which fashion cannot take place. The realization of fashion exists at the expense of the dominant visual-visual series, that is, the identification of images and meanings, in the discourse of fashion, which are predominantly iconic, gestural rather than verbal. Fashion gesture has its own articulatory mechanism, which in the horizon of modern culture is an important tool that is only looking for its alphabet, the rules of articulation, its grammar.

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