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## ANTHROPOLOGICAL FOUNDATION OF MODERN FASHION

*Modern fashion is more contradictory and even scandalous than ever, and therefore especially discussed. As a special cultural institution and a constructor of aesthetic ideas and desires, fashion is a moving frontier of a culture that is constantly renewed; with the help of fashion trends new ideas about the body, gender roles, personal identity are tested.*

*We have witnessed significant changes in the fashion industry that are rapidly entering our lives. There was once a stable institute of fashion, based on seasonal couture shows and glossy magazines, which is being transformed today, and these changes, in our opinion, are crucial. First, the very nature of fashion is changing, it ceases to belong only to the elites. Today, fashion trendsetters are ordinary city dwellers, for whom the street has become a kind of podium for showcasing individual collections, as well as bloggers who run their pages about fashion and beauty on social networks. Secondly, before our eyes the conditional rules of style change, or rather, their boundaries expand so much that the key principle is mix and match, i. e. "mix and match". Third, under the influence of new technologies and the media, the attitude to the body changes radically, a new experience of the representation of the body is born, which requires a new interpretation and understanding.*

*Fashion is sensitive to changes in culture and responds to the expansion of normative notions of corporeality. With the advent of offline media, fashionable bodily canons began to penetrate and become entrenched in the mass consciousness. It was then that the discourse of glamor was born, in the focus of which was the perfect beautiful body. For the infinite improvement of the body, a whole system of practices, technologies and social institutions is invented. Today, the body is becoming a sign of social change.*

*Fashion as a moving frontier of culture is constantly updated. The once formed institute of fashion is being transformed today and these changes are of a turning point. Under the influence of new technologies and media, the attitude to the body changes radically, a new experience of the presentation of corporeality is born, which requires a new interpretation and understanding. The modern bodily canon is multivariate, which is undoubtedly a consequence of the transformations that are taking place in fashion today.*

**Key words:** *fashion, fashion industry, corporeality, corporeal canon, glamor, mass consciousness.*

**Problem.** Fashion is sensitive to changes in culture and responds to the expansion of normative notions of corporeality. It should be noted that today there is no single norm, new media have allowed to see the plurality of fashion styles, corporeality and identification. They broadcast a variety of existing options, but in certain periods, some rules are gaining the most popularity, due to the cyclical nature of fashion, and trends that are demonstrated on the catwalks. Trendsetters snatch seemingly "sharp" details, combinations, colors from the air and demonstrate their views on social networks and other media channels. In search of something new, once formed stereotypes and norms are constantly revised, ideas about self-identification and presenting oneself to the Other are tested, gender roles and the modern canon of the body are changing.

**Purpose.** The term "bodily canon" was introduced by M.M. Bakhtin in the work "Creativity of Francois Rabelais and folk culture of the Middle Ages and the Renaissance" and is defined as a trend in the image of the body and bodily life (1990). The bodily canon cannot be stable, as it always responds sensitively to the slightest changes in culture, developing in accordance with its values.

With the advent of offline media, fashionable bodily canons began to penetrate and become entrenched in the mass consciousness. It was then that the discourse of glamor was born, in the focus of which was the perfect beautiful body. Interestingly, this canon was and still is a model to follow. Sociologist B. Dubin in his lecture “The ideal body and modern society” raised the question of the ideal body, saying that the bodily ideal has always existed, but was not considered achievable. Society did not have a feeling, and therefore an idea, that it could and should be achieved. Today, on the contrary, the ideal body is recognized as the goal, and sometimes the meaning of the individual’s existence. For the infinite improvement of the body, a whole system of practices, technologies and social institutions is invented. Today, the body is becoming a sign of social change. The “dictate of a unified “beautiful” body has grown. Its significance is so great that it is difficult for people with an ordinary, normative, but not ideal model body to evaluate themselves adequately, without a negative connotation” [1, p. 240].

Samples of this canon are formed today not by cinema, as it was in the XX century, but to a greater extent by “advertising – a means of power with which neither cinema nor fine arts can compete” [2]. Many images of bodies, brought almost to the ideal, make us perceive this as the norm, as a model to strive for. We take a huge number of pictures of our own body, where we try to track our movements, control postures and facial expressions. “We are becoming a culture of careful consideration of man. Our life proceeds in a fixed visual form” [3].

**Results and discussion.** Largely due to the modern possibilities of the media, along with the generally accepted norm of the ideal body, a new trend is allowed – a non-normative body, a body with limited physical capabilities. In the age of television, people with congenital or acquired defects hardly appeared on the screens as the main characters. Today, such a situation is becoming possible. “Built into everyday life, which have become part of it, the media with the help of visual images broadcast new cultural standards” [4, p. 52]. Society is adapting faster to change. Social networks today show us what was recently hidden from prying eyes. Here, along with ideal faces and bodies, we observe detailed details of imperfect human bodies that have undergone operations or are recovering from accidents and so on. It is no coincidence that postmodern culture is compared to the surface of the skin. “What in modernism was considered deep (for example, identity), in postmodernism comes out, becomes superficial” [5].

New media create opportunities for the rapid introduction and adoption of norms that were not previously perceived by society or were even taboo. Today, people with disabilities are becoming heroes of TV shows, participants in intellectual shows, public social figures and athletes.

The international social project “BezGraniz”, which deals with the creation of functional modern clothing and accessories for people with disabilities, has appeared and is successfully operating. This project not only creates clothes, but also is engaged in educational activities and the creation of a new type of communication around disability.

Thus, we observe the emergence of new cultural norms, cultural standards. In other words, ideas about beauty are becoming more diverse, the norm of 90-60-90 is gradually losing its leading position. Other bodies have also become fashionable – old, full, transgender bodies. As a demonstration of a positive attitude towards their body, plus size models are gaining popularity today, which is especially relevant against the background of numerous stories about the disease of anorexia in young women who want to meet the fashion ideal. So, in New York in early December 2017, a body-positive show was held, which was attended by ordinary women with imperfect bodies. This event was a response to last year’s show Victoria’s Secret, which dictates, according to the organizer of the show, women around the world set beauty standards. Elderly women are increasingly appearing in advertising projects of fashion brands and on the covers of glossy magazines.

One of Dolce & Gabbana’s recent shows featured both young girls and middle-aged and elderly women. Another example is Iris Barrel Apfel, who created her own unique style, and the older she gets, the more active the media are interested in her person. It was in adulthood that Iris appeared in magazines such as Vogue and the New York Times, and also became the face of cosmetics company MAC. World statistics show that it is people of retirement age who begin to spend more time, lead

an active lifestyle and travel. We are witnessing the emergence of a new age norm, dictated by the era of consumption, because the most solvent people are middle-aged and older people who have been professionally successful and determined in their taste preferences.

Along with the bodily norms described above, a new norm appears – the transgender body. A transgender person is a person who was not born in his own body, that is, when he is born a boy, he feels like a girl, and vice versa. During life, a transgender person may have sex reassignment surgery. Initially, information about gender reassignment was hidden and only recently has become more than just disclosed, there has been interest in these stories. So, in the November 2017 issue of Playboy magazine for the first time the girl of the month was a transgender model – a Frenchwoman of North African descent Ines Rau. This is not the first case of transgender participation in shootings for glossy magazines and fashion shows. Note that the first transgender appeared on the cover of a men's magazine more than 30 years ago. Today, transgender people often do not hide their past (this situation is more typical of Western society); moreover, their fate is of interest in society as something new, unusual, different from the majority, and therefore many public figures who have changed sex, publish books, give lectures in which they talk about their lives, which makes them even more popular.

The considered norms, new standards become a part of modern culture and are accepted by a society where the ideology of “diversity” and tolerance is proclaimed. The so-called “gender fluidity” – the reality of today – is much more difficult to perceive. The term “gender fluidity” or “sexual fluidity” is used in psychotherapy and is usually expressed in “repeated changes in an individual's sexual orientation while maintaining a basic gender identity” [6]. This phenomenon is considered by experts to be a characteristic feature of modern culture. This phenomenon is more studied and accepted in the USA and Canada, where, for example, there are questionnaires that register passport data, “in which the column “sex” includes not only male, female, self-identification as gay or lesbian, but also the column “others”, which includes individuals who do not identify themselves within the same gender identity, but in the process of life repeatedly change it” [6]. Today we see how the boundaries between male and female are blurred, roles change. Until recently, there was a clear division of responsibilities between men and women in family and professional life.

The current situation is just the opposite, which could not help but be reflected in fashion – the mirror of the era. On the streets we see a pronounced androgyny (unisex style, normcore). Podiums show the blurring of boundaries between the sexes, and sometimes a change of roles (on the catwalks, men's suits increasingly resemble women's: long wide cloaks, baggy clothes, emphasizing the fragility of the wrapped figure, involuntary, soft movements). Women's suit often tends to the male proportional norm – wide shoulders, narrow thighs, which is carried out with the help of fabrics that hold their shape well. We see deliberately strict makeup or its absence [7]. While some designers create collections that only hint at a change of roles, others openly declare: the world has changed, people, views, culture, fashion have changed. The new macro trend is a man in a skirt. Tom Browne in his collection “Spring – Summer 2018” presented a unique vision of the male image: different shades of gray, white and black, geometric prints, clear lines – it all seems to refer to a classic men's suit, but this is only part of the image. Many costumes were complemented by a skirt as well as high-heeled shoes. A more candid female image in a men's suit was demonstrated by Spanish designer Alejandro Palomo in the Palomo Spain 2017 collection. Here are ruffles, stockings, lush skirts, as well as heels and flashy makeup.

In Ukraine, where the totalitarian system has destroyed the old urban culture, and the new one was formed in specific socialist conditions, there is a situation when a significant part of urban residents at the cultural and ideological level identifies themselves with the periphery. This kind of “farming” of Ukrainian cities, especially towns, cannot qualitatively stimulate the creation of modern Ukrainian culture and art; in such conditions, fashion will not progress, it can parasitize in a suit due to kitsch and bad taste. “Ukrainian tradition did not consist in “Cossack Baroque”, nor in ancient Russian Byzantium, nor in folk art. They were only its “carriers” in a certain historical period or (as folk art) in the respective regions. And at the end of the twentieth century, regardless of globalization trends and the use of unified forms, Ukraine has preserved a unique, unlike other cultural environment”

[8, p. 242–243]. In the years of independence, when Ukraine was flooded with fashion products, information, Ukrainian society was not yet ready to accept and inspire the “Western style”. If the modern youth of large cities actively perceived Western subcultural fashion trends, the other part, radicalized, tried to preserve post-Soviet aesthetic remnants in the form of “pseudo-fashion” of criminal subcultures, gopniks, cultivation of chanson-zone music and so on. Until recently, a large part of the modest citizens of the Soviet Union, faced with a variety of fashionable clothing choices, continued to be guided by the principle of imitation. Recall how in the early 1990s, first became widespread Turkish “angora sweaters”, and then raspberry jackets in the style of the “new capitalists”, black leather jackets, openwork nylon blouses cut shape. Such phenomena of herding and imitation are inherent in post-totalitarian societies, where the principle of individualism and the search for one’s “I” through one’s own image has not yet become decisive. Soon after the socio-economic situation in Ukraine began to improve, and the manifestations of globalization increasingly integrated the country into the European cultural and civilizational space, the “post-Soviet” subcultural aesthetics, in particular in costume, began to lose its position. It is noteworthy that the most active defenders of the post-Soviet subculture remained mostly residents of Russian-speaking industrial cities of southern and eastern Ukraine, while the capital Kyiv, traditionally pro-western Lviv and cosmopolitan, multicultural port Odesa became generators of new subcultural movements and new aesthetic search. “Street-criminal” aesthetics is increasingly being supplanted among young people by musical movements of rap, hip-hop, ARB, drama, etc. Residents of Ukrainian cities were increasingly identified with global fashion processes, and Ukrainians were likened and identified with the European cultural and aesthetic space. Along with the positive changes, we note that kitschness, which passed through all the 90s in Ukrainian fashion, manifested itself in a more refined form at the beginning of the XXI century in the so-called “kitsch glamor”.

A society that does not have time to develop aesthetically as it actively grows economically often produces fashionable kitsch. The more affluent part of it, the so-called “new bourgeoisie”, in order to “stand out”, to emphasize its success and respectability, especially with the help of a suit, becomes an expression of a more expensive, loud and sham image. Quickly earned money does not always guarantee a high level of aesthetic culture, and the formation of taste takes time, the appropriate level of education. “Kitsch glamor” in clothing is, in fact, a parody of the aesthetics of American club life, Hollywood stars, a superficial understanding of established European glamor. Inconsistency, inexpediency of club-outrageous, stage image in everyday life, abuse of cosmetics, decor, accessories, excess of valuable brands, maximum sexuality, bordering on vulgarity, clearly characterize this fashionable phenomenon in post-Soviet countries, in Ukraine as well. If it’s more intelligible: what they wear for club life in the West has become an everyday norm for domestic “glamorous girls” from universities to offices. Artificiality, sweetness, incorrectness, uniformity, oversaturation of the image, just vulgarity in clothing testified to gaps in aesthetic education, lack of own style and, hopefully, is a temporary phenomenon.

Carriers of “kitsch glamor” can be considered a cohort of Ukrainian show business stars, including I. Bilyk, T. Povaliy, N. Mogilevskaya, A. Akhat, groups “VIAGRA”, “Alibi”, show ballet D. Kolyadenko, a large number presenters and TV programs in general (V. Frolov, Dandelion), etc. To become a fashionable nation, Ukrainians must first create their own modern creative urban way of life, national urban culture and finally move away from post-Soviet remnants, integrating into modern Western civilization. The time when Ukrainian fashion is being formed into a fashion industry, the national fashion market is being formed, it is noticeable that a suit is first of all an artistic product not only of unique, but also of mass use. From the artistic point of view, fashion products of domestic designers still lack aesthetic culture, creative diversity, versatility, understanding of their own artistic design as a product of national culture. Ukrainian fashion, costume should not be a creation-game, a superficial compilation, often plagiarism from Western models by non-professional designers.

At the same time, realizing that at this stage, Ukrainian fashion cannot claim any uniqueness or peculiarity, but is obliged to develop in global fashion trends, bringing its regional, national flavor.

At a time when there are significant gaps in the aesthetic culture of society, domestic costume artists with their highly artistic products should play a more active role in the aestheticization of modern Ukrainians, education of sensual culture, taste, style, so that domestic fashion finally begins to perform one of its most important functions.

**Conclusions.** Being an integral part of culture, fashion, on the one hand, highlights significant changes in society, and on the other – itself dictates them. In the age of digital technology there are significant changes in culture, our way of life, which, of course, is reflected in the broadcast visual trends. Once stable and familiar to us, the fashion industry has transformed. Today we see new fashion leaders – these are ordinary people who demonstrate their own, different, view of fashion, who rethink the usual and present it in a new way. We are talking about the plurality of norms or even their absence. Understanding the beautiful body goes beyond the usual framework, becomes broader. The basic principle of modern fashion is the acceptance of diversity.

And we observe this diversity not only in the suit, but also in the modern canon of the body, because the suit does not exist without the body, and the body in modern society is not thought without the suit. There is a fashion for individuality, and individuality cannot fit into the standard framework.

Fashion as a moving frontier of culture is constantly updated. The once formed institute of fashion is being transformed today and these changes are of a turning point. Under the influence of new technologies and media, the attitude to the body changes radically, a new experience of the presentation of corporeality is born, which requires a new interpretation and understanding. The modern bodily canon is multivariate, which is undoubtedly a consequence of the transformations that are taking place in fashion today.

This study allows us to predict the future effects of modern fashion on the psychology of the subject, the material sphere of its environment, as well as to formulate further prospects for fashion as a sociocultural mechanism in the generation and actualization of worldview traditions and their reflection in the collective unconscious.

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## АНТРОПОЛОГІЧНЕ ПІДҐРУНТЯ СУЧАСНОЇ МОДИ

*Сучасна мода як ніколи суперечлива й навіть скандальна, а тому особливо обговорювана. Як особливий культурний інститут та конструктор естетичних ідей і бажань, мода являє собою рухливий кордон культури, що безперервно оновлюється; за допомогою модних трендів тестуються нові уявлення про тіло, гендерні ролі, персональну ідентичність.*

*Ми стали свідками істотних змін у модній індустрії, які стрімко входять у наше життя. Існував колись стійкий інститут моди, заснований на сезонних показах от-кутюр і глянцевиx журналах, який сьогодні трансформується, і ці зміни, на наше переконання, мають переломний характер. По-перше, змінюється сам характер моди, вона перестає належати тільки елітам. Сьогодні трендсеттерами моди є звичайні жителі міст, для яких вулиця стала своєрідним подіумом для демонстрації індивідуальних колекцій, а також блогери, які ведуть свої сторінки про моду та красу в соціальних мережах. По-друге, на наших очах змінюються умовні правила стилю, а точніше, розширюються їх межі настільки, що ключовим стає принцип тіх and match, тобто «змішуй і поєднуй». По-третє, під впливом нових технологій і медіа радикально змінюється ставлення до тіла, народжується новий досвід представництва тілесності, що вимагає нової інтерпретації й осмислення.*

*Мода чуйно реагує на зміни, які відбуваються в культурі, і відповідає розширенню нормативних уявлень про тілесність. З появою офлайнових медіа модні тілесні канони стали проникати й закріплюватися в масовій свідомості. Саме тоді зароджується дискурс гламуру, у фокусі якого перебувало ідеальне прекрасне тіло. Для нескінченного вдосконалення тіла винаходиться ціла система практик, технологій і соціальних інститутів. Тіло сьогодні стає знаком соціальних змін.*

*Мода як рухома межа культури безперервно оновлюється. Колись сформований інститут моди сьогодні трансформується, і ці зміни мають переломний характер. Під впливом нових технологій і медіа радикально змінюється ставлення до тіла, народжується новий досвід презентації тілесності, що вимагає нової інтерпретації й осмислення. Сучасний тілесний канон багатоваріантний, що, безсумнівно, є наслідком тих трансформацій, які сьогодні відбуваються в моді.*

**Ключові слова:** мода, модна індустрія, тілесність, тілесний канон, гламур, масова свідомість.