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FASHION AND GLAMOR: FEATURES OF RELATIONSHIP IN THE ANTHROPOLOGICAL DIMENSION

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. The standards of prestige, which are actively broadcast by modern mass media as a fashionable standard of success, work in the mass consciousness on the magical principle of «like begets like», appearing as a direct example to follow. Spontaneous looseness and permissiveness as a consequence of the removal of cultural prohibitions meet the most demanding criteria of transgression, asserting sexuality as a central element of the popular style of glamor. 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. There is a fashion for individuality, and individuality cannot fit into the standard framework.

Key words: *fashion, glamor, prestige, success, individuality, bodily canon, simulation, postmodernism.*

Formulation of the problem. The spontaneity of modern production in the context of the current conditions of functioning of the information-consumer society actualizes deconstruction as a basic formative factor that generates the emergence of the latest socio-cultural realities. This tendency has the ability to adequately influence the structures of socio-cultural mechanisms and lead to changes in their functioning, gaining maximum concentration in the relevant types of discursive practices.

The current conditions of hypermobility of production and spontaneity of consumption lead to the emergence of new and radical communicative standards and standards of interpersonal relations, which, having passed the stage of formation, are now in the process of consolidation, which, in fact, necessitates careful analysis and deep understanding.

The purpose of the work is to analyze the relationship between fashion trends and glamor in the anthropological dimension of modern society.

Presenting main material. The super powerful process of modern production, combined with the accelerated circulation of information and free access to it through the media, has launched an irreversible process of deconstruction of traditional action and structure of sociocultural mechanisms, as well as the functioning of relevant anthropological, cultural, aesthetic, sociological and other models. This trend has led to the emergence of new perceptual paradigms, which have powerfully proclaimed themselves in a new style of modernity, which the French Researcher J.-M. Cubille rightly called «pornoglamor»: «Modern style is a fully formed and mature style based on the cultural values of the second half of the XX – early XXI century, expresses them and, in turn, influences their assertion. This is the style of the victorious masses, full of self-confidence and, despite all the challenges of the day, looks to the future with optimism» [1, p.163].

Investigating the origins of modern universal mass, J.-M. Cubille quite rightly points to two reasons: the first is

the unprecedented surge in birth rates in nineteenth-century Europe, which led to colossal demographic shuffling as a result of the wars and revolutions of the twentieth century, the second cause of total mass as a current phenomenon. This liberation of the masses led to the rapid leveling of the fundamental principles of centuries-old European culture and gave rise to the embryo of today's culture: «Adding to this the powerful influence of US culture, which was originally popular culture, we understand that both of these phenomena (demographic explosion followed by demographic and cultural perturbations), taken as the only consequence and substance of influence, are real, not rhetorical, but in the historical sense, the barbarian invasion – the third in a series of barbarian invasions that changed the face of our civilization. The first of these, as is well known, was the invasion of the Dorians, who destroyed the highly developed Cretan-Mycenaean civilization, lowering the level of culture to almost zero, from which the culture of Greek archaism later developed; the second, the invasion of the Germans, who with the help of Christian fanaticism destroyed Greco-Roman culture to the point that they then had to find the lost possessions of the ancient world for a long time, by touch and blindly; the third is the invasion of the XIX–XX centuries, which in the place of Christian culture and enlightenment culture with anti-Christian values established a pagan culture of boundless hedonism, based on the principles of success and pleasure» [1, p.161-162]. In this way, modern culture of pornographic glamor has developed under the irresistible influence of the cultural standards of the United States broadcast to the world as a result of the emptying and regression of traditional culture, its deconstruction and simplification to the level of archaism. The primitive social flair of animal instincts, elevated to the rank of absolute in the American ideology of prestige, unsurpassedly popularized in the best traditions of PR, is computer-integrated into the collective unconscious of the world masses, producing in their imaginary utopian illusion

that asserts itself in the collective consciousness. real desire to be involved through imitation of form. Thus, the empty space of the center of European culture destroyed by the third invasion is now occupied by the culture of America [2, p.74]. For more than a century before the mentioned cultural crisis, the world cultural center was France with extremely demanding complex clichés, truly refining the circle of those involved. Fluency in French was a necessary element in the education of the aristocrats of tsarist Russia. With the irony inherent in his style, we believe, in this case not as a philosopher or sociologist, but first as a Frenchman, J. Baudrillard writes of America: «Primitiveness has penetrated this hyperbolic and inhuman universe, which escapes our understanding and far surpasses its own moral, social and ecological principles» [2, p.75].

The ideology of prestige introduced by the Americans is actualized in the socio-cultural space of today according to the models of primitive forms of religious life, the most productive of which in this aspect of the problem we unequivocally consider magic. Of course, recourse to magic for power, wealth, health, love, and the fulfillment of other desires is not new to human history: «In all epochs of human history, we have a firm belief that all this can be achieved through the art of magic... Sometimes this faith permeates all strata of society, sometimes it is expelled into the midst of the uneducated classes, and then again with new force it embraces all mankind. Theories that try to explain magical phenomena suffer the same fate» [3, p.246]. For the modern stage of social development, according to the logic of the height of its historical progress, such theories should be superstitions: «Superstitions are a theory, and magic is an activity that is a consequence of such a theory» [3, p.13]. But due to the deconstructive regression of the system of cultural values, the superstitions of traditional European culture have already reached the status of a neo-archaic form of religion. The dominant position of the subject-material sphere in the ideology of prestige and success actively constitutes a concentrated sign-symbolic space of representations focused on the satisfaction of personal ambitions, which accordingly gives fashion as a sociocultural mechanism a priority in generating symbolic meanings and grading forms for stories. In this way, you can formulate a manifesto of modern corporality: «To be successful, you must look successful!». Thus, we observe a purely magical effect, when the representation of success must determine the existence of success itself: «The principle from which the magical action originates – or, rather, the principle of magic – is so obvious that it is recognized by all authors. In short, it can be expressed, if we do not take into account the added assessment, in the words of E.B. Taylor: erroneous promotion of the ideal over the real» [4, p.131]. In contrast to the above-mentioned externally generalized view of magic as a system, E. Durkheim cites the internal principles of its functioning: «These principles are usually reduced to two. The first can be formulated as follows: everything that disturbs an object also disturbs everything that keeps in touch with that object due to closeness or any interdependence. Therefore, what affects the particle affects everything <...>. All these cases are simply manifestations of the law of contagion <...>. The second principle can usually be stated in the following formulation: like generates

like. Visual representation of a creature or state generates this creature or this state» [5, p.332-333]. E. Durkheim notes that, in contrast to witchcraft, where there is a purely phenomenon of transference as an association in the minds of the idea of the image with the idea of the model, the rituals he studies also have a powerful creative potential: «From one subject to another, but also the creation of something completely new. The mere fact of the image of an animal generates and creates this animal; imitating the noise of wind or falling water, can lead to the formation of clouds and rain, etc.» [5, p.333]. Thus, emphasizing the reproduction, imitation and copying as the central elements of the internal organization of magic, E. Durkheim gives the following definition of the relevant rites: whose reproduction the tribe is interested in, that is why we call them mimetic [5, p.328].

Standards of prestige are actively produced by modern Hollywood and broadcast by the media as a standard of success, which, working in the mass consciousness on the magical principle of similarity generates similarity, appears as a direct role model and as a guarantee and guarantor of success. In this way, the images of movie stars, top models and other celebrities are transformed into fashion standards, the magical effect of which is to create the desired form of involvement in the magical glamorous world of beau monde. The bright emphasis, which is everywhere on show business, on the bodily and corporeal components of both women and men, contributes to the embodiment of sexuality and its actualization in the production and consumption of modern fashion symbols, which confirms it as a basic element of popular glamor style.

Death of culture before the invasion of the XIX–XX centuries sat on the throne of the European sovereign, gave rise to spontaneous looseness and cultural permissiveness, which meet the most demanding criteria of transgression: «Sometimes in the face of death, this collapse of human ambition, we are approached by immeasurable despair. Then it seems as if those gloomy storms and the scurrying of natural forces, to which man is usually ashamed to yield, prevail. In this sense, the death of the king is able to make the most pronounced effects of horror and riot. The position of the sovereign requires that this feeling of defeat and humiliation, always inspired by death, reach such a degree that it seems as if nothing else can withstand the animal frenzy. As soon as a gloomy event is proclaimed, people from all over come together, killing everything they encounter on the way, looting and raping in advance» [6, p.69]. One of the first areas that is usually affected by the lifting of bans is gender.

The modern heritage of gender deconstruction is the liberation of sexual minorities and the establishment of porn as a cultural phenomenon. Moreover, the standards of prestige produced by show business and broadcast by the media promote sexuality as a central communicative model of the ideology of success. The lifting of the prohibitions coveted and achieved by the revolution was vividly reflected in the dreamed removal of the class differentiation of society, which did not soon materialize in the unrestrained celebration of equal opportunities.

The sexual proletariat, finally freed from prohibitions, works prestigiously, trying to imitate the life of the capitalist, taking part in the endless extravaganza of

production and consumption, the solemn carnival of claims: «it is a holiday, albeit for a moment, interruption of work, unrestrained consumption of its products and open violation of the most sacred laws, but this excess sanctifies and complements the order of things based on rules, and if it opposes it, then only temporarily» [6, p.69-70]. The magic of glamor materializes the subject's desire in a festive travesty, which ambitiously demonstrates the leveling of subjective uniqueness and the symbolic exchange of spiritual values for material ones, the death of unforced sincere naturalness and its resurrection in controlled artificiality. In this way, the principle of glamorous magic works on the model of transgression: the orgy will take place only after the death of the king, which means that only after the death of the innate will be the artificial creation of a sexual image of success. This glamorous image is, in fact, an achievement of modern fashion: «Our fashion is a spectacle, a sociality that doubles itself and aesthetically admires itself, a game of change for the sake of change. In the original system, the demonstration of signs has never had such an "aesthetic" effect. Also, our holiday is a kind of "aesthetics" of transgression, which was not the case in the initial exchange, although we like to look for a reflection or model of our holidays, rethinking the suppression of "aesthetically and ethnocentrically"» [7, p.174]. The magical aura of glamor transgression attracts the uninitiated with a pervasive creative stream, spreading aesthetic magnetism from the professional to the consumer and amateur fields.

In this way, the recipient no longer appears in the passive status of a raw material for deconstruction or an incompetent client, but acquires the active status of a co-author or even an author who has creatively searched for his new face and unique – the image is most suitable for the most prestigious orgy. «Such a strong breakthrough of creativity erupts in the burdensome routine of everyday unsurpassed fireworks of current fashion symbols: wasteful consumption, "suppression". But this is true mainly for haute couture. <...> A maximum of highly qualified people with proud slowness make a minimum of heavy-duty models that will be repeated, with the same slowness, at best twenty times, and at worst – never... A dress worth two million... So why such a waste of effort? You ask. And why not – answer the creators, masters, workers and 4,000 customers of haute couture, who are all obsessed with the same desire for the unsurpassed. Couturiers are the latest adventurers of the modern world. They cultivate a useless act... Why High Fashion? – her detractors think. And why champagne? <...> It is neither practical nor logical to justify crazy clothing adventures. Excessive, and therefore necessary, fashion belongs to the field of religion» [7, p.181].

This symbolic redundancy of fashionable signs acts as a compensation for the lack of real. Pretentiously overloading and multiplying the semantic fields, the redundancy of fashionable symbols contributes to the formation and approval of new modifications of perceptual and representative centers. «Suppression, religion, even the ritual extravaganza of expression, as in wedding dresses and animal dances – everything is going on to glorify fashion against the economy, as a breakthrough to another, game sociality» [7, p.181]. Thus, carnival sociality, which is introduced by the system of modern fashion, powerfully

manipulates everyday life, deconstructing, disseminating, simulating and replicating the status features of social roles. Thus, it is at the present stage that fashion as a socio-cultural mechanism spontaneously begins to operate on an aleatory principle, contributing to the total decentralization of being.

It is clear that the accelerated pace of modern existence in megacities is forcing young people to grow up faster. The flip side of this coin will be the accelerated aging of the adult, bringing to the fore the problems of physicality associated with rejuvenation, cosmetic tricks of fashion and a healthy lifestyle: «Therefore it is necessary to forget about bodily pleasures as a real good, doom him to the preservation of utopian and still lost youth. Because the body, which asks itself about its own existence, is already half-dead, and its true cult, semi-meditative, semi-ecstatic, is a funeral preparation. The care shown to him in life precedes the funeral make-up with a smile, which is combined with death» [2, p.102].

The ironic optimism of the American's last smile, while his last investment, is a very encouraging indication that his life has been truly successful. The cosmetic halo of resurrection with a formalin flavor of hope for rejuvenation and faith in the radiance of simulation, carefully concealing the initial horror associated with the vision of the corpse's decay, is one of the most ardent manifestos of affirming life in the most outspoken traditions of modern show business. «Eats at a time when life, taking the form of helplessness in death, due to this appears in the infinity of its inclinations. It is the capacity for destruction that underlies procreation, renewal, and proclaims a schedule that is inevitably full of life: would there be youth if cemeteries were not filled to give way to it?» [6, p.79].

Necrophilic cosmetic antics of glamor are projected from the realm of the corporeal to the domestic spheres of the environment, while neatly preserving the artificial sterile-verified special effects of popular sexuality of prestige: «On the fragrant hills of Santa Barbara. Here, among gardenias and eucalyptus trees, in many species of vegetation and the monotony of the human species, the fate of the realized utopia is miserable. In this center of wealth and freedom, the same question always arises: "What are you doing after the orgy?" (English – what do you do after an orgy). What to do when everything is available: sex, flowers, stereotypes of life and death? This is the problem of America, which was inherited by the whole world» [2, p.97]. The feeling of exhaustion of being, caused by satiety, is affirmed in the unbridled release of the orgy. «Being a classic image of the crisis, the orgy contrasts with the symbolism of the decline and death of outdated traditions, solemnly celebrating the transition to a new stage of evolution: circulation of signs and multiplicity of desires» [8, p.39]. The incessant deconstruction of sociocultural symbols focused on the awakening of primitive instincts and their unbridled cultivation as new-fangled passions have historically been exploited by the fashion system to create relevant images, whose easy, charming, and smiling death. «Passion and in addition advertises death in her funeral home, supporting the belief that contact will continue even in another world» [2, p.101].

The presence of a transgressive element in the deconstruction of established systems primarily appeals to cosmetic artificiality as a tool to obscure the truth, which causes the strategic effect of decentralization: «Death, mask,

blush – all this holiday that undermines the order of the city, the order that should govern dialectic and the science of being» [9, p.179]. Systems that work on the logic of transgression, situationally actualizing the principle of death or the principle of celebration or their unsurpassed tandem, generate and modify a wide range of subsystems focused on the hidden center. Such a center constantly escapes attention, producing simulacra, each of which can temporarily take its place, forming simulacra simulacra on it, each time deconstructing them and re-broadcasting. With the further development of the information society, systems of this type are becoming more and more. In this way we are talking about the transgressive nature of all modern culture: «But, as we know, advertising also pretends to be a “holiday of consumption”, the media – for a “holiday of information”, fairs – for a “holiday of production” and others. The art market or horse racing can also go downhill. Why not? – I would ask the magazine “Vogue”» [7, p.181-182].

Conclusions. The basic generating function of the meaning-making bases of the ideology of prestige belongs to the subject-material sphere, the signs of which appeal to the spheres of the imaginary and the symbolic. This gives fashion as a socio-cultural mechanism a centering status in a combination of diametrically opposed discursive practices, worldview traditions and psychological guidelines of the subject. As the dominant fashion style of today, glamor combines magical and transgressive principles. Magic as a desirable involvement is actualized in glamor through the desired form of involvement, which is all the material objects of modern fashion, transferred accordingly to the sacred sphere. The lifting of cultural prohibitions and the total promotion of sexuality in modern show business, which is a leading guideline in the formation of mass fashion trends, enshrine the transgressive leitmotif as the main feature of modern popular culture.

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МОДА ТА ГЛАМУР: РИСИ СПІВВІДНОШЕННЯ В АНТРОПОЛОГІЧНОМУ ВИМІРІ

Будучи невід'ємною частиною культури, мода, з одного боку, висвічує значні зміни в суспільстві, а з іншого – сама ж їх диктує. У століття цифрових технологій відбуваються суттєві зміни в культурі, нашому способі життя, що, безсумнівно, відбивається в трансльованих візуальних тенденціях. Колись стійка і звична нам індустрія моди трансформувалася. Стандарти престижу, що активно транслюються сучасними мас-медіа як модний еталон успішності, працюють у масовій свідомості за магичним принципом «подібне породжує подібне», фігуруючи як безпосередній взірєць для наслідування. Стихійні розкутість і вседозволеність як наслідок зняття культурних заборон відповідають найвибагливішим критеріям трансгресії, стверджуючи сексуальність у статусі центрального елемента популярного стилю гламур. Сьогодні ми спостерігаємо нових лідерів моди – це прості люди, які демонструють свій, інший, погляд на моду, які переосмислюють звичне і по-новому його підносять. Ми говоримо про плюральність норм або навіть про їх відсутність. Розуміння прекрасного тіла виходить за звичні рамки, стає ширше. Основний принцип сучасної моди – прийняття різноманітності. З'явилася мода на індивідуальність, а індивідуальність не може вклатися в стандартні рамки.

Ключові слова: мода, гламур, престиж, успішність, індивідуальність, тілесний канон, симуляція, постмодернізм.