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### **Deconstruction and semiotic analysis of fashion signs**

Among the various definitions of fashion, the most optimal one is that which considers the fashion as a specific regulation that determines the periodic shift and cyclical nature of development of mass behavioural patterns (Durkheim, 2006). At the same time, the fashion is not only a powerful social regulator. It is an important cultural phenomenon, the study of which has just started. Considering the complexity of the study phenomenon, it is unlikely to expect to develop the concept of a perfect and comprehensive interpretation. This seems to be precisely the case when, according to Sosiur's opinion, the point of view creates the object itself. The first Tard (1843 -1904), G. Zimmel (1858-1918), V. Zombart (1863-1941)) represent the contemporary epoch and are the basis for the modern theories. There are three main dominating explanations for the fashion phenomenon: 1. Interpretation of fashion, as "Kingdom of pure signs" based on J. Baudrillard). In this direction, the book by Rich Sennett is of great interest. "The Fall of Public Man" (1977), but here this work will not be discussed; 2. Fashion, as

the integral form of ephemeral public "modern - hedonist culture, which responds to the needs of individual self-realization and aesthetic pleasure (Lipovetsky G.L 'empire de ephemera : La mode et son destiny dans les societies moderns, 1987); 3. The fashion is as a catalyst for a market economy.

In a more narrow sense, the essence of fashion is suitable for the notion of clothing, as the fashion trends are most clearly seen in the clothing. The well-known scientists, postmodernist Roland Bart and Jean Bodriar discuss the fashion process in the frames of the French structuralism. In their works, the fashion is manifested as the mystified system of communication existed between clothing and lifestyle, looks, the signs and work. Clothes are considered as the semantic code-language.

It is noteworthy that the single semiotic approach to the fashion is also found in some earlier authors. In particular, the attempts to discuss the symbolism of clothing are detected in T. Veblen's (1857-1929) explanations. However, the most prominent representatives of this theory undoubtedly are D. Barthes and J. Baudrillard. They consider the use; including the culture of apparel use in general as the "systematic act of manipulation using the symbols" R. Bart described the fashion of the French public of the massive industry in the 1960s and revealed the implicit system of signs (Барт : 2003).. The researcher believes that the interpretation of the text does not mean that we attach some specific ideas to it (to some extent correct, or to some extent voluntary). On the contrary, it means, we should share it, as embodied multitude "(Барт: 1994, 14-15). The research field of Baudrillard is post-massive informational society, where the fashion signs are not sent to any references (Бодрийяр: 2000, 10).

In this study, we discuss the process of fashion semiotic analysis and the discourse deconstruction in the works of these researchers and various manifestations of symbolic forms. Traditionally for the semiotic approach, as a rule, it is characteristic to perceive fashion as the combination of signs and signatory emphasis, while deconstruction is defined as: the manifestation

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of implicit artifacts and concepts; the unexpected original explanation, paraphrasing; destroying the integrity in order to reveal implicit differences; identify the importance of the context in order to assign the semantics. It is necessary to clarify that we consider the discourse from the structural-semiotic position, like R. Bart, who regarded creation of discourse semiotics as his main goal. (Барт: 2003, 461). For example, in the conclusion of the program article - («La linguistique du discours», 1970) Bart suggests to discuss discourse as the highest level of the linguistic unit integration which allows us to describe " semiotic concepts at that particular moment when the system becomes united with socio - historical practice" (Барт: 2003,462). The discourse for Bart is a system of symbols, which is considered as verbal (speech, text), as well as non-verbal (music, fashion, architecture, road signs, trademarks, etc.) systems of signs. The discourse is presented mainly in two plans in the system of signs: 1. Visible – plans of

representations, i.e., the visual external manifestation of ideas and importance. 2. Mental interpretants, i.e. decoding plan for opinions and importance.

The representants are shown in the form of various culture languages, which are called the cultural codes. The well-known writer and semanticist Umberto Eco prefers the term 'cultural code' "who declared that the notion of code means transition from the world of signals to the world of notions" (Эко: 1998,47). R. Bart called the culture of the language the Empire of Symbols. In his opinion, the sign - it is the association of designator and designee (in this case: Clothes and outer world, apparel and fashion) (Барт: 2003,248). The researcher in his works perceived the objects such as food preparation rituals, housing interior design, urban planning, stations arrangement and other types of packaging as the representants of cultural symbols. These particular trans linguistic systems of signs together with the verbal signs systems created the notion "discourse" (Барт: 2003, 457).

The works of the famous French critic, the semiologist and culturologist Roland Bart (1915-1980) is comprehensive; however, the books "Mythologies" (1957) and "Le System de la Mode" (1967) are dedicated to discussion of fashion as the system of symbols. These works consider the fashion as a symbolic body moment or the aspect-myth of culture - the myth that the media industry is full with (if considered not the contents but for its notification). The myth in the modern culture does not disappear; on the contrary, it functions far more effectively. In the foreword of,, Mythologies "R. Bart while explaining his thoughts, declares :” when I think, most often as a starting point I have the feeling that I cannot achieve the 'naturalness' with which the press, art and common sense wrap the reality .. . I wanted to reveal the ideological lie behind this implied brilliant exhibition which, in my opinion, was hiding in it" (Барт:1996,55). Bart encourages us, at first glance, into quite simple subjects such as ads, food, photos, to see secret handwriting of modern myths. The task of humanitarian disciplines today is to identify the hidden thoughts and, if necessary, deactivate them. In the mid of the 1960s such views about every day life was novelty. As for ideology, in its manifestations there was the most primary target for structuralism. Moreover, Baudrillard thinks that the fashion is one of the instruments, which is able to reconstruct more efficiently and establish inequality and social discrimination, but he flatteringly declares that they are dedicated to eliminate the inequality (Baudrillard: 2000, 78 ).

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The particular object of our interest is the fundamental work by R. Bart "System of the fashion ". It is a classic work on semiotics of fashion and contains, as mentioned above the views on fashion as the system of signs by R. Bart. 40 years have passed since the publication of the work. R. Bart (1915-1980) started writing the "System in 1957 and finished it in 1963. It was published in 1967. Since then a lot of things have changed. It is clear that fashion has changed too. Nowadays, nobody thinks that in the late afternoon they should wear draped dresses as the "Vogue 58,, advised its readers. But, of course, this is not the main point. "The fashion system"

talks not only about fashionable clothes, but the clothes, as a system of symbols (Барт: 2003, 178). In his studies Bart rises from the principles of structural linguistics, the founder of which is Ferdinand de Saussure. During the semiotic analysis of the apparel and fashion R. Bart uses the linguistic systems. Thus, he suggests a new method to the fashion researchers. According to R. Bart's point of views, each object corresponds to a language code type that allows to express it through the language ("dress for cocktail," "for the holiday in Tahiti" and so on). So, in this case, Bart's "secular designee" is a kind of doubling phenomenon for designator: on the one hand, the description of clothing itself, and on the other hand, the direct naming (e. g. for "cocktail"). According to the scholar, in the modern society the language dictates over the reality . The same is in the fashion world when the language declares some accessories as old-fashioned, while the others as symbol of moral health and social success. Despite a lot of advantages, the structural analysis with the complex differentiated terminology, charts, tables, functions and matrix make R. Bart's work very hard and difficult to understand and the book too challenging to read. While demonstrating a simple idea that mass culture creates accurately organized, but empty systems, devoted to subordinate the customers, the work includes the complex semiotic methodology. The author calls the book, "hard to understand, the useless thing. " Moreover, R. Bart felt discouraged about the claims of semiotics to perform the role of absolute meta language. But, as it turned out, life has proved the opposite. The method of semiotics has been successfully pursuing the critical coding of the Socio-cultural world. Nowadays, semiotics does not always occupy the central part in social- culture and sociology (at least in its early, structural form), but it is necessary and essential for any specialist. Each scholar undoubtedly has to assess – whether the semiotics will help to solve the problem. It is important to take into account that the term << Semiology >> by Saussure is widely used, as the generalized term for all directions ("umbrella") (Noth: 1990,14).

With the view to solving his issue, "in the fashion system" Bart refers to the French fashion magazines: "Elle", "Jardin des Modes", "Vogue" and "Le Petit Echo de la Mode, as well as some of the French daily newspaper fashion columns. The magazines, "Fashion producing machines". (Барт: 2003, 85), form the signs and the knowledge about them through ascribing the various contents to the photographs and the "real" objects. It should be noted that the R. Barth - was one of the first who studied the fashion magazines that had successfully spread the notion about fashionable clothes in different groups of society. It should also be noted that R. Bart does not discuss how the fashion system works against the "real" dress. He also does not consider the problem of fashion spread. Meanwhile the sociologist A.B. Hoffman says "there is a great distance between the fashion shown by the fashion magazines and what people "wear" at home, at work

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and in the streets" (Гофман: 2010,7). However, R. Bar writes that fashionspread through the magazines into the modern French culture has come to a mass scale (Барт: 2003, 41) and offers a tool that can help to create a certain notion about the formation and structure of

fashion. Through the Fashion discourse spread by the magazines R. Bart identifies a number of structural components, which are incorporated into two main groups: I. linguistic codes and II. Rhetoric of fashion or the rhetoric system of the fashion. In the coding (first) group he identifies three structural components: 1. Iconic structure (fashionable clothing expressed with drawings, a photo etc.... Clothing - face) 2. The verbal structure (the oral description of fashionable clothes, "clothing - Description "), and 3. Technological structure (real, tangible clothes, as the technical product of pattern and sew). „ These structures", R. Bart writes, " have non-homogenous mode of spread. The technological structure is the starting language - code, where the real objects based on it are only "speech" elements. The other two structures (iconic and verbal) represent the "speech " linguistic codes, but these codes are essentially derived languages: in the process of distribution they occupy the initial transient positions between the starting language and the elements of "speech" elements (the real things). For R. Bart, studying the fashionable clothing means "to describe each of these three structures separately and exhaustively" (Bart: 2003, 26). However, while studyng the fashion discourse R. Bartfocuses his attention primarily on the verbal structures and is less interested in the iconic codes. 3. Dissemination of fashion discourse in the society, according to R. Bart is performed through transition of the technological structure into the verbal and iconic one. Such shifts are done by shifters (i. e by the switchers or operators who switch from one code to another). R. Bart identifies three types of shifters: 1. switchers from the technical structures (template)to iconic image (pictures and sketches of clothes and models); 2. switchers of the real things (clothes)to verbal codes (instructions, instructions for sewing); 3. Switches from face to language and back, from the clothing image to its description. Here the anaphoral elements of language are shifters ("this" suit, "that" dress) which incorporate e.g. the image and the text in the magazine.

There are two components in the rhetorical private system (the second group): 1.Fashion writing and 2. Fashion ideology. As mentioned above, R. Bart stresses the second (verbal) system - clothing - Description ", (written), the language of fashion" (Барт: 2003,28), which is characterized by a complex sign arrangement. The first and the third systems (iconic and technology) includes only a visual image or the instruction for practical work . The System, "clothing - description" (verbal) is saturated with connotations. It is between the words and the things (Bart: 2003, 62), linking fashion with the outside world, but also provides the trendy deformation of this world. It is the structural analysis that R. Bart suggests in his monograph. He notes that "... any real fashion statement, independent from its input words is the system of symbols: it includes the designator in itself (the outside world, created with discrete, tangible and obvious elements - clothing) and the in tangible designee(fashion). We, according to Sosiur's terminology, call the ratio of these two members- vestimentary designatorand secular, i.e, "fashionable "designee ... as the "sign" (Барт: 2003,36). Then R. Bart explains," for example, the phrase - coloured fabricswin the horse race – create the sign, in which the "coloured fabrics " is a

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designator (vestimentary), and, "horse racing" – designee (secular); a collar with a knot similar to scarf " „a child's shirt with completely closed back " - it is the designer of the implicit designee (in fashion), and, therefore, total sign is, as it is in the language" (Барт: 2003,36). Thus, the signs indicate the fashion system or the real world of clothing system or point to their "trendiness" . Bart believes in the combination of designee (items, clothing items) and designator (the words, both written and oral reference of designator) a word creates denotation sign. The designee of the denotation sign is notably doubled: on the one hand it is the "meaning" of the primary sign while on the other hand, creates a form which defines connotation sign. Bart claims that this system of connotation and denotation signs forms the fashion rhetoric's. In this system (fashion rhetoric's) each sign has certain characteristics. The sign is not stable, voluntary, does not represent the result of evolution or the collective work. It is born at each season at the same time, as well as in the integrity-"under instructions". The sign production is not carried out by masses which use the signs. The sign is produced by the exclusive groups (if it deals with real clothing) or by the fashion magazine editors ("clothing –description" case). The producers of the signs therefore have the authority to impose and subject the other groups to their opinions (Барт: 2003, 249-250). R. Bart considers that fashionable sign is indifferent to the objects.

The industry creates the design virtually not as a thing but as a character. Each item is potentially trendy and it may be given different properties (to be fashionable; signify social status, personal characteristics and etc...). Fashion writing - it's a rhetorical denotes in which are considered the clothes description methods: metaphors (for example: "accessories, romantic ballet "), parataxis, which creates a certain mood, stereotyped phrases, stories building and other types. The other name - "Clothes Poetics" The Ideology of fashion is explained as a rhetorical celebrate, i.e., as a Socio-cultural purposeful, functions, ideas, motives, myths, values and discourse falls within the mental creation systems. Thus, for D. Bart the fashion is only an ideal model for the formation of opinions. Actually, Barthes describes the function of clothes as a sign of cultural expectations, mainly for women. How the fashion system acts against the "Real" clothes. Behind Bart's definition remains the fashion prevalence problem. In accordance Bart's opinion the absolutely ephemeral, isolated from the fashion reality and function is no more than just rhetoric, ideology and apotheosis. In addition, it should be noted that Bart for the analysis chooses none-real clothes, or even the fashion scene, but the spelling system as it is described in trendy fashion magazines. As a result, it appears that the word has powerful right to make accents, subjugate costume detail, one accessory announce as an old-fashioned and name another one as a symbol of moral health and social success symbol. The Language – concludes R. Bart – carries out absolute dictate on the reality of modern society (Bart: 2003, 78). Just in the demonstration of this fact is reflected "The Supreme Goal" of fashion system. We do not have any claim to exhaustively discuss the Bart's merit in the study and analysis of fashion. It is impossible to fully represent fashion discourse analysis in a single article scope, which was

presented by Bart in his work. But we consider that fashionable woman is so specific in Bart's description it is impossible not to note how Bart describes the fashionable woman, as a special

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object. For R. Barthes the fashionable woman “this is the whole collection of separate small essences, very similar with “a Chester” in the classical theater. This similarity is not accidental because the demonstration of fashionable women is carried out as well as in the Stage Performance. “Imperatively feminine, very young, very distinctive identity and at the same time with the contradictory character ”... “She works as a secretary for Director, which does not prevent her to attend every celebration throughout the year. From morning till evening ... and with all these she loves Pascal and Cool - Jazz ”... In R. Barthes's view, modern fashion, as the mass production of culture, he suggests the identity model by using the following rhetorical formulas: “be original” “Be like us”, where “we” is common face of fashionable clothes wearers. According to Barthes's opinion a well-known symbol of fashion clothes wearers are models, photo models, film actors, which have become a brand. In fashion business is revealed identity motivation also there is the myth of personal transformation through the multiple changes of visual image. For example, strict – this is you; soft –this is you again, thanks to the fashion masters, you discover that you can be multifunctional and can live with bifurcated life. Fashion enslaves people through the fiction, and this is the great truth of our days, notes R. Barthes (Barthes: 2003, 295-296).

Similarly describes this situation another French scientist, Postmodernist Jean Baudrillard (1929-2007), when he is talking about models priority with respect of reality. Baudrillard believes that in the modern fashion world the distribution process of samples by the reference groups is becoming simulated. The magazines and TV advertisements offer models not only merely some size, but also colour, texture objects, social status, personal relationships and the desired look. Photographers and designers are thinking about not so much the models reveal but about creation the virtual environment around them. They are involved in the process of changing fashion designs, people will not buy and use things, but the social reality of the models indicate. J. Baudrillard also considers that the following to the fashion provoke individuality of faith, in other words creates false individualization, as far as we are faced with the detection of non-individual taste, but the appropriation of the existing system of fashion signs. When the hairstyle a - la Brigitte Bardot was in fashion all young fashionable woman in her own eyes considered herself unique because she didn't look like the thousands of the similar women as she was, but she thought that she looked like a really excellent examples of the original source of Brigitte Bardot (Бодрийяр: 1995,199). Madonna has become an industry, as far as we are faced with the reality of social reproduction process of the simulation.

Fashion loses one - one of his qualities to unite individuals in classes and groups (about which speaks one of fashion early theorist G. Zimmel) J. Baudrillard thinks fashion to those who follow him, transfers into one dimension the less distinctive mass. The fashion an individual as a

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fashion subject transfers while the subject makes forms it into object. The people will become passive users of fashionable objects, those objects which creates their image. But this image is false, because it is not linked with personal contents. J. Baudrillard is sure that with the loss of the traditional function the modern fashion terminates the contact between people and property. Thus, J. Baudrillard deprives previously assigned social features to fashion, thus, he believes that fashion no longer unites people in groups, as it considered G. Zimel. His (fashion's) feature (in accordance with G. Zimel and J. Baudrillard opinion) is to differentiate and distinguish as it seems, is only an illusion. The fashion does not hold any signs of resources (as R. Barth considers), in order to fulfill its symbolic function. At the same time, all is leaning toward him and is ready to follow him (Бодрийяр: 1995, 179-182). J. Baudrillard in his work often refers to R. Barth. Barth's influence on his work is very clear. About this indicates the first book of Baudrillard with the title "Le System des Objects" (1968) which sounds like R. Barth last work name for that time ("Fashion System") In addition, both studies are close to each other by methodology. Authors are busy by description of phenomenon of systematic, rigorous consumers' slapdash way of life, descriptions are busy. Among them were observed much more significant similarities - a fundamental intuitions, world baseline feeling, which is the basis for further scientific and philosophical mentality. For example, as R. Barth also J. Baudrillard has tendency of world's non-truth, its parasitic, secondary ideological ideas infection sense. As it is well known, R. Barth gives a semiotic interpretation to this fact. Namely, he shows us how are going on the mythologism of the universe, i.e., the inclusion of cultural signs connotative symbolic systems). In the works of J. Baudrillard the main driving force became distrust of illusions of genuineness "and naturalness. But the interpretation of J. Baudrillard is different, more radical than R. Barth Zh. Bodriia thinks that the only possible method is hipitesis radicalization. Baudrillard comes from the "radicalism" of fashion concepts and reaches its deconstruction. In his theory, it simply disappears (Гофман: 2010, 8). Ideas about fashion line runs through the entire creativity of Baudrillard, but their detailed discussion is given in essay – fashion i .e. code color is 1976 "(Бодрийяр, 2000). The objects of study in his works we can meet consumer society. Researchers' conception in France was developed by the influence of traveling in America. Features of modern consumption, in his opinion lies on the fact that it would not be defined in purchasing practical, functional objects i.e. "signs". The contemporary usage of these objects losses its function. Instead, of this he (consumption) has gained a deep psychological process feature. This process represents a strong passion to achieve to design - ideal, which is always very difficult and elusive. Such aspiration makes changes in object system: some of them becomes to design - ideals, i.e., is coming in fashion, some of them are losing this feature (Бодрийяр:1995, 3).

As well as R. Barth, J. Baudrillard fashion marks system considers the different characteristics signs alteration system. But specificity of J. Baudrillard approach lies in the fact that, in his opinion, in fashion signs are lost its characteristic internal connection of peculiarity

(items, clothing items) and the designation (words, written or oral interpreter) which is fixed by Barth. J. Baudrillard writes that the signs involved in the process of communication, which are messages from someone to someone with certain programs, which transfers from someone-to-someone certain remittance, on the way others might "capture" them and infect foreign

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remittance. By the way in our opinion, Barth also excluded the possibility of this fact when he noticed that the fashion system was full with such non decrypted codes: "In the fashion those who are remarkable are elusive and denoting lead us nowhere" (Бодрийяр: 1995,169)

J. Baudrillard thought that the "exemption" of sign and the transformation of fashion phenomenon is caused because of the industry development. It must be emphasized that Baudrillard does not deny the class movement in industrial society. By his opinion in industrialized societies items field represents the social indicators (Бодрийяр: 1995,164). However, with the transition from the limited number of signs into the mass circulation i.e. the transition from a separate model into the mass output dies mandatory class, cast signs. It is available to any social group representative (Бодрийяр: 2000, 114). If we follow up Baudrillard ideas it turns out that the people involved in the prestigious usage just are playing the raising of their social status codes indicator (as it seems they sincerely believe it). J. Baudrillard thinks that the value of this game is neutralizing after some time because certain codes "do not speak «as before. As for the game, almost everyone knows about it everything. To find out how to perform the function of the object code, we can use jeans as an example, at the dawn of young civilization of America conceived Jeans became a symbol of freedom of the rebellious youth of 60s. And finally, Jeans were established in modern culture not only as "a symbol of young civilization", but also as a "visible" sign of the ongoing globalization process in the world. They now represent universal clothes. "Even when people are hostile towards fashion secret messages following up to fashion dictation, they dress it up easily, without pressure, and impunity "(Davis: 1992, 72). This indicates that the Jeans as a sign are not bearing any mark except of the fact that they are fashionable clothes. It does not "notify" us that its owner belongs to the labour class, as it once was. Even the label which provides information about its owner material welfare can cheat us. So it is not a carrier of symbolic importance. The difficulty arises, - believes J. Baudrillard. For him the symbols for the system are losing the function as an indicator. The fashionable objects of post-mass period do not provide information about people, as it was before. But it is possible that memory will save this information. In the extreme cases all this can be saved in the latest generation memory that live to see this era. Therefore, the question as to where the signs are lost which were functioning in the last cultural system remains open. Hence, J. Baudrillard discusses Socio-cultural realities that gain ambiguous false character. In his works semiotic problems changes into ontological, philosophical one. Accordingly, Barth's false, fraudulent content term "the myth" that functioned in culture, Baudrillard changes into the term having philosophical traditional "Simulacra" (Бодрийяр:1995,28; 66). The expression

which became a kind of symbol of J. Baudrillard thinking, for the first time meet us in "the subject system" however only in work "L'ECHANGE SYMBOLIQUE ET LA MORT" the term "simulacra" got not quite strict definition but in any case, maintain its position the internal structure of the system to among other concepts. In the postmodernist media - century half designating are "simulacra" - says scientist (Бодрийяр: 2000, 55). By Baudrillard's opinion "simulacr" is designating which is based on other designating and which, most likely, does not have its own designation. This is a kind of mirror of the corridor, behind which hides the lack of reality. An exact copy of missing original"

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(Бодрийяр: 2000, 57). Thus, simulacra are signs or symbols, which exist in themselves. It does not express reality, it is its simulation. For J. Baudrillard simulation theory directly relates to fashion theory - the first is the basis for the next. According to the scientist's opinion the fashion which is modern to political economy is a universal form itself. "Thousands of signs are alternating to each other... Fashion is the only symbolic system, which assumes the universalization. Therefore, it absorbs everything, as well as market avoids all exchange means" (Бодрийяр: 2000, 176). By J. Baudrillard's view, the fashion is not a position of *dreif*, but it is a position of swimming of signs.... In it the symbolic systems replace each other, combined, contaminated, create temporary equilibrium. Its form rapidly falls apart, and the aim of symbolic systems is nowhere (Бодрийяр: 2000, 177). In accordance to researcher's view the fashion signs are absurd, formally useless, and wilful. At the same time, the fashionable sign is absolutely sequential and apply to other signs, which generate its transmitted power and collective pleasure. J. Baudrillard considers that the "Fashion aspiration" which is clearly expressed tendency of modern culture, is caused because of mankind's wish to cancel opinion, to sink in to net symbols, primitive, sociality. Fashion endlessly manipulates with communications and involves it into senseless signification games. "From it comes fashion aesthetic pleasure, which has nothing to do with beauty and with ugliness" (Бодрийяр: 2000, 181). By Baudrillard's view in fashion, as well as in code, we lose significant while the ranks of donating the leads us nowhere. It should be also noted that, according to J. Baudrillard the fashion is able, to evolve any forms into endless environment. According to the fashion dictation time is divided into scrappily cycles. The fashion never is modern. It plays a rerun of the late forms so that, they are kept in the form of a kind of time in the empty Reserve. (Is preserved J. Baudrillard style, N.M.). So, the fashion is equipped with the greatest combinative freedom, for years it carries out "already existed fabrication", (Бодрийяр: 2000,169-170). J. Baudrillard believes that fashion is one of those institutions which provides effective reconstruction and promotes establishment social discrimination and promote, but they declare that they are against discrimination. (Бодрийяр: 2000, 78).

Thus, our work is an attempt to discuss fashion system symbols as the text of the main components of postmodernist discourse of research and review by Barth and Baudrillard's works. In the researches is discussed opportunities of the semiotics and fashion (costume) is symbolic

side, as a cultural phenomenon; The attention is paid on the fashion specifics through the different levels of analysis of semiotics; Fashion is considered as an ideology, which is broadcasted through the fashion journals; At the same time, it is regarded as an industry, which is producing within the frames by the efforts of the various agents of the (fashion) industry, establishment and spread. We think it is important to remind you that fashion structuralists considered fashion one of the most conspicuous myth. They were establishing fashion functioning principles by the means of stimulating buy new clothes, but not because the old one was obsolete (the system of signs), but because the new models were created (the second system of signs). We believe that fashion, as the signs system research is very perspective for semiotic suit. By the view of culture theory, costume semiotics and fashion semiotic development the works presented in the materials, provisions, and the results have theoretical and methodological importance.

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## **Deconstruction and semiotic analysis of fashion signs**

### **Annotation**

In the presented work avtor interest also the fashion as semiotike fenomen. Theoretical basics of semiotik studying of a phenomenon of fashion covered by us are based on results of researches of this cultural mode by R. Barth in structuralistic approach. In partikular, in work "Fashion sistem" (1967) avtor consider process of the semiotikes analysis and a deconstruction of a discourse of the fashion. R. Barth opens a new method for researchers of fashion. Classikal work about fashion semiotiks - "Fashion sistem" contains R. Barth's views about fashion as about sistem of signs which, in turn gave a creative impetus to post-modernist concepts of fashion of J. Baudrillard. The Barth's semiotics of the fashion working by the principal of the myth, has something in common with the concept of simulation of Baudrillard in which the french theorist of a consumerizm considers formation f a spectacular form of goods in modern societies. Baudrillard focuses the attention on the social parties of a phenomenon of fashion which coincides for it with simulation in a broad sense: for Baudrillard today in the center of interests of the person there is a world of signs simulacra in the razlichy culture areas - art, fashion, massmedia, equipment, sex and also between language and other sistemas of representation - painting, cinema, etc ( that differs from a previous phase of cultural development for which the functional value of a thing was a dominant.

In works of known scientific postmodernists R. Barth and J. Baudrillard the Fashion appears as the mystified sistem of the relations between clothes and life, between image, a signe and business. The culture of consumption, in particular, clothes consumption, is considered as "the sistematic act of manipulation by signs".

**მოდის ნიშანთა დეკონსტრუქცია და სემიოტიკური ანალიზი.**

**მოდის დისკურსი (ნიშანთა სისტემა) პოსტმოდერნისტულ ეპისტემაში (რ. ბარტი, ჟ. ბოდრიიარი)**

### **ანოტაცია**

წინამდებარე ნაშრომში ჩვენ განვიხილავთ მოდის სემიოტიკური ანალიზისა და დისკურსის დეკონსტრუქციის პროცესს, რომელიც წარმოდგენილია ცნობილი პოსტმოდერნისტი მეცნიერების რ. ბარტისა და ჟ. ბოდრიიარის კვლევებში. მათ ნაშრომებში მოდის ფენომენი განიხილება, როგორც ტანსაცმლისა და ცხოვრების, სახის, ნიშნისა და საქმის შორის ურთიერთობის მისტიფიცირებული სისტემა.

რ. ბარტი მოდის მკვლევარებს სთავაზობს ახალ მეთოდს. რ. ბარტის კონცეფციაში მოდის ფენომენის სემიოტიკური შესწავლა ემყარება სტრუქტურალისტურ მიდგომებს. მის კლასიკურ ნაშრომში „მოდის სისტემა“ (1967) ტანსაცმლის მოხმარების კულტურა განიხილება, როგორც „ნიშნით მანიპულირების სისტემატური აქტი“.

ბარტისეული მოდის სემიოტიკა, რომელიც მითის პრინციპით მუშაობს, ეხმაურება ჟ. ბოდრიიარის სიმულაციის კონცეფციას, რომელშიც კონსუმერიზმის ფრანგი თეორეტიკოსი, მიმოიხილავს პროდუქციის სანახაობითი ფორმების ჩამოყალიბების პროცესს თანამედროვე საზოგადოებებში. ჟ.ბოდრიიარი ყურადღებას ამახვილებს მოდის ფენომენის სოციალურ მხარეებზე. მოდის ფენომენი მისთვის სიმულაციას ემთხვევა. მკვლევარი თვლის, რომ დღეს ადამიანის ინტერესების ცენტრში მოქცეულია ნიშნე-სიმულაკრების სამყარო კულტურის სხვადასხვა სფეროებში, მათ შორის მოდაშიც ( რაც განსხვავდება კულტურის განვითარების წინა ფაზისაგან, როდესაც დომინანტს საგნის ფუნქციური ფასეულობა წარმოადგენდა).

საკვანძო სიტყვები : ვესტიმენტარული მოდა, მოდის დისკურსი (ნიშანთა სისტემა), ბარტისეული მოდის სემიოტიკა, ,ბოდრიიარის სიმულაციის კონცეფციას,

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