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## FASHION AS A CULTURAL-SPIRITUAL COMPONENT OF HUMAN EXISTENCE

This article focus not only on the importance of the concept of fashion in the daily life of every person but its impact on the spiritual world and studies the impact on cultural, ethical and other quality properties of a person by influencing his (her) inner world. It is impossible to imagine modern society without fashion, because it significantly affects the attitude of a person to himself and even others, not only with this it acts as a factor that largely determines the behavior of individuals and social groups. The fashion industry is constantly evolving, occupying a very strong place in everyday life. As long as there are people and there is life, the concept of fashion will always find its place in our lives. Fashion is also a kind of communication system, a way of self-expression. Fashion designers give people a choice to express themselves. Fashion is a complex socio-cultural phenomenon, a mechanism of social and cultural regulation, closely related to the main values and tendencies of society's development. This article is devoted to the analysis of values and trends in fashion behavior.

**Key words:** fashion, society, ethics, culture, aesthetics.

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### Сән адам өмірінің мәдени және рухани құрамдас бөлігі ретінде

Бұл мақалада күнделікті өмірдегі сән ұғымының маңыздылығына ғана емес, оның әр адамның рухани жандуниесіне деген әсеріне де назар аударылады және сәннің адамның ішкі әлеміне ықпалы арқылы оның мәдени, этикалық және басқа да сапалық қасиеттеріне әсерін зерттейді. Қазіргі қоғамды сәнсіз елестету әсте мүмкін емес, өйткені ол адамның өзіне және өзін қоршаған ортаға деген көзқарасына айтарлықтай әсер етеді, сонымен қатар ол жеке адам мен әлеуметтік топтардың да мінез-құлқын айқындауға мүмкіндік беретін фактор ретінде әрекет етеді. Сән индустриясы адаммен үнемі бірге дамып келеді әрі күнделікті тіршілікте де өте маңызды орынға ие. Адам бар жерде және өмір бар жерде сән ұғымының маңызы да әрқашан түрленіп отырады. Сән – бұл өзіндік байланыс жүйесі, өзін-өзі көрсету тәсілі. Сәнгерлер өз туындылары арқылы адамдар арасында өзіндік ойын білдіруге мүмкіндік береді. Сән – бұл күрделі әлеуметтік-мәдени құбылыс, қоғамның негізгі құндылықтары мен даму тенденцияларымен тығыз байланысты әлеуметтік-мәдени реттеу механизмі. Бұл мақала сән ұғымының адам мінез-құлқындағы құндылықтары мен тенденцияларын талдауға арналған.

**Түйін сөзгер:** сән, қоғам, этика, мәдениет, эстетика.

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### Мода как культурная и духовная составляющая жизни человека

В данной статье акцентируется внимание не только на значении понятия моды в повседневной жизни каждого современного человека, но и на влиянии на его духовный мир, а также исследуется влияние на культурные, этические и другие качественные свойства человека путем воздействия на его внутренний мир. Без моды невозможно представить современное общество, ведь она существенно влияет на отношение человека к себе и к другим, при этом выступает как фактор, во многом определяющий поведение индивидов и социальных групп. Индустрия моды постоянно развивается, занимая очень прочное место в повседневной жизни современного человека. Пока есть люди и есть жизнь, понятие моды всегда найдет свое определенное место в нашей жизни. Мода – это еще и своеобразная система коммуникации, способ самовыражения себя в современном обществе. Модельеры дают людям возможность самовыражения. Мода –

сложное социокультурное явление, механизм социальной и культурной регуляции, тесно связанный с основными ценностями и тенденциями развития современного общества. Данная статья посвящена анализу ценностей и тенденций модного поведения.

**Ключевые слова:** мода, общество, этика, культура, эстетика.

## **Introduction**

Fashion can be called one of the most subtle, true and unmistakable indicators of the characteristics of society. Each era creates its own ideal of a person expressed by costume design, its proportions, details, material, color, hairstyle, makeup. The more complex the structure of the society, the richer the tradition, the more diverse the clothing. A complex multifaceted phenomenon, fashion is the object of study of various humanitarian sciences: history and theory of culture, sociology, psychology, economics, aesthetics, etc. It would be logical to show the ethical side of fashion by applying the contrast «ethics – etiquette», which defines the value aspect of the costume. Indeed, etiquette is traditionally defined as a set of rules for behavior in a given society, and these rules may include an ethical component.

Additionally, fashion is a cultural phenomenon that incorporates a lot of cultural factors (being an institution in culture). At the level of a distinct institution, fashion is a component of culture; it exists as a distinct (relatively closed) subculture. The most popular definition of «fashion» is the transient hegemony of a particular taste in society (Kozlova, 1980).

## **Scientific research methodology**

The methodology of the article consists of ideas about the active role of fashion in human life, philosophical approaches that reveal the cultural and spiritual essence of fashion as a form of universal development of the individual and society. Also, the article discusses the relationship between the components of fashion and culture, the important role of fashion values in meeting the social and cultural aesthetic needs of society.

## **Justification of the choice of articles and goals and objectives**

Due to the penetration of fashion into both the inner and outer world of human existence, the cultural and spiritual component of this phenomenon is becoming more and more relevant today. Fashion is an attribute of society since its inception. It is primarily a language of pictures, images and symbols. From

the time of the invention of clothing until today, this language has an extremely multidimensional, communicative and informational potential for people, which is absolutely indispensable in certain social contexts. Clothing is also a sign that can be read by others, like a text characterizing the wearer's taste. Of course, no one wants to show bad taste, but a sign is an involuntary trace of status, so it is read regardless of the will of its bearer.

## **The main part**

Fashion is easy to perceive because it alters the “top,” or the outside surface, of cultural materials without altering their substance; in other words, it provides a continually shifting form. Style is one of several other cultural categories, including fashion, that make appearances all through the time. The fashion conveys tradition, stability, and continuity. Fashion's defining attribute, cyclicity, is ensured by a specific style limitation. Fashion makes a connection to the past through the age. According to the binary division, fashion refers to a dynamic sort of society and culture since it is a byproduct of modernity and frequently used as a synonym for modernity.

Modernity and fashionability are related ideas. Modernity can draw inspiration from the past, such as “the fashion of the seventies,” because it adopts not only the style of clothing, but also the mindset and ideals of that era. As a result, there is a separation and metamorphosis into different periods, as well as a resurgence of these over time. Identifying with the past and entering it can both be done through fashion. Symbols and markers of their time are fashionable cultural examples. Products made by the fashion industry serve more than just practical purposes; they also serve as historical markers, ideological artifacts, and concentrations of creative and theoretical ideas, thoughts, viewpoints, and manifestations that are prevalent in particular cultural contexts.

Both researchers and artists emphasize the similarity of style and fashion in terms of the manifestation functions of the defining characteristics of the time: “When an artist has a mental understanding of the ideals of the time, style is born. In some cases, the artist's personal ideology may also evolve from

the ideologies of his time and people. Any kind of art uses style to convey a certain time period.” (Melnik, 2008: 18). In addition, one of the most significant cultural mechanisms is fashion. This is a short-term popularity mechanism that frequently comes with some level of exposure. Mass culture has specifically developed this mechanism. According to G. Simmel, fashion is a very distinctive shape that enables a person to strike a balance between the inclination toward social equality and the desire to express one’s individuality. The creation of a national version of fashion is a crucial prerequisite for modernization and the simultaneous preservation of identity since fashion in the cultural system is a phenomenon that demonstrates new necessities.

The twofold relationship with folk culture is one of the most significant when we look at the key connections between fashion and other aspects of culture. In popular culture, fashion, and specifically clothes fashion, is a whole institution that helps to renew cultural patterns. According to researchers, the fashion business has a significant impact on fashion houses’ policies and the development of new clothing types.

The duty of researching the laws of fashion and its regulation is imposed by the requirement for standardization and typification of all household objects and residential structures. Fashion interests psychologists, sociologists, and economists. Therefore, studies of fashion culture focus mostly on how it interacts with mass culture. Due to its symbolic position and connection to all other components of culture through symbolic frameworks, fashion is connected to the majority of cultural elements.

Culture-related factors including ideology, politics, and the zeitgeist are linked to fashion (stereotypes, ideas, images, mentality). The levels at which the components of socio-cultural processes interact were defined by researcher L. Dikhnich in the following ways:

- theoretical and conceptual (value-semantic directives, ideals, and development principles connected to the overall perspective system of the era are established at this level);
- normative content (program parameters formulation and slogans developed based on specific system provisions);
- procedure (plan for the implementation of program parameters, promotion, tangible steps targeted at the implementation of the program) (Mikhaleva, 2010).

As a result, the subsequent levels build on the prior ones. The other two linked levels can be char-

acterized by fashion, which is a part of the third level. Fashion illustrates, both historically and in contemporary society, the qualities of “national-global” interactions with specific examples. The peculiarity of the study and the connection between the cultural elements of “fashion – tradition,” which are directly connected to the phenomenon of adding the ethnic component in fashion, deserve special consideration. In contemporary culture, ethnicity occupies a space of “symbolic authenticity,” meaning it is not just an authentic component of culture but also a symbolic shape. Considering that it might reflect the notions and fabricated picture of a foreign cultural reality as well as the phenomenon itself. Original cultures have a distinctive place in the system of modern cultures since they occupy a certain symbolic space and need to be protected (that is, they are recognized in advance as an element of culture) (Julia, 2000).

Fashion is appropriate for periodic portrayal since it has a timeless quality. Tradition and fashion together is a modified phenomenon. For instance, it may be a synthesized version of traditional fashion, where some things are acknowledged to be timeless in the realm of trendy clothing. We’re discussing a number of occasions that follow established custom, and custom (fluidity and variability) assumes the characteristics of periodicity and stability. This is the second approach to merge the two counterculture mechanisms.

The value of fashion is usually understood in its most generalized form as its ability to be a means and a means of satisfying the socially significant and culturally aesthetic needs of individuals and society as a whole. In philosophy, value is understood as the form of their relationship to universally important cultural patterns and ultimate opportunities developed in the conditions of civilization and directly experienced by people. We can consider fashion as a cultural value because it is considered an expression of people’s various experiences and, moreover, it allows them to express their attitude to all the objects and objects of the surrounding world and directly to cultural examples. Fashion has a number of characteristics: general accessibility, relevance (to age, climate, situation), high (daily, weekly, annual) demand and the ability to respond to it, which reveals its social power and gives it real importance. Today, fashion is not only a necessity, but also a social and cultural boon, one of the greatest discoveries and achievements of mankind. It can be noted that there are inconsistencies between the inner content of a person and his external manifestations. Often they are not connected. Inner fullness and beauty do not

lead to outer beauty. Here we can see the division of visual representation into given beauty and acquired beauty – both groomed and the result of work on appearance. The value of fashion also lies in its social image formation. For example, ordinary “crinolines” create the image of a court lady or even a queen; shorts combined with a tough jacket appeal to the image of a naughty boy. Fashion can affect internal order in social relations (dress code), which in itself is an act of civilization, organization, consistency and discipline. Understanding the image formed in culture includes the characteristic of a vivid, visual representation of someone. In philosophy, the image is interpreted as the result and ideal form of the reflection of objects and events of the material world in the human mind. In art, we understand “image” as a generalized artistic reflection of reality wrapped in the form of a concrete individual event. In a work of fiction, the image is likened to the type or character of the character. In the terminological dictionary of clothes, image is associated with the image and appearance of a person. However, the value of fashion is not only that it contributes to the formation of an image that corresponds to the era, the spirit of culture, and the nature of human activity, but also that it is connected with the entire value system.

The instrumental value of fashion lies in its regulatory power. Fashion is a powerful social regulator. It acts as a means of solving various problems and can be used as a tool by various subjects: the state, the church, social groups, as well as a single individual. Fashion becomes an intermediary link in the application of morality and culture, it acts as a means of their implementation. Thus, the external appearance affects the internal state of a person, or perhaps vice versa, our mood creates the face of the day.

Fashion in the broadest sense of the word is the attitude to foreign cultural forms that exist in a certain period and are generally recognized at this stage: lifestyle, clothing, etc. Human historical development is inextricably linked with clothing. Fashion does not exist by itself. It is a mirror of social life. Changes in the life of society always lead to changes in fashion, and it is possible to predict changes in clothing trends, giving the right direction to the modern life of society.

Historically, clothes showed a person’s social, age, gender, and family status. The visual image of a person was determined not only by clothes, but also by hairstyles and decorations on his head. The clothes of the peasants were simple in cut, richly decorated with signs of fertility, nature, sun

and earth. The uniforms of military personnel had badges of honor and had a special cut. Nobles and princes could afford finer fabrics. Their clothes were long, decorated with precious stones and colorful patterns. According to this, we can understand the visual image of a person as a delicate harmonious relationship between the inner world of a person and the social environment. The visual image can be influenced by natural climatic and geographical factors, but among other things, fashion expresses the most important universal values: freedom of choice, equality of people, individuality of unique taste. Fashion can be a way to express yourself by breaking stereotypes.

Human experience shows that for many centuries, the subject-spatial environment of a person, all the objects surrounding him, are the result of the hard work of creative people. At the beginning of the 19th century, new objects that had not yet taken root in culture were produced, which made the problem of adapting products to the taste of consumers more urgent. At the same time, the issue of predicting tastes is becoming more relevant as an aesthetic factor (Elfana Gasimova, 2018: 186).

With the help of value categories, fashion has evolved into a form of modern polyculture and a language used to communicate amongst individuals of many nationalities. The idea of its application, which states that fashion symbolizes the standard accepted by the majority, fosters understanding between individuals and contributes to social integration, is a manifestation of the significance of fashion in socio-cultural interaction. Today, stereotypes such as the “cultured” person and the “fashionable” person allow us to navigate the social space. One’s identification through cultural markers and fashion patterns suggests a fusion of inner and outer. The choices of people from different aesthetic categories show that fashion culture helps shape the values of modern communities. Over the course of a century, fashion developed into a mass cultural phenomenon that permeated all spheres of existence and served as a global vehicle for exchanging cultural experience. Fashion culture today encompasses many aspects of daily life, including tourism, the economy, healthcare, gastronomy, design, and the arts. In this way, fashion influences a person’s entire way of life today, serving as a socialization tool and a source of personal identification. The developments in contemporary fashion—style as a way of life, fashion as an illustration of new young aesthetics—indicate that the value of exclusivity has taken on new significance in the industry.

The attitude and outlook of a modern person is formed by the development of fashion culture in various areas of society. That is why the role of fashion is increasing as one of the most important mechanisms for changing cultural personal patterns and standards of human behavior as a kind of identity unit of society. The strongest influence on the development of taste is fashion. Social groups are identified by shared cultural preferences or skills. A person has the option to choose from the many available fashion designs. Because it involves copying, fashion is a part of the culture and society notion. According to Y. Kawamura, individuals in the lower social classes imitate the fashion of those in the top social classes, which forces them to display their supremacy by using routine clothing advances to emphasize their difference from the imitators (Blumer, 1969). The result is a potentially endless cycle of imitation. This includes endlessly changing fashion trends, resolving cultural conflicts, and more. belongs to. Fashion is a popular cultural event that forms a new type of personality in the context of the development of society today. Fashion assumes some of the roles of communication with the emergence of social changes and the democratization of society. (Yaprintseva, 2006: 79).

Fashion is embodied by designers, who play a key role in this process. Thanks to the subtle appropriation of cultural traditions in the development of each individual designer's unique personal features, contemporary and timely fashion creations are produced. (Vasil'ev, 2009). Modern fashion is characterized by an abundance of shapes and images. Fashion designers are given complete freedom of expression. Fashion is the most important form of social and cultural experience of the individual, it acts as a form of self-identification of people in the team. Fashion is about the creative element.

A cultural analysis of the history of fashion in the XX century shows that the fashion phenomenon is not only a reflection of the values and attitudes of the society, but also a reliable indicator of the unique characteristics of the society (Polyakova, 2004). Fashion always responds to folk dress, era, lifestyle and attitude, climate, aesthetics, profession, individual style. Fashion, as a phenomenon of modern visual culture, reflects the problems and searches of modern man (Cassin-Scott, 2002).

Because of new communication technologies and industrial advancements, hundreds of millions of people are now familiar with a wide range of fashion models, which makes fashion unique in the con-

text of socio-cultural dynamics. This is because only a small number of schools of artists and designers operating in various parts of the world are responsible for these designs. With regard to the consumption of such clothing, globalism is quite evident. The presence of foreign brands and their products has become common, and products and brands are no longer bound to a particular region (taking into account the social status of different communities). Nearly all of the traditional national attire is being lost. Today, distinctive attire is only worn as a sign of national or religious distinction or on festivals in a select few countries, as opposed to "Europeanized" models. Western fashion aesthetics quickly change and adapt distinctive cultural styles in turn, fusing them into a single "international style." The previously existing fashion hierarchy is almost completely being destroyed by the expansion of fashion markets, technical advancements, the replication of "ready-to-wear" by manufacturers who had nothing to do with its creation, and the media's exposure to the designs themselves. Two fashion design trends for today can so be typically separated. When designing clothing for the mass market, the fashion designer in the first instance complies with market regulations and works with the fashion industry. Secondly, the fashion designer considers the production of clothes as an example of creativity that belongs to the field of pure art, without the task of its practical application.

## Results and discussion

In modern society, fashion performs "important socio-psychological functions". The most important issue of the aesthetic dialectic of fashion is the ratio of the general (universal) and the national particular. Fashion has a special place in the diversity of social structures: it is a social institution and therefore performs various functions. It is a factor of economic development as it directly participates in the creation and development of the consumer market, demand-supply relations through the formation of standards that meet the socio-economic times and its requirements. Fashion appears both as an event that shapes the worldview and corresponding socio-cultural relations, and as a tool of psychological regulation. It creates standards that cover the entire space of human life – from fashionable objects to fashionable ideas about beauty in the broadest sense of the word (although these standards certainly differ from each other). It is a tool that creates symbols of social content that can include signs of so-

cial distinction, social prestige, and success. The status-symbolic nature of fashion makes it attractive to many, especially in the context of a changed and ever-changing system of moral and value preferences. Almost the entire population participates in the processes of following fashion, and as a result, over time, values and patterns acquire the characteristics of the norm – social and cultural characteristics. These processes form feelings of belonging to a single social unit on the one hand, and to a certain group on the other. Fashion, in a certain sense, allows to create a bridge between the external form and the internal content of an individual, to harmonize them with each other. Through appearance, which is one of the ways of expressing personality, a person creates an image of himself in the eyes of others. Understanding fashion as a social phenomenon is inseparable from its perception as a factor of prestige. Fashion has the ability to unite and separate, to maintain unity and diversity. The formation and mass repetition of fashionable style and fashionable lifestyle leads to the establishment of uniformity, due to which fashion unites people belonging to different social groups, makes them somehow identical. Thanks to fashion, an individual enters a certain system of social, ethnic, cultural relations, joins a specific social union, and the process of his economic and social identification is carried out. Especially among young people, so-called “fashionable” groups are formed, which are more influenced by fashion trends. If something gives emotional and aesthetic pleasure, it becomes more fashionable and therefore desirable. This cultural norm is embodied in the use of appropriate consumer practices as well as the development of appropriate behavior. Different categories of the population are guided by their own ideas about the fashionable standard. In the environment of youth, fashion standards change faster,

this cannot be said about representatives of a more mature age, for whom fashion is a fairly stable phenomenon, because fashionable things are perceived more in terms of utility. In addition, not only age indicators are important, but also social status indicators. In different social environments, fashion brands differ significantly from each other, what is socially important to some may not be valuable to others. It is known that representatives of lower social classes are more dependent on fashion and fashion trends, it is easier for them to suggest and imitate, because fashion for them is the embodiment of social success advertised by modern mass media. In the process of imitation, an individual can acquire not only the positive in fashion, but also the negative in fashion, because this fashion is mass in nature and easily accepted by a certain mass.

### Conclusion

Concluding the article, the individual lacks selectivity in the choice of specific things, and on the other hand, the possibility of choice itself becomes difficult, because the choice was made for him by the consumer society. Numerous fashion “creators” provide society with a well-defined pattern of behavior that allows many to carry out successful socialization and integration processes, and in this sense, fashion is a factor of integration and communication by establishing conformist attitudes. This is facilitated by the fact that the participants in the creation of fashion are not only the upper social classes, but the whole society (as in the past). It can be said that fashion, which is shared by the majority of the population, contributes to the development of social regulation processes, thereby acting as a structure that organizes society and social relations.

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