

ADVERTISING OF FASHIONABLE COSTUMES AS SPECIFIC CHANNELS OF COMMUNICATION

Abstract: General descriptions of the phenomenon as fashionable suit are analyzed in publication. The features of its usage are marked in advertising as specific channel of communication.

Keywords: fashion, functions of suit and fashion, theory of communication.

Statement of the problem. Dominant culture is designed to suit versatile function insert individual in a particular living space to ensure its successful livelihoods and communication.

Different types of communication operate in parallel and permeate all human living space. Every single species form a communication channel with its own characteristics, and outside the rules of action. One of these is considered promotional communications channels in fashion, which serves as a visual fashion costume mark by which information is distributed fashion in society. This area of communication still poorly understood, which proves the relevance of the chosen direction of research.

Analysis of recent research and publications. Disparate there are special views on the suit as a phenomenon in culture: historical, sociological, informational, aesthetic, and others. Within the mentioned approaches scientists are considering a suit in any one plane, such as functional. There is also the idea of a systematic examination of the phenomenon of the suit, appropriate it as a complex phenomenon. Systematic approach to the suit involves his study in three areas, which respectively show three types of patterns being costumes: historical, structural and functional. This allows the suit to portray as a multifaceted wholeness, the essence of which is determined by the structural complexity and the structure - the basic functions [1].

The suit as one of the complex systems interact with many other elements of culture, and therefore endowed with a large number of diverse functions. It reflects all gains physical, spiritual and social life. As product design activities, some figurative art system, the suit is directly related to his media image - a man with his behavioral (movement, gestures, postures), attribute (spirituality, intelligence, education) and denotative (figure, national and ethnic signs) characteristics. As a broad concept costume includes everything that artificially changes the image of man: clothes, shoes, accessories, hairstyle, jewelry, makeup and even perfume.

The main role costume plays in culture, revealing its usefulness. Enriched content's value, while it is a means of social organization. Thus, any thing with the suit arises not only itself, but also a sign of something else, that her physical being supplemented spiritual. Due to this the diversity of the material world is in how the

material and practical and spiritual (art). The functional area of the suit creates a specific range of forms that have different connecting these areas: one - purely practical, others - purely artistic (art) - an art form. In the scientific literature, the latter, usually defined as symbolic or nominal.

The whole range of functions to suit science during the second half of the twentieth century. has been extensively studied. In particular, in the current research focuses on enhancing the role of the social functions of the suit, which are conventionally divided into two separate groups: the function of informing and forming tool. The first group comprises those features that provide information about a person as the bearer suit its individual characteristics and characteristics of participants in a social group. Other - indicates the formation of internal and external image of the person. An integral part of any social function is communication, which is based on the appropriate sign system - a kind of code that mankind has created and perfected throughout its existence. For R. Bartom one of the following codes - symbolic systems - are suit as "vestmentarny cultural code", which is conventionally divided into "real vestimentarny code" and "verbal vestimentarny code" [2].

Consideration suit his "relationship" with fashion is a separate field of human knowledge, within which there are numerous and developed a number of different theories. A separate analysis of the social functions and fashion, which, in particular, describes the concept of "fancy dress". "Fashion statement" as an exceptional value immaterial nature caused to suit specific socio-cultural, historical, economic and other factors. It gets spread and dominance of a ruling in society. Thus, in the history of forms costume distinguishes examples that illustrate the history of fashion in clothing, ie among the various forms of clothing include just those who are endowed with fashionable value, a special kind of value that has been, or is attractive to society and its individual layers . Similar examples are displayed in various forms of art - on canvas painting (secular painting, graphics) with painted temples and in fashion magazines. They largely influenced the research materials ethnographers, anthropologists, historians, costume and fashion, culture.

However, no matter how fashionable costume or not, he was, among many other inherent communicative function, which some scholars identify as "series (set) symbolic functions" or as "informative function," meaning by informing her costume as a whole. Thanks to her, we can distinguish suits by sex, age, social and other characteristics as all this information is symbolic and symbolic, that is semantic in nature, reflected in the forms that make up parts of the costumes, their color palette deciding principles of decorating and finishing and many other things , established historically. This can be considered as a kind of suit "message", that text, the task of which is to inform the owner of the human environment.

When a suit becomes important fashion, it becomes more and more specific communicative, which are directly linked with fashion features, such as: distribution, dissemination fashion standards, samples, and values vyosoblennya in society. This fact makes the "trendy image" "fashion advertising images", enriching its various visual and verbal myths. As a promotional image of

fashionable costumes included in the communication process, which uses a variety of means, which include both purely artistic and purely technical. The problem is they have in common: to convey as much information about the content of fashionable dressed, using the "totality of means of expression," which form the interpretation of fashion style costume pattern [3]. Thus, it becomes fashionable suit specific communication channels. Advertising communication in the field of fashion has its own problems, its own discourse and its heroes. Under present conditions, it is characterized by a branched structure, which, of course, there was not one moment, that has its own history.

Goals of the Article. To understand the nature of said communication channel, you must understand, first of all, so what are the functions of fashion advertising (advertising fashion image) identify means of such advertising, its form, typology and more. It is the purpose of this publication, the implementation of which is possible within the theory of communication.

The main part. Term "communication" appeared in the scientific literature in the early twentieth century. in a broad sense as a process of interaction and modes of communication that allow you to create, send and receive a variety of information. Sociology examines the direction of communication "means information communication, interpersonal, inter group, international communication" [4], which is consistent with the description of communication in the field of fashion.

H.Pochyeptsov, for example, notes that communication theory is largely "formed by various application areas for communicative action plays a decisive role." So could be said about the art of making costumes such as within-couture and pret-a-porter, that the design of clothing.

Modern society is dependent on communication, which includes scientists, above all, understand the process of transcoding verbal to non-verbal and non-verbal to verbal sphere. H.Pochyeptsov points out in his book as the fact that one of the most common ways of processing information the person is a plot [4, p. 16]. In addition, the person feels "aesthetic pleasure and information on the situation of the incompleteness" [4, p. 18], which is characteristic phenomenon of modern mass culture. In particular, he writes: "Modern society is essentially an alternative - for it is characteristic of alternative communicative environment ... communication helps to strengthen existing dispositions in society, making the implicit explicit. Communication can be seen as an intensification of existing communicative intentions, transfer them to a more technological form, by which we mean the achievement of results that in contrast to the random process ... "[4, p. 31-32]. Explication of this thesis in the plane of fashion communication indicates that advertising fashion costume and a direct communication option. Moreover, it we can include not only verbal and visual fashion advertisements published in specialized journals, but also a fashion show as professionally promotional event, a variety of video advertising tools, exhibitions in museums and so on.

Communication generally takes place in the two main channels: verbal and visual. In turn, advertising "is always visual signs of sustainable value, causing the

usual associations that act as rhetorical assumptions, the same occurring in the majority ..." [4, p. 68]. H.Pochyeptsov notes that one of the functions of advertising - is the creation of "structures of values", "purpose of advertising - including us in its structure of values, encouraging us to participate in the decoding of visual signs ... and getting pleasure from this activity decoding" [4, with. 72].

Analyzing the semiotic model of communication R.Yakobsona, Yu.Lotmana, U.Eko, R.Barta, G. Pochyeptsov indicates the following characteristics of:

- only items placed in certain predictable sequences can act as communication systems;
- in natural language meaning is given in advance in visual vypratsovuyetsya it as far as getting the message;
- There are fundamental differences between visual signs of verbal;
- visual sign should have the following types of characteristics: optical (visible), ontological (predictable) and contingencies;
- there are general models and specific models of visual communication, patterns of communication within mass culture.

He concludes that "the ad text (both verbal and visual) plays his own version of the world which does not repeat the characteristics of the real world and strengthens them. The significance of each item advertised in the symbolic world of exaggerated increases ... Advertising talks about objects of desire, so it is attractive for us. The world wants - this is a world of advertising "[4, p.54-72]. In this case, it is not just about thematic (definition of advertising sign), and the mythology exceptional value in a particular structure of the communication channel. The argument of this mythologizing various means due to the fact that "grammar perceptions are given and the text should be written according to the grammar" [4, s.111]. This leads not only to the formation (formation) of specific archetypes in advertising, but also to some typing, in this case - fashion costume images. When the character types are beginning to pall, that do not show the programmed response to advertising of certain objects are replaced with a new type, new technical, fashion, art, and other constants that are able to step up interest in the object advertised. Obviously, this can be explained by a cyclical pattern in the presentation of fashion costume. The change in artistic representations of means can thus become the basis of periodization and classification in fashion advertising.

Modern style interpretation of the image in the fashion costumes, fashion advertising as communication, so diverse and rich in specific means of expression, which resulted in a separate type of creative activity that directly shows the evolution of the interpretation of fashion style images to suit a particular sign system. As you know, the sign can not be out of context, because the signs are not only directed at the object, but also have additional value. Communication patterns in relation to the value of characters used, reveal the complex discursive construction of 'discourse of fashion - is the product of conscious creative people in the world of fashion, which is vestimentarnyy code and includes a set of meaningful opposition and rules for combination of elements of clothes "[2]. The

feature of the discourse of fashion is spreading like fashion sense. In this sense, it is important to have an idea, "Existence of fashion clothing ... is based on the inequality of consciousness of the creator and the consumer fashionable things: the last shall be first fully controllable. But then ... there is a suspicion that such control is not limited to the economic sphere, and hence the cultural, social and even political sphere, causing a massive scale effect "[5]. This is evidenced by the significant number of iconographic material. It not only can detect patterns in the style of interpretation of fashion suit pattern and suggests that this particular creative activity is an important component of visual culture, there is the mouthpiece of social life affects the formation of tastes, imagery, creating an aesthetic culture of the society as a whole .

Conclusions. Advertise in fashion can talk about fancy dress as a specific channel of communication. The purpose and operation of the laws of the canal are to disseminate information about the content in the form of fashionable costumes at some point in history in certain socio-cultural, economic, political and other conditions. To this end fashion advertising using a variety of means - artistic, technical, etc. - to the extent it formed a sign system that is discursive in nature and fits into the modern concept of communication theory.

Prospects for further research. Ascertaining the nature of said means causes that affect their status, may help to identify the systemic nature of such phenomena as advertising fashion, and makes recommendations for further research.

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Аннотация

Миргородская Н.В. Реклама модного костюма как специфический канал коммуникации. В статье анализируются общие характеристики

такого явления как модный костюм. Выявлены особенности его использования в рекламе как специфическом канале коммуникации.

Ключевые слова: мода, функции костюма и моды, теория коммуникации.

Анотація

***Миргородська Н.В. Реклама модного костюма як специфічний канал комунікації.** У статті аналізуються загальні характеристики такого явища як модний костюм. Виявлено особливості його використання в рекламі як специфічному каналі комунікації.*

Ключові слова: мода, функції костюма та моди, теорія комунікації.