

The Consumerism Culture of the Younger Generation in Fashion

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ABSTRACT

Fashion is one of the most widely known phenomena of everyday life, inextricably linked with art, communication, and mass culture. The scope of fashion includes clothing, forms of everyday life, cars, aesthetic and artistic tastes, etc. In most cases, researchers understand fashion as clothing patterns that are most popular in a specific historical period.

A person always searches for his belonging, tries to identify himself with a social group that is a reference for him. Habit, following a model and imitation are the basis of self-determination, which ensures the rituality of culture and the mechanisms of its development and reproduction. Fashion helps to preserve cultural tradition, is a symbol of social status, directs behavior and sets the boundaries of what is permitted and desired, and acts as a means of achieving social recognition.

In modern world, fashion has received much attention from both ordinary people and scientists. Being an interdisciplinary object, fashion attracts the attention of researchers from different fields of knowledge. More precisely than others, the essence and concept of fashion are reflected by those who create it. Therefore, the article studies and analyzes the understanding of fashion by famous couturiers. In conclusion, the author, according to literature materials, and combining the approaches considered, explain main attributes of the consumption culture of young generation.

Keywords: fashion, consumption culture, youth, fashion industry, social recognition

LITERATURE REVIEW

Fashion has a great influence on the culture of human appearance. Society, following fashion trends, shows a creative desire to reproduce individual and group self-determination. Both scientists and ordinary people have fallen under the power of fashion and, above all, its objectively recorded result - mass passion for a new thing or idea.

Fashion permeates all spheres of human activity. For sociologists, fashion is a means of introducing new socio-cultural forms. For semioticians, it acts as one of the sign systems. Culturologists understand fashion as a periodic change of cultural patterns. Art historians consider fashion as an aesthetic ideal. Economists - as a desire for renewal. Psychologists argue that fashion is a mechanism of imitation and suggestion. All these areas study fashion from different scientific perspectives, expressing the specificity of the subject.

M. Kiloshenko, author of the book "Psychology of Fashion: Theoretical and Psychological Aspects", which claims that a scientific analysis of the problem without taking into account the opinions of fashion designers will not only be incomplete, but also lifeless. Only designers as legislators and creators of fashion can give an objective assessment.

"...Fashion exists in the context of industrial progress; it is closely linked to the development of consumer capitalism and

mass culture society. Through fashion, people express themselves – both individually and collectively.” (Ewen, 1982). Collective passion makes fashion unattractive in the eyes of society. From this moment on, a stage in the formation of a new fashion begins.

Fashion does not always obey the laws of harmony and beauty. On the other hand, we cannot categorically assert that fashion is ugly. The fact is that the concept of "beautiful" is constantly transforming. In each historical period, the ideal of beauty changed, due to social, religious, cultural and economic factors.

The following understanding of fashion reflects its fickle nature. "Fashion is, first of all, the art of change," emphasizes designer D. Galliano. Transformation is one of the essential features of modern fashion. If the fashion of previous centuries changed over a long period of time, now it changes within one season. Instability and capricious nature become the most important characteristics of fashion.

Modern society is in a state of social anomie, characterized, first of all, by the leveling of traditional values of socio-cultural development. This is due to both the spiritual crisis of the public worldview and the unprecedented level of technological development. Commercialization of relations illustrates the stability of the socio-codes of pragmatism, replacing altruism and other forms of the humanistic paradigm. In response, the rapid development of the global and national economy forms fundamentally new types of consumption, expanding the scope of services, constantly updating the range of offered goods.

Competition in this updated world is still based on the fight for the consumer, stimulating demand through the spread of consumerism ideology. Such socio-economic and cultural trends imply a constant renewal of supply on the market of goods and services.

Being a phenomenon that manifests itself in the standardization of not only the forms of external attributes (clothing, jewelry,

household items), but also determines the very norms of certain forms of behavior for young people, due to their age-related socio-psychological characteristics, fashion is extremely relevant.

By consuming certain goods, both those necessary for existence and a kind of "excess", a person thereby constructs his unique image, which consists of many details. Since the objects consumed contain not only practical but also symbolic properties, this allows the individual to satisfy a basic need and demonstrate something to himself and others. Young people are characterized by demonstrative consumption, which corresponds to their general desire for self-affirmation, the search for their status in the system of complex socio-economic relations of society, which is also in a state of imbalance in the value-normative space. And despite the fact that traditionally the fashionability of an object of consumption was determined by its rarity, exclusivity, availability only to a few, today these trends are changing.

Through fashion and advertising, an individual is identified with a reference group and society as a whole. According to G. Marcuse, this identification is characteristic of both primitive forms of association and more modern industrial society, and its absence, refusal to follow everyone is estimated as neurosis. So what is neurotic – conformism or non-conformism? Its products change at a very high speed, but there are no qualitative differences in these changes. This constant, self-contained process cannot be called development, since endless changes do not bring anything new; they are simply fashion.

Fashion shapes tastes, introduces certain values and patterns of behavior and controls them. Fashion is one of the means of socialization. Fashion appeals to a wide circle, it appeals to base and primitive tastes, satisfies the lowest needs. Fashion is a kind of standardization of spirituality, and spirituality cannot be standardized, because in this case it simply ceases to be itself.

Fashion destroys human uniqueness, individuality of taste, it says: "Look at me and at all of us and respect and love what we all love." This is an appeal to the majority, to the masses, not distinguished by intellectualism, cultural development and breadth of tastes. Standardization itself has become fashionable. Fashion is the antonym of individual style, it is the imposed formation of a way of life "to be like everyone else." And style, in turn, emphasizes human uniqueness, the uniqueness of his tastes and relationships, his subjective position. In psychology, there is a concept of an individual style of activity, which is considered as a holistic formation, characterized by individual features. Internal conditions act as a defining aspect of style, providing individual originality (Vyatkin, 2000). When a person creatively expresses his individuality, the creative potential of his individual style, he, going beyond the boundaries of what is permitted, takes a place above the culture and ceases to be its passive consumer; outgrowing the culture, he himself begins to develop it.

It would seem that by becoming familiar with mass culture, a person adapts to the majority, which to some extent can be called socialization.

Here it is appropriate to recall the phrase of Z. Freud, which at first glance may seem paradoxical: "The more a person is adapted, the less mature he is, he is closed to self-development" (Fonarev, 1997). Adaptation in this case (to the masses) only leads to the dissolution of individuality within the object to which a person is adapting. This process can in some way be called deindividualization. The more an individual is adapted to a certain culture, the less freely he can express his subjective intentions, and as he becomes more and more immersed in the culture, these intentions begin to atrophy and, finally, die. It is from this moment that a person accepts as his own a priori everything that was imposed on him from the outside, without understanding the mechanism of this internalization.

Often we are unconsciously afraid of being different from the masses. When a person differs in some way from the majority, the latter begins to look at him as an alien element. Public opinion is perhaps the most powerful factor influencing the psyche of an individual. In a modern consumer society, "manipulation of goods as cultural signs implies not so much the ability of the goods to satisfy human needs, but the social significance attached to the owner of the goods in a given culture"

That is, the indicator of status and value in the eyes of other people is what a person consumes. And, naturally, in order to earn respect from the masses, you need to consume the same goods as they do: watch the same films, read the same literature, listen to the same music. And it is precisely fashion and advertising that indicate those items that are worth consuming. If a person strives to gain recognition and respect, the cultural and intellectual level of the masses seems unimportant to him, he becomes ready to occupy the same level. With the same success, he stops paying attention to the fact that mass taste may not please him, may not satisfy his aesthetic needs, but may satisfy needs of a different level. And isn't it a fashionable tendency to follow mass tastes? As A. Schweitzer said, "when society influences the individual more than the individual influences society, the degradation of culture begins, because in this case the decisive value is necessarily diminished - the spiritual and moral inclinations of man."

V. Frankl defines conformism as one of the consequences of an existential vacuum; in order not to drown in the flow of mass media stimulation, it is necessary to separate the essential from the inessential, meaning from nonsense. Frankl calls modern society itself a society of abundance, generating an excess of free time, which forms an existential vacuum instead of providing an opportunity to comprehend the organization of life (Frankl, 1990).

Fashion is an industry of producing images imposed on a person in the space of mass

culture in the form of a certain reference, which a person must follow. However, a person with a clear internal position, with a formed system of values and tastes will not follow fashion; he is above it, beyond good and evil. The demands of society are constantly changing, but this does not lead to an increase in the cultural level of society, which gives us the right to call these changes pseudo-changes and give fashion the quality of pseudo-changeability. But no matter how critical we are of cultural trends such as fashion and advertising, we are unable to distance ourselves completely from them. Their influence – whether we like it or not – in any case “presses” on us. A person who is outside the masses, demonstrating his otherness, is rejected by the masses and is doomed to loneliness. And fashion and advertising open the way for him into the space of mass culture and protect him from many existential problems, on the one hand, but also hinder the manifestation of genuine subjectivity, on the other. Another matter is the extent to which a modern person is able not to avoid these tendencies, not to show escapism, but to resist them, to sort out the influences emanating from non-mass culture as useful and useless for self-development and the development of his subjective qualities. However, we have no right to accuse the entire field of fashion trends of having a destructive effect on the subject. For example, the fashion for a healthy lifestyle, constantly supported by advertising images of outwardly attractive and strong young people, is capable of exerting a positive influence on subjective activity.

CONCLUSION

Several studies have focused on the study of the characteristics of consumer preferences, clients of a particular brand in clothing. The concept of "brand personality" is introduced, in which several dimensions are distinguished: sincerity, admiration, professionalism (competence), sophistication, severity (rigidity) (Aeker, 1997). F. Chegini et al. show that there is a

positive correlation between cultural values and brand preferences of buyers (Iranian sample). In their opinion, approximately 40% of preferences depend on values, and that the greatest contribution to the choice of a brand is made by the "sense of success". Y.H. Choi & H.J. Choo, studying the relationship between the behavior of a salesperson in a store and the attitude towards a clothing brand (on a Chinese sample), found that satisfaction from communication with a salesperson is affected by the presence of functional (the salesperson gives advice, saves time, offers the best product) and social (friendly communication of the salesperson, an individual approach) benefits that the buyer receives from the salesperson (Choi, 2016). In turn, satisfaction from interaction with the seller depends on the attitude towards a particular brand (perception, contentment, benefit, appropriate price).

A. Lertwannawit & R. Mandhachitara studied the relationship between the following phenomena that influence a person's desire to purchase expensive (prestigious) branded clothing (status consumption): self-control (as adaptation and compliance with the social environment), susceptibility to interpersonal influence (as conformism), fashion consciousness (being informed in the field of fashion in order to emphasize one's social status) and materialism (Lertwannawit A., et al.2012).

R.E. Goldsmith, R.A. Clark distinguish two types of fashion consumers: fashion opinion leaders and people who depend on the opinions of others in choosing clothes (fashion opinion seekers) (Goldsmith R.,2008). A negative correlation was found between the consumer's need for uniqueness and dependence on the opinions of others in choosing clothes; consumption of expensive things is characteristic of both personality types, both for fashion leaders and for those seeking new fashion ideas; an indifferent attitude to clothing is not characteristic of both styles of behavior in fashion. A. Venkatesh, A. Joy, J.F. Sherry Jr. & J.

Deschenes consider the features of perception and description of fashion items (clothing, accessories, jewelry). It was shown that when describing clothes, people describe, on the one hand, in categories of beauty, and on the other - in such categories as the possibility of wearing these clothes. The nature of the description was determined in the subjects' ideas about their own body, self-identification (Venkatesh A, 2010).

The conducted review shows that currently the factor of consumer behavior in the field of fashion is a very relevant problem of research. Special attention is paid to studying the consumption of brand prestige clothes. Research results are used in marketing, product promotion and advertising.

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