

FASHION FOR READING AND ITS FEATURES

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Abstract

It is known that a person strives for novelty in all aspects of his life. A person tries not to lag behind his contemporaries. This article presents some of the author's thoughts on fashion and its importance in reading culture.

Keywords: Reading culture, fashion, socio-philosophical and psychological mechanisms, material well-being, the desire to immerse oneself in the environment of the upper layers of society.

Introduction

For centuries, various scientists and researchers have tried to reveal the essence and dynamics of fashion, to obtain patterns of behavior of people under its influence. In a situation where interest in traditional printed books has noticeably decreased and reading has ceased to be considered a value, the study of the phenomenon of fashion, which can play the most important stimulating role for reading, becomes especially relevant. Traditionally, scientists associate the history of the emergence of the concept of fashion as a universal socio-cultural phenomenon with the Renaissance. In turn, the term "fashion" (French "mode") comes from the Latin "modus" - meaning measure, rule, recipe, method, image. The transition from medieval culture to modern culture provided the beginning of fashion - a phenomenon that accompanied the destruction of feudal-religious ideas and the emergence of bourgeois society [1]. "The word "fashion" means "pattern", "manner" and the meaning that entered Russian society in the 18th century during the reign of Peter the Great. On a broad social scale, fashion appeared in European society in the 19th century, quickly emerging as a cultural phenomenon and perfected as a commodity. Therefore, the positions of sociologists and economists are put in the first place, among them V. Sombart, who considered fashion a phenomenon of the socio-economic order that arose as a result of the transformation of the social formation in the capitalist direction [2].

G. Tarde considered fashion to be the main type of imitation. A person who follows or opposes fashion either becomes like it, identifies himself with any social group, acquires a new status for himself, or separates himself from it [3].

LITERATURE ANALYSIS AND METHODS

In the field of literature and reading, there was a division between supporters and critics of fashion, and the fact that there were more critics, mainly writers of that period, led to the emergence of negative characteristics of this phenomenon. In particular, K. S. Aksakov, commenting on the importance of fashion for Russian literature, wrote that it was an indicator

of literary creativity, determining the rating of the reading ability of a particular author. This, of course, led to the emergence of criteria for evaluating the work. Therefore, fashion, from his point of view, causes the decline of literature [4].

In the works of F. M. Dostoevsky, fashion is also interpreted as a negative phenomenon that contributes to the emergence of social inequality in society and the degradation of human morality. At the same time, the writer emphasizes on behalf of his hero that "...fashion is not really a queen in the world" [5].

In his novel "Eugene Onegin", A. S. Pushkin compares fashion to a disease of modern society, which requires people to adhere to certain rules in clothing, behavior, communication, etc. [6]. L.N. Tolstoy, criticizing the culture of his time for "...indifference to the moral and physical characteristics of man, also mentions fashion as an unnatural phenomenon in human nature. Fashion is a product intended for the upper strata of society, which lives in material prosperity at the expense of ordinary people. Accordingly, the writer understood the desire to immerse himself in the environment of fashion as a desire to distance himself from the people, from working life, from the true essence of man" [7].

And only in the 20th century. under the influence of certain socio-cultural changes and against the background of changes in the social lifestyle, fashion began to be interpreted as a cultural phenomenon, a positive element of the social structure, which influenced people's actions and lifestyle standards. in various spheres of culture: literature, art, music, painting, etc.

Studies of scientists on the phenomenon of fashion development in the socio-philosophical field of the 20th century. represents an important layer of the theoretical and practical scientific base. S. A. According to Vangorodskaya, "...to date, the most deeply and comprehensively studied are the issues of the social origin of the fashion phenomenon, as well as the problems of considering the structure and functions of fashion reflected in the works of the classics." [8]

In the context of popular culture, where fashion is one of the main elements, V. Benjamin, J. Baudrillard, P. Golding, G. Murdoch, N. Postman, A. Toynbee, V. The researches of Eko and others are of particular interest. Individual phenomena of mass culture in the context of fashion communication are reflected in the works of P. Burde, P. S. Gurevich, S. Zizek, L. G. Ionin, G. R. Mills, V. P. Rimsky, A. B. Tolstoy, E. Fromm and others.

RESULTS

Thus, today there are many interpretations of fashion, many of which are contradictory or incomplete, which is explained by the constant changes taking place in society and the state of socio-humanitarian knowledge. However, modern researchers unanimously recognize the fact that fashion covers various spheres of social life, culture and human behavior. In accordance with the position of A. B. Hoffmann [9], in this study, fashion is considered an artificially created and controlled phenomenon by people, with its main qualities (fragility and rapid popularity), features (obstacles, imitation, mass character) and values (modernity, standardization and play), socio-philosophical mechanisms of communication, operating through mass communication.

As is known, the communication process consists of the conscious or unconscious transmission of signals and meanings. Therefore, communication is impossible without some means of sign.



For fashion, such means are fashion standards and objects, which in essence constitute a kind of information message - what is transmitted in the process of "fashion communication". Based on the works of cultural scientists, educators and social psychologists (A. B. Hoffmann, M. I. Kiloshenko, B. D. Parygin and others), we will show for ourselves that fashion standards (or "fashions") are often interpreted as certain cultural patterns, certain methods or actions of a behavioral nature, which are recorded in culture by special methods and forms of combining, transmitting and storing information and are carried out through fashion objects. These, in turn, can be any objects (material or intangible) that find themselves in the sphere of fashion communication activity and exist only as a means of implementing the fashion standard.

As a result, fashion communication (or participation in fashion) is a process of sequential actions, in particular:

- 1) production of a material or spiritual product (standard and object) that is new and can later become fashionable;
- 2) distribution of these products through communication channels, distributors and auxiliary elements: innovative technologies, marketing solutions, advertising opportunities, etc.;
- 3) the use of fashion as a standard or object by the target persons throughout the entire communication process and in their subsequent actions. Fashion has almost no boundaries; fashion standards can penetrate into science, art, politics, ideology and other areas; The importance of fashion is great due to its very wide sphere of influence. Its sphere of influence includes reading, especially among young people. At the same time, issues related to the use of this phenomenon, its main channels and mechanisms in the activities of promoting reading activity among young people (in particular, conditions of library influence) are almost unexplored today.

The first attempts to pose this problem V. Yes. It was made by Askarova, who founded and introduced the concepts of "reading fashion" and "reader fashion" into scientific circulation.

Today, it is customary to distinguish between these concepts; Reading fashion is understood as a complex component of public sentiments, cultural norms and behavioral attitudes that create a specific generational environment in society, helping to attract people to reading. In other words, reading fashion is expressed in the emergence of a specific attractiveness and prestige of reading activity. And as V. Ya. Askarova noted: "The very manifestation of a fashion phenomenon in the field of reading stimulates and accelerates the processes associated with reading: conversations about what has been read, the exchange of books, the purchase of books, etc." [10].

Ideally, a social environment oriented towards the values of reading creates conditions for the formation of a "librarian fashion" as an active orientation of student interests towards objects of reading culture, which can be literary works of various fields of knowledge, genres, authors, etc. However, they are not fashions in themselves, but rather authors or their works, and the activity towards them is expressed in reading, buying or downloading, discussing, and criticizing from people.

Considering young people as a large social group with a common lifestyle, behavior, group norms, values, and stereotypes, it should be noted that they are most exposed to fashion, because they actively follow fashion and follow its truths. Therefore, in our opinion, the most



effective are the stimulating possibilities of fashion in the reading culture of young people, and the main goal of fashion communication should be considered to be raising books and reading to the level of mass values, which ultimately has a decisive role in increasing the reading activity of young people. As a result, within the framework of this study, we are more interested in the possibilities of using socio-philosophical mechanisms of communicative interaction as a driving force for activating the reading activity of young people,

It should be noted that the concept of psychological mechanisms arose as a result of the study of the mental development of a person. In the works of L. I. Antserova, E. L. Dotsenko, V. G. Leontiev and others, psychological mechanisms are understood as a holistic set of mental states and processes. Therefore, in a general sense, psychological mechanisms can be described as a holistic system of constantly operating or emerging depending on the situation personal means that perform certain regulatory functions and carry out actions aimed at changing it.

In the social-communicative environment, we are already talking about the socio-philosophical, psychological mechanisms of communication inherent in the phenomenon of fashion. B. D. Agreeing with Parygin, [11] we adhere to the following interpretation of this concept - a holistic system of socio-psychological phenomena and processes that arise as a result of intra-group and mass interaction and the interaction of people with each other, which most directly affects the level of their communicative activity, the depth and completeness of their psychological connection and mutual understanding, the nature and effectiveness of their communicative actions. Based on the research of such domestic and foreign psychologists, sociologists, culturologists and fashion historians as V.M. Bekhterev, J. Baldwin, A. Viguru, A.B. Hoffman, P. Zhukelye, N.K. Mikhailovsky, B.D. Parygin, B.F. Porshnev, G. Tarde, etc., the problem of the socio-cultural conditionality of the fashion phenomenon in the consciousness of an individual, as well as V. Ya. We identify socio-philosophical and spiritual mechanisms that are of particular importance in considering Askarova's position. Contributing to the formation of fashion, including in the field of reading: imitation, suggestion, persuasion, conformism, identification. It should be noted that, individually, each of the listed mechanisms rarely works; as a rule, they are combined in various combinations, which contributes to their mutual strengthening.

Within the framework of reading culture, the main role in the process of fashion communication is assigned to the "contagious" mechanism. With its help, the attraction of young people to the reading environment, to the reading community, to library institutions is carried out not through group influence, through consciousness and intellect, but through the emotional sphere of the individual. For example, literature reviews, book evenings, literary halls, meetings with writers, discussion forums, etc., as well as currently online (competitions, quizzes, quests on social networks) and offline (role-playing games, board games, quests, etc.) formats. Because the emotional response appears in a certain group of people (in other words, in the crowd) and a mechanism works to repeatedly enhance the emotional impact of the communicating subjects. In the crowd, infection with fashion trends develops. At the same time, a person does not experience pressure from a directive or deliberate means, but rather involuntarily submits to it, unconsciously adopting the actions of fashionistas.

At the intersection of infectious and imitative mechanisms, it begins to work



"Suggestion", sometimes called one-sided infection. The peculiarity here is that the impersonality of the subjects of influence (for example, library websites, portals, communities on social networks, etc.) causes young people to have a certain attitude towards printed publications, specific authors, book publishing houses, etc. In fact, this type of influence partly coincides with the functions of advertising, which is one of the main means of fashion communication. Sharing their impressions of what they saw, young readers subsequently arouse in each other a desire to buy a book and deepen their understanding of it. The mechanisms of suggestion, persuasion and imitation are very closely related. They are sometimes designated as cause and effect, respectively. Thus, the inspirational effect of fashion is based on authority, trust, emotional attachment to the source of information, and its considerations and ideas are so significant for the intended reader that they form a similar attitude in him. The above-mentioned reaction is already the principle of the imitation mechanism. It encourages a person to read what people who are important to him read, to perceive and evaluate printed works in the same way as they do.

Another mechanism of fashion - "conformism" (peer pressure) - encourages the desire to "be like everyone else", which is often associated with the uniformity of actions, thoughts and assessments, merging with the general mass and depersonalization of the individual. As is known, most people do not want this.

standing out from the crowd, and therefore conformism has a specific, protective character, and fashion performs its special, hidden role - social mimicry. Young people often try to hide their individual "I" behind the universal unity, plunging into some kind of anonymous reality.

DISCUSSION AND CONCLUSIONS

In the realities of the modern information and communication situation, the main place where the principle of depersonalization is fully realized is the Internet. Many social networks, portals, forums and chats offer their users complete or partial anonymity, which is achieved through "nicknames" and "avatars". All this completely eliminates various boundaries between young people; their communication takes place at the level of "social masks", when each person acts in a certain social role that he plays or tries to play, excluding anything. However, from the point of view of fashion communication, it can be assumed that conformism has a certain degree of demonstrativeness. If a fashion participant wants to not stand out, to be invisible, then this "invisibility" is actually manifested.

However, there is another type of conformism - selective, conforming writing, which is defined as a separate mechanism - "identification". Any young man tries to partly resemble those he likes and causes envy. He strives to imitate his conforming writing group, to adhere to the cultural norms of certain subcultures and or commenting communities. The identification mechanism encourages a person to choose authors and books that are approved in his reference group, to talk about them in the usual way here, to feel like "one of us". 1 imaginary name or pseudonym that identifies a user online. In the virtual world, slang means a small picture that reflects the preferences or appearance of the account holder in a particular service. Today, in the network space, various "virtual" forms of communication and information exchange have



appeared, including various information about new products in the book world, the latest trends in the actualization of certain genres among book readers, etc.

Nevertheless, the existence of mechanisms of reading fashion does not solve the problem by itself, because their activation requires an influencing subject. Therefore, without comprehensive analysis, we will note only the main ones: writers, book publishing and book trade organizations, government bodies, libraries and readers themselves. To summarize all of the above, we would like to emphasize that

"Reading fashion" and "librarian fashion" are closely related. They allow us to determine the place of the fashion phenomenon among readers and thereby highlight some of the specific problems of this area. Analysis of various concepts has shown a range of different manifestations of the fashion phenomenon. It should be noted that reading fashion must have a certain specificity, which somewhat distinguishes it from the manifestation of this phenomenon in other areas of human life. From the point of view of the objectives of this study, the main task of fashion is to act in the system of socio-cultural practices to increase the reading activity of young people, and in our opinion, any quality of this phenomenon can play a positive role, even if for some readers interest in book products is a tribute to fashion. In this case, fashion can act as a kind of agent of cultural influence, one of the socio-cultural practices that actively influences a person's actions in the field of reading. A person's desire to read is not so important under the influence of the emerging interest. The main thing is that reading becomes a cultural habit that enriches a person's everyday life, opens the way to acquiring new content and essences and self-improvement.

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