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DIGITAL FASHION COMMUNICATION AND MEDIA LANGUAGE: PHILOLOGICAL PERSPECTIVES ON FASHION INFLUENCER CULTURE

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Introduction

In the last decade, fashion communication has undergone a significant transformation driven by digital technologies and social media platforms. Fashion is no longer mediated exclusively through traditional channels such as magazines, runway shows, or advertising campaigns. Instead, it has become deeply embedded in digital environments where visual and textual content circulates instantly and continuously [1, 208-211].

Within this context, fashion influencer culture has emerged as one of the most influential mechanisms shaping contemporary aesthetic norms and communication practices.

The relevance of this topic lies in the increasing dominance of digital media language in everyday communication. Fashion influencers do not simply present clothing; they construct narratives, identities, and emotional experiences through carefully curated visual and verbal content. This makes influencer communication a complex semiotic and philological phenomenon that requires interdisciplinary analysis.

Aim of the Study

The aim of this research is to explore digital fashion communication through the lens of media language and to examine it from a philological perspective, focusing on how meaning is created, structured, and interpreted within fashion influencer culture. The study also aims to identify how linguistic and visual elements

interact in shaping digital fashion discourse.

Materials and Methods

The study is based on theoretical analysis of contemporary research in fashion studies, media linguistics, and semiotics. The methodological framework includes discourse analysis, semiotic interpretation, and qualitative observation of digital fashion communication practices. Particular attention is paid to social media content produced by fashion influencers on platforms such as Instagram and TikTok, where multimodal communication plays a central role [2, 1-7].

Results and Discussion

The analysis demonstrates that digital fashion communication operates as a hybrid system combining visual, textual, and symbolic elements. Unlike traditional fashion communication, which relied heavily on static representation, digital platforms enable dynamic interaction between creators and audiences. This shift has fundamentally changed the way fashion meanings are produced and circulated.

One of the key findings is that fashion influencers act as mediators of media language. Their content is not limited to clothing presentation; it includes captions, hashtags, short narratives, and visual storytelling techniques that together form a coherent communicative structure. In this sense, influencer posts can be interpreted as multimodal texts where meaning is distributed across different semiotic layers.

From a philological perspective, influencer communication can be understood as a form of digital discourse. Language used in captions and comments often reflects informal, conversational patterns, yet it performs important functions of persuasion, identity construction, and community building. The combination of visual aesthetics and linguistic expression creates a new type of hybrid communication that differs significantly from traditional written or spoken discourse.

Another important aspect is the construction of identity within influencer culture. Fashion influencers do not merely showcase outfits; they actively construct digital personas that reflect lifestyle aspirations, cultural values, and emotional states. These personas are continuously negotiated through interaction with followers, likes, comments, and algorithmic visibility. As a result, identity in digital fashion

communication becomes fluid, performative, and context-dependent.

The study also highlights the role of platform-specific language structures. Hashtags, for instance, function as both organizational and semantic tools, allowing content to be categorized while simultaneously adding layers of meaning. Similarly, emojis, short captions, and visual filters contribute to the development of a distinctive digital fashion language that blends verbal and non-verbal communication [3, 499-515].

Furthermore, influencer culture significantly contributes to the globalization of fashion discourse. Trends now emerge and spread rapidly across platforms, often bypassing traditional fashion institutions. This accelerates the democratization of fashion communication but also leads to the standardization of certain aesthetic codes across cultures.

Conclusion

Digital fashion communication represents a complex and rapidly evolving system of media language that integrates visual, textual, and symbolic dimensions. From a philological perspective, fashion influencer culture can be interpreted as a form of digital discourse in which meaning is constructed through the interaction of language, imagery, and social engagement.

The findings suggest that fashion influencers play a central role in shaping contemporary fashion narratives and redefining the boundaries of communication [4, 499-515]. Their activity demonstrates that fashion in the digital era is not only an aesthetic practice but also a linguistic and cultural phenomenon deeply embedded in media environments. Overall, the study confirms that digital fashion communication should be approached as a multidimensional field where philology, semiotics, and media studies intersect, offering new insights into how meaning is produced in contemporary visual culture.

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