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# ROLAND BARTHES

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## *The Fashion System*

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TRANSLATED BY  
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The Fashion System



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In his consideration of the vocabulary of the fashion magazine's the structural analysis of descriptions of women's clothing by writers about fashion's; if clothing's producers and consumers had the same consciousness, clothing will be bought (and produced) only at the very slow rate of its dilapidation."Barthes gives us a brief history of semiology. Simultaneously, he identifies economics as the underlying reason for the luxuriant prose of the style magazine: "Calculating, industrial culture is obliged to form customers who don't calculate;



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which was useful, however, not exactly what We wanted .For the reader, it is important to place the reserve into some sort of context, as Context is Barthes' entire position when he insists that in relation to popular imagery, text "arrests the level of reading at its fabric, at its belt, at the accessory which adorns it" (13).. Thrilled that I possibly could add it to my style librarye. an important reserve but hard to learn I really like fashion theory writings. Five Stars thanks Fashion Lovers MUST READ For anyone thinking about fashion (the real essence of fashion) you need to get this reserve. Getting that I am a designer, I am using this book to totally understand the superficial meaning of clothes and fashion. Personally i think that it's work like this leading visitors to view academic writing as necessarily dried out, dense, verbose and pretentious, whenever there are amazing theory writers out now there who are available and interesting to read.. All my criticisms in my original review really do nothing more than point out my own shortcomings in understanding it, and I'm sure many people realised this when reading my review, and either forgave me for my ignorance, or believed "pfft, what an idiot".This book does this very well. Center/Fold For any reader who has had a father that browse \*Playboy\* "for the articles," even Barthes' highly analytical approach to the relation between image and text--which he insists \*produces\* Fashion or "real clothing"--can be funny...I don't recommend this publication. Barthes' work remains completely relevant, even though the reserve was published in 1967--the decade where style versions withered, along with any grand sense of ethics on the part of commercial artists, clothing designers, and filmmakers, right down to nothing. Still extremely interesting. I must say i do. And i understand this is a seminal text message popular theory. But guy, oh man, could it be a doozy!Furthermore, the reserve certainly becomes enjoyable for the more fantastic-minded who could envision a day time when fashion magazines no longer need to depend on flamboyant nudity, tasteful or elsewhere, or suggestive postures, but wherein nudity and erotic positions are implied in a really Barthean, truly erotic way: by the fact that all text offers been stripped bare. It really is hard to plough through - it really is translated from French therefore features some tortuous syntax, and feels like the writings of a guy who really wants to read his own work; the higher the word count the better. I feel it is very good for people to understand not merely what (art of style is usually) but also to comprehend how others perceive this (artwork)., reading in translation the American reader may not identify so very much with the eccentricities of Barthes' style so very much as his selection of subject. maybe a little due to the gender of its article writer, and a lot because of the complexity and originality of the concepts Barthe can be illuminating. This reviewer would imagine that in Barthes' eye, the previous fashioned critique of the ironic incongruities between the image and the text of various other vestments of fashion (such as for example hair shampoo commercials whose orgiastic imagery and sounds have nothing to do with the actual product) could be very easily solved by one magazine, of any kind, that had no composing at all but consisted completely of centerfolds. Undergrads are better off with any of the contemporary writers in fashion theory, gender or cultural research who have addressed Barthe's ideas in simple vocabulary.EDIT 9/17/2011 I've been meaning to revise this review for some time now. This is a 5-star book. Originally I provided this reserve 3 stars, nevertheless I was wrong.. Fair enough. No, Barthes doesn't love his own function: he's experiencing the play of the text and letting us appreciate it too (therefore the sentence structure). Yes, understanding Barthes fully can take time: totally worthy of the effort. Unless you LOVE style and everything about any of it (ever the psychology of fashion) . I. I wanted an analysis of clothing as language, which was useful, but not specifically what I wanted because Barthes focuses more on what language works when dealing with Fashion (especially Style publications) rather than garments itself.OK, admittedly a whole lot

of this design is because of the era where it was written; Barthes is the initial (ever published) to really look at fashion with a semiotic strategy.\* Perhaps not. Maybe Barthes would state this Nothing at all was a \*commentary. But certain information on Barthes' analysis hold extremely interesting still: for example, the fact that Barthes identifies what sort of "written-garment" in a layout calls attention to specific portions of the "image-garment" as "amputations" (15).. Barthes' idea that the language utilized by magazine writers will not comment upon but rather \*creates\* Fashion arouses some questions about certain interpersonal centerpieces in, for instance, well-known (once "folk") music: Janis Joplin to Madonna to Britney Spears. While Barthes apparent interest is a structuralized definition of Fashion, not women, studying Barthes' book may help us understand at a far more analytical level precisely what these ladies "mean" because they are mediated through imagery and arrested by their respective (worn and written) content articles. Barthes is crucial for anybody who has ever noticed that, compared to whatever accompanied performers of Joplin's caliber , the accompanying texts of contemporary magazines read, generally, like a statement of Time Heat range and Time. I'd give this publication a 5 for the concepts, but a 1 for the ease of understanding. After all, actually in a picture-mag where there is no writing, there can be still, if one reads Barthes, \*writing\*. But I would strongly recommend leaving this reserve until graduate level. Five Stars Love it. I used this book for my graduate thesis.



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