



Marketing Model Analysis of Fashion Communication Based on the Visual Analysis of Neutrosophic Systems

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Abstract: In order to Improvement the Neutrosophic sets as effective tools to deal with uncertain and inconsistent information. The research takes methodology of combined single-valued neutrosophic rough set and multi-scale decision systems. This paper proposes the optimal scale selection and reduction algorithms based on multi-scale single-valued neutrosophic dominance rough set model. User requirements were analyzed using KJ method to construct a hierarchical model. According to the statistics of representative studies from China and the West, we found that, on the one hand, classical theory has been expanded and supplemented in fashion culture communication and marketing. The topics are more micro-diverse, and the research methods are inspired by other disciplines; on the other hand, Chinese practice and Chinese cultural perspective need to fill the gap. The fashion content in the new fashion, however, needs to broaden its boundaries, and in addition to integrating with cultural theory and sociology, it needs to be integrated with fashion products, including product design, visual communication, image design and so on. Aesthetic communication needs to be taken into account as an important connotation, with visual communication and the communication of images as important research elements. On the whole, this research abroad inspires the development of domestic fashion culture communication and marketing research.

Keywords: Interval valued neutrosophic AHP; fashion culture; fashion marketing; model construction

1 Introduction

Fashion communication is a strategic management process for the long-term development of brand culture, which better reflects the core intention of marketing. Fashion began in the late Middle Ages when the bourgeoisie emerged in the 18th century. They fought fiercely with the feudal aristocracy for power and needed to use clothing to show their social status, which led to a boom in fashion culture.



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Svendsen [1], a researcher believed that fashion, in the eyes of the general public, could distinguish itself from others and be in line with the recognized fashion values. This psychology complicates fashion choices for ordinary people who lack the ability to appreciate them. Blumer [2] believes that fashion arises from internally driven collective selection, and in the process of collective selection, public taste serves as the key to forming the result of choice. Therefore, fashion spreads first from the bottom, and the psychological motivation driving collective selection is public taste, that is, the aesthetic taste of the public. Fashion is co-created by the members of society. A style of dress cannot become fashionable unless it is widely adopted; only after it has sparked public imitation and fashion can it become a social concept and cultural norm, which is constantly reinforced by explicit codes or behaviors.

The research on fashion communication mechanism in China started with social psychology. Zhou Xiaohong believed that “imitation” and “conformity” are important means for fashion to be born and gradually popularized. “Imitation” originates from human instinct, and “conformity” is another manifestation of individual integrating into group life and feeling group pressure. Zheng Yefu believed that “familiarity” and “novelty” are the core of fashion communication research. These two psychological mechanisms create the group’s tireless pursuit of fashion. The above is the motivation of this study.

From the perspective of art design and aesthetics, Zhao Chunhua believed that fashion communication is an art form of visual transmission, which has a strong correlation with some commercial achievements. On the road of communication, visual marketing is its guide. Consumers complete their consumption behavior through visual enjoyment. Zhao Gaohui summarized the internal logic and social motivation of fashion communication reform, proposing that the main purpose of fashion communication used to be aesthetic expression, especially before the industrial society. This is also one of the research motivations of this study

Ribeiro [3] believes that the definition of clothing is broad and connected to the cultural context. Fashion and clothing, as cultural phenomena, are also a form of language. He proposes that fashion and clothing are preexisting rules to build one’s identity. Barnard [4] proposes that fashion constitutes much of our dressing experience. Once a certain fashion concept is widely accepted, it has a symbolic meaning that reflects self-identity. In societies with vertical structures, the hierarchy gives meaning to fashion. The rise of fashion is closely related to marketing communication. Fashion is formed through marketing and communication. Without marketing communication, there would be no fashion. In recent years, fashion communication and marketing research have gradually entered the research vision of domestic scholars. Domestic academic journals tend to focus on issues related to family communication, but the number is small.

Academic journals are an important source of information about the frontiers of academic development in a certain field. Compared with works or textbooks, the Academic journals have the advantage of being up-to-date, with publication cycles ranging from half a month to three months, and they frequently reflect discuss, and respond to new phenomena and topics of academic concern. Among them, the Journal of Fashion Marketing and Management (hereinafter referred to as “JFMM”) is a recognized authoritative journal in the field of fashion communication marketing. The contribution of this study is author reviewed 20 articles in the journal from January 2000 to March 2022 through the EBSCO communication full-text resource search platform database, of which 1,056 were readable in full text. Subsequently, the 1056 documents were sorted out and analyzed, and if the full text was not readable, the abstract was mined. The differences between China and the West on these issues are further analyzed. From January 2000 to May 2022, the author also searched the database of China National Knowledge Internet and Web of Science, taking “fashion

communication”, “fashion marketing”, and “communication and marketing” as the search terms, and the document type was “journal”. After searching, 1083 documents were obtained by cleaning, removing, and non-related documents. Through the data analysis in the first chapter, this research has the research findings in the second chapter. Finally, the research is summarized in the third chapter. Compared with Chinese and Western literature research, the main focus is to answer the following questions: what are the characteristics of current western fashion marketing research, what are the cutting-edge issues, what are the classical research paradigms? what is the enlightenment for Chinese fashion marketing research?

2 Research Methods

2.1 Neutrosophic set Theory

In the traditional set, an element belongs to or does not belong to a set; In Boolean logic, a statement is either true or false. However, there are much fuzziness and uncertainty in real life, For this fuzziness, fuzzy set and Intuitionistic fuzzy set are proposed by scholars, which increases the accuracy of the definition problem. However, they can not completely deal with various uncertainties in practical problems. For example, when designers are asked that the comfort of bicycle cushion is more important than the comfort of handle, the possibility that they think this view is true is 0.7, the possibility that it is false is 0.5, and the uncertainty of this view is 0.3. This kind of problem is beyond the scope of FS and IFS. Therefore, Smarandache proposed neutral set theory in 1999 to evaluate the truth of propositions. In this paper, interval neutral set theory is used to design decision-making methods [5].

Neutral set theory correlation operation is as follows:

Definition 1: Let E be a universe, and A be a Neutral set in E , represented by true value membership function TA , uncertainty membership function IA and false membership function FA , Among them.

$$0 \leq TA(x) + IA(x) + FA(x) \leq 3$$

$$A = \{ \langle TA(x), IA(x), FA(x) \rangle \mid x \in E \} \quad (1)$$

Definition 2: Let N be an interval Neutral set in E , which is represented by true value membership function $TN(x)$, uncertain membership function $IN(x)$ and false membership function $FN(x)$.

$$TN(x) = [TLN(x), TUN(x)] \subseteq [0, 1]$$

$$IN(x) = [ILN(x), IUN(x)] \subseteq [0, 1]$$

$$FN(x) = [FLN(x), FUN(x)] \subseteq [0, 1]$$

$$N = \{ \langle [TLN(x), TUN(x)], [ILN(x), IUN(x)], [FLN(x), FUN(x)] \rangle \mid x \in E \} \quad (2)$$

Definition 3: Set N_1 and N_2 as two Neutral sets in E . The basic operations are:

$$N1 = \{ \langle [TLN1, TUN1], [ILN1, IUN1], [FLN1, FUN1] \rangle \}$$

$$N2 = \{ \langle [TLN2, TUN2], [ILN2, IUN2], [FLN2, FUN2] \rangle \}$$

$$mN1 = \left\{ \langle [1 - (1 - TLN1)m, 1 - (1 - TUN1)m], [(ILN1)m, (IUN1)m], [(FLN1)m, (FUN1)m] \rangle \mid (m > 0) \right\}$$

$$N1 \oplus N2 = \left\{ \langle [TLN1 + TLN2 - TLN1TLN2, TUN1 + TUN2 - TUN1TUN2], [ILN1ILN2, IUN1IUN2], [FLN1FLN2, FUN1FUN2] \rangle \right\} \quad (3)$$

However, in practical applications, due to the inaccuracy or uncertainty of attribute information of many objects, first of all, the decision matrix is obtained through the evaluation of decision experts, and the score function of the single valued median intelligence set is given, and then the positive ideal scheme and the negative ideal scheme are obtained. Secondly, the TOPIST method is used to rank all the alternatives and determine the optimal decision-making scheme. Finally, an example of software evaluation and comparative analysis show the effectiveness and rationality of this method.

2.3 Citespace Cluster Analysis

Analyzing the citation information of China National Knowledge Internet and Web of Science. The 1083 search results can directly reflect the knowledge structure and development course of the research. The keyword clustering network map of livable cities was created using the LLR algorithm. Figs. 2 and 3 depicts the research hotspots of Chinese fashion culture communication and marketing as “fashion communication,” “cultural marketing,” “fashion culture,” “communication marketing,” “body media,” “fashion magazine,” “model,” “fashion practice elements,” “fashion design,” “social media,” “reality show,” “marketing strategy,” and “brand marketing.”

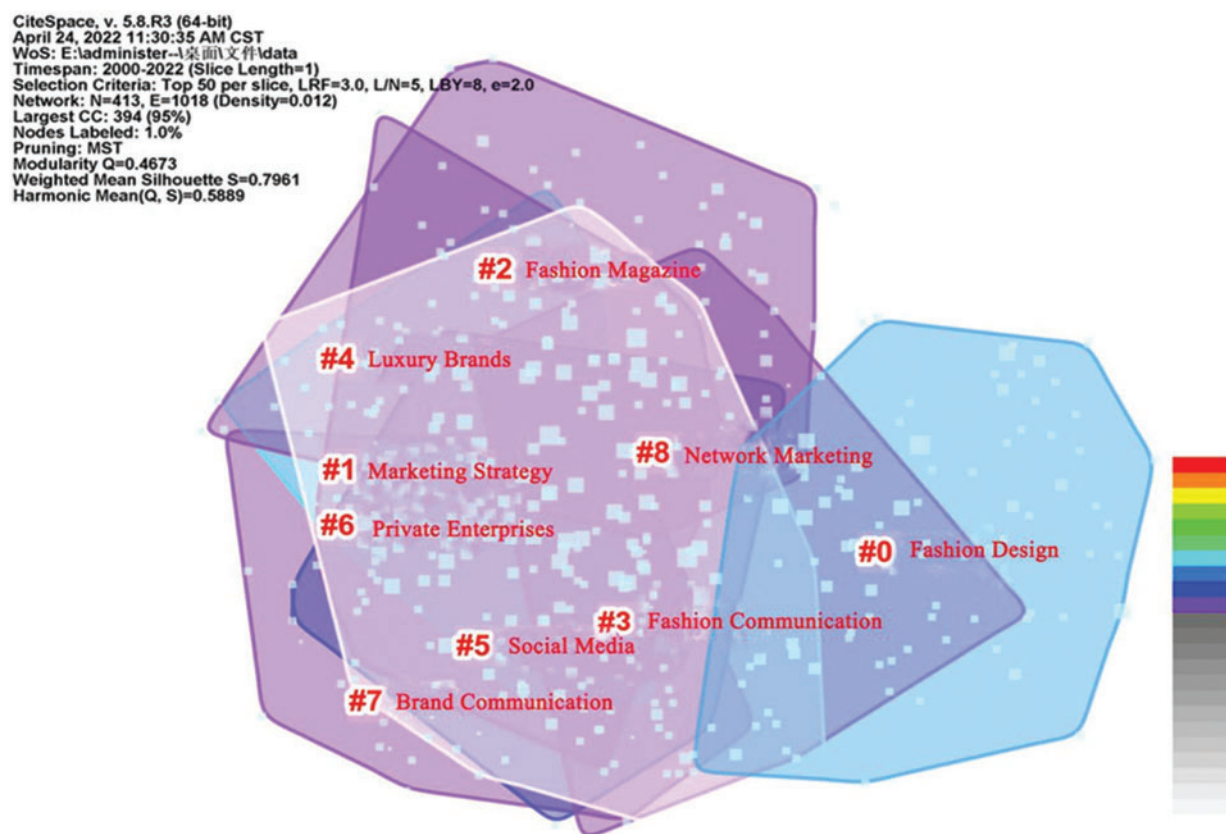


Figure 2: Cluster diagram

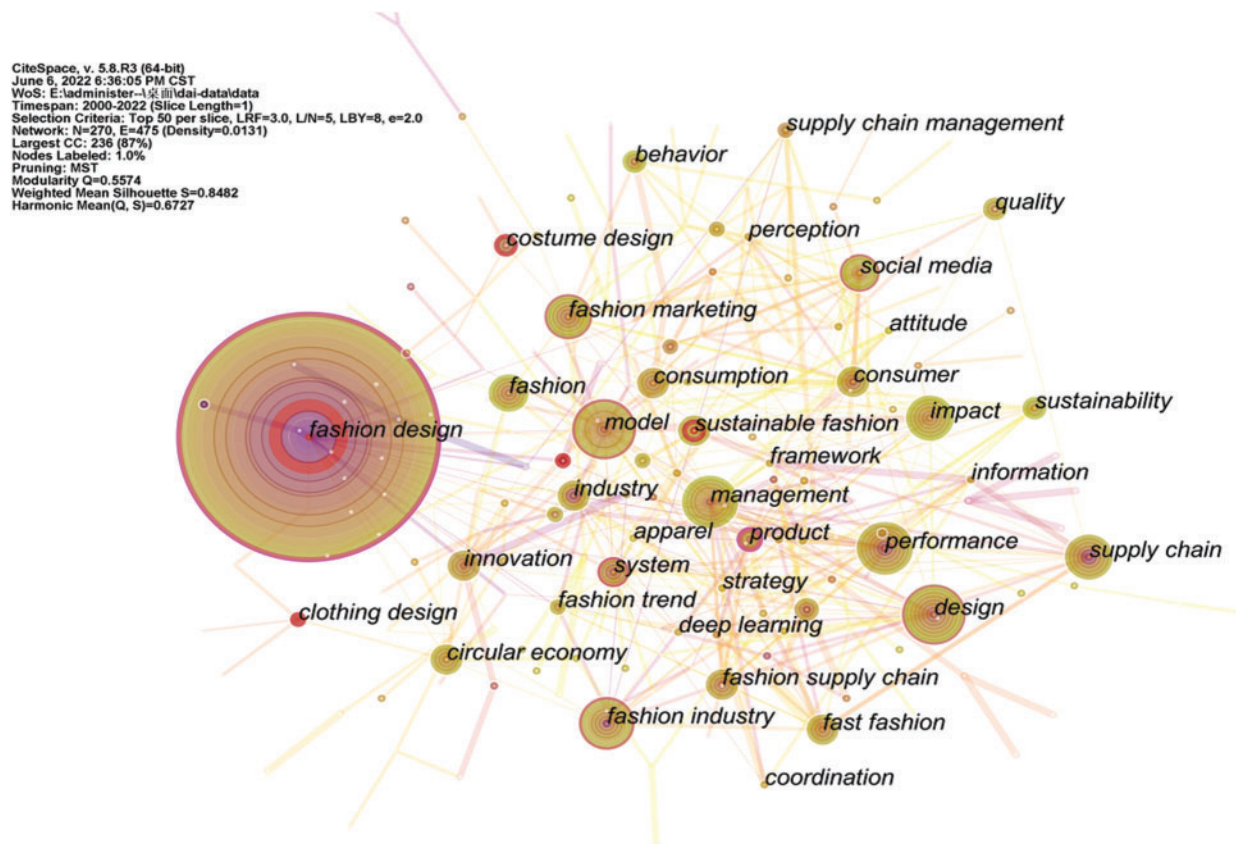


Figure 3: Keyword co-occurrence knowledge map

Get the information in Table 1 through the cluster explorer function. The cluster size represents the amount of literature contained in the cluster. Taking cluster \0 as an example, it contains 65 core journals, with a homogeneity of 0.879. Although it is not the highest among all, it is also close to 1, indicating that the similarity of the cluster members has been relatively high, and its average year is 2013. It also shows that the number of articles explicitly containing relevant keywords in the title is the largest around 2013. Through this method, we can know the Chinese authoritative website Zhiwang, the key words studied in this field, and the relationship between them.

Table 1: Cluster information of fashion culture communication and marketing research

| No. | Size | Homogeneity | Year | LLR |
|-----|------|-------------|------|--|
| 0 | 65 | 0.879 | 2013 | Fashion communication (162.82, 1.0E-4); communication (99.2, 1.0E-4); new media (62.9, 1.0E-4); fashion culture (55.02, 1.0e-4); fashion (51.17, 1.0e-4) |

(Continued)

Table 1: Continued

| No. | Size | Homogeneity | Year | LLR |
|-----|------|-------------|------|---|
| 1 | 50 | 0.809 | 2008 | Consumers (154.17, 1.0e-4); social media (139.28, 1.0e-4); clothing industry (48.2, 1.0e-4); fashion marketing (40.4, 1.0e-4); communication marketing (35.36, 1.0e-4) |
| 2 | 46 | 0.773 | 2011 | Brand communication (71.87, 1.0e-4); experience marketing (53.58, 1.0e-4); brand image (47.8, 1.0e-4); visual marketing (46.05, 1.0e-4); purchase intention (37.19, 1.0e-4) |
| 3 | 43 | 0.727 | 2010 | Brand marketing (104.61, 1.0e-4); elements of fashion practice (58.96, 1.0e-4); fast fashion (33.32, 1.0e-4); clothing brands (26.01, 1.0e-4); brand building (20.08, 1.0e-4) |
| 4 | 43 | 0.756 | 2011 | Network marketing (176.37, 1.0e-4); garment enterprises (120.03, 1.0e-4); countermeasures (61.19, 1.0e-4); E-commerce (55.5, 1.0e-4); current situation (48.75, 1.0e-4) |
| 5 | 42 | 0.74 | 2012 | Marketing (76.69, 1.0e-4); clothing marketing (71.57, 1.0e-4); fashion design (70.77, 1.0e-4); marketing (63.09, 1.0e-4); fashion magazine (51.15, 1.0e-4) |
| 6 | 40 | 0.783 | 2016 | New retail (39.98, 1.0e-4); online and offline (37.92, 1.0e-4); clothing industry (29.27, 1.0e-4); marketing model (29.18, 1.0e-4); model (25.34, 1.0e-4) |
| 7 | 40 | 0.801 | 2009 | Marketing strategy (166.66, 1.0e-4); reality show (140.26, 1.0e-4); Brand (124.61, 1.0e-4); brand clothing (47.69, 1.0e-4); marketing channels (37.11, 1.0e-4) |
| 8 | 25 | 0.894 | 2007 | Private enterprises (22.02, 1.0e-4); luxury brands (18.51, 1.0e-4); brand improvement (17.57, 1.0e-4); body media (16.24, 1.0e-4); advertising (14.66, 0.001) |

2.4 Comparative Analysis of Different Methods

In order to verify the effectiveness and rationality of the proposed method, the above examples are compared and analyzed according to the model established in the literature. The analysis results are shown in [Table 2](#).

Table 2: Results of different methods

| Method | Sort | Best plan | Worst plan |
|--------------|-------------------|-----------|------------|
| Neutrosophic | $X_3 > X_2 > X_1$ | X_3 | X_1 |
| Word2Vec | $X_3 > X_2 > X_1$ | X_3 | X_1 |
| Citespac | $X_3 > X_2 > X_1$ | X_3 | X_1 |

3 Research Findings

3.1 The Research Object has Been Expanded from the Traditional Fashion Media to the Financial Media

Fashion communication cannot be separated from the use of communication means, which play an important role as a medium. Media refers to the intermediary and audience of information dissemination in the communication process. It is the material carrier of fashion information and is used to express a certain static or dynamic object with intention. The selection and use of media is important in the dissemination of information as well as the audience's perception and understanding of the brand (As shown in Fig. 4).

Top 21 Keywords with the Strongest Citation Bursts

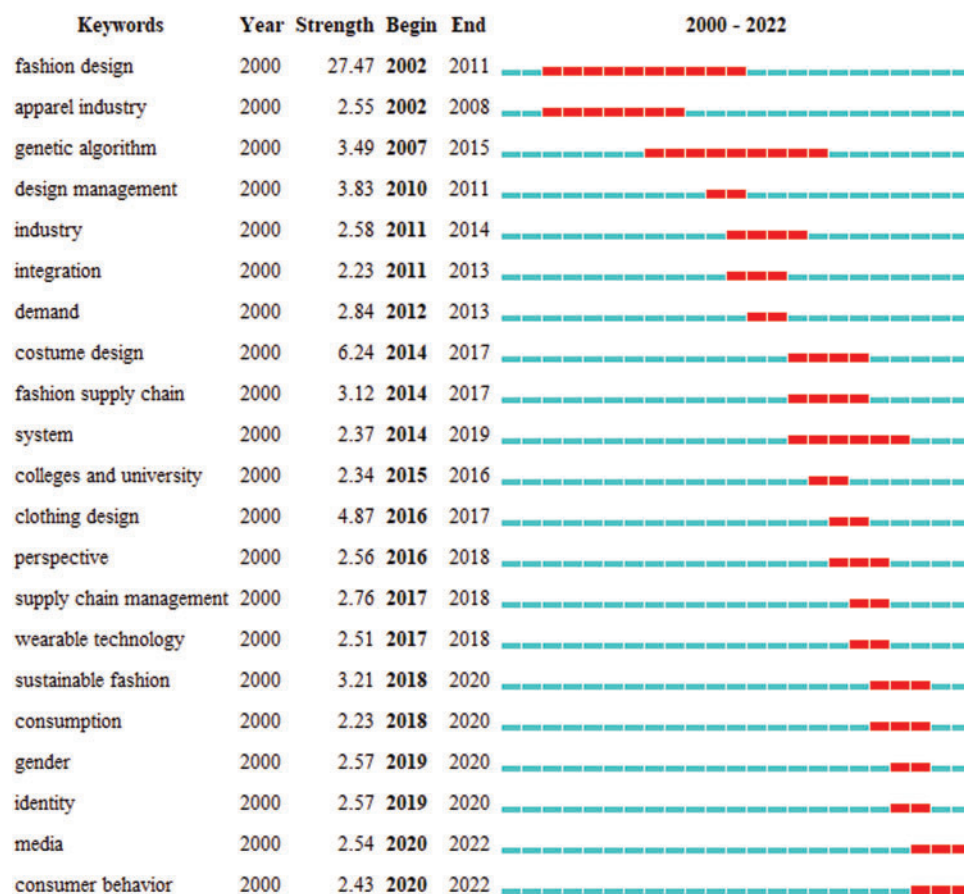


Figure 4: Emergent words

The most traditional medium of fashion is the body. The subject and object are entangled through the medium of the body. The body is both the subject of behavior and narrative, governed by the ideas of the producer and performers as well as the examination of the recipient, completing the feedback of the narrative and its meaning in the process of being watched (As shown in Fig. 5). For example, models have become an intuitive and key symbol in fashion communication. The model already condenses the public's desire for the perfect image of women and adds it to the public aesthetic appreciation. The consumer market also intends to lead the public's aesthetic interest through the modeling effect of

model images presented in the fashion media. Since the formal birth of models in the 14th century, models have developed from simple clothing racks to an important symbol of fashion and aesthetic culture. The 1960s marked an important watershed in the history of modeling with the birth of what was recognized by the media as the first real supermodel in the history of fashion—Twiggy.

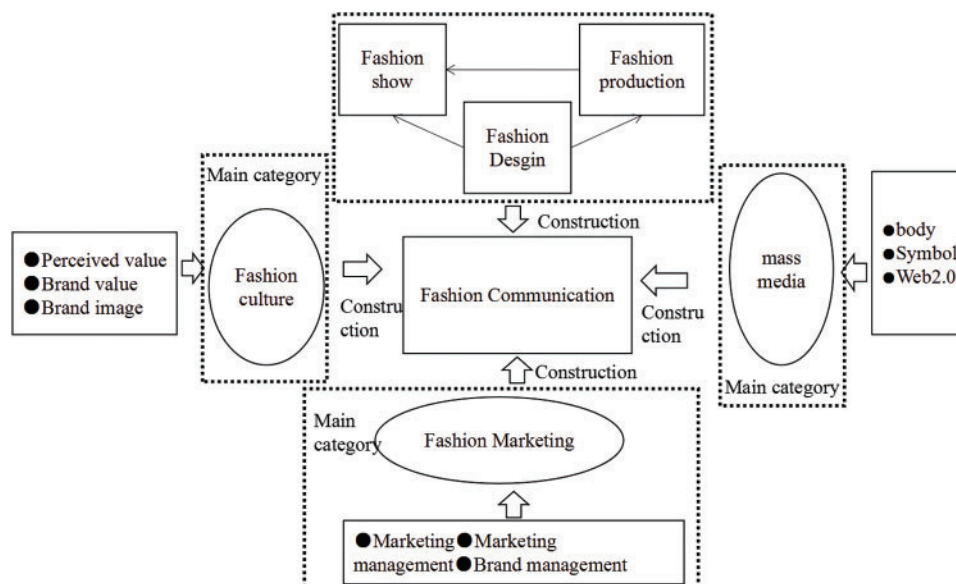


Figure 5: Build model

From the perspective of Journalism and Communication, Dong Yan affirmed the significance of cross circle communication, believing that fashion communication is copied by fashion meme and then spread to different circles, thus forming a certain same concept, thought and behavior. Among them, media, cultural forms and fashion goods are all important participants. Zhao Zhenxiang believed that the characteristics of fashion communication are stratification, niche, multipolarization and fragmentation, which are born with the evolution of some platform algorithm mechanisms of new media communication.

The products represented by traditional fashion media are magazines, which have a highly targeted audience, persistent information, and can be read repeatedly. At the same time, with their artistic visual effects, clear positioning and strong persuasive power, internationally renowned brands occupy an important position. Nelson [6] studied the whole process of fashion magazines, from their publication in the early 17th century to the mass commercialization in the Industrial Revolution to the modern information age, citing many examples of the development of fashion magazines, as well as the changes in consumers and the market environment. Olia [7] introduced the background and history of the American fashion magazine Godey's Lady's Booy, recognized the influence of Parisian fashion on the United States, and emphasized the innovative ability of American magazines. In his research, Barker [8] illustrated, illustrated the construction of the appropriateness of evening gowns in the Regency era. She sharply pointed out that fashion magazines played a dual role in informing women and manufacturers about what was considered acceptable clothing at different times. In the public domain, both evening and formal dresses are governed by culturally and socially imposed dress codes. But Veblen [9] believes that creating a fashion media that is not affected by the commercial needs of the industry seems impossible. After all, the development of fashion media is concurrent with the expansion of consumer

culture and the prosperity of print media. Fashion media tends to blur the line between news and advertising.

From Table 3 we can find that since Web2.0, new media has made communication more accurate, more costly, and more interactive. It has given a new meaning to fashion communication. Online media, such as blogs, Weibo, Xiaohongshu, and Bilibili, which have emerged in the past two years, have provided diversified channels for fashion communication. Fashion editors, reality show experts, costume reformers, and stars are active in these stages as media of messages. New media offers an illusion of authenticity and direct contact through social media, with interactions unrestricted by capitalist businesses, allowing individuals to display their most authentic self-expression. McKnight [10] believes that the inevitable combination of consumer culture and communication is quickly entering cyberspace through its seemingly established potential for democratization based on the needs of its followers. For example, Youtube, Instagram, and Tiktok provide countless opportunities to move from Internet celebrities to stars, which have become major commercial channels, perpetuating the privileged discourse and the worship of goods. Kawamura [11] analyzed actress Clarke's performance on the Internet, showing how she pulled herself through Dior fashion and Cinderella transformation videos. She emphasized the importance of clothing as a symbolic status. Different communication subjects, including fashion brands, will display their unique values according to differentiated needs, which is difficult to be imitated in the communication process. However, only when some values that can represent the spirit of The Times are recognized and resonate within the group can they form a sense of identity within a larger group, thus forming a collective aesthetic with the characteristics of The Times and becoming a fashion trend. The aesthetic connotation of mass culture symbols is further spread.

Table 3: Keyword clustering and topic

| Cluster number | Number of keywords | Research topics | Key keywords |
|----------------|--------------------|----------------------|--|
| 0 | 44 | Social media | Community; fashion blogs; fashion week; muslim consumers; word-of-mouth |
| 1 | 30 | Fashion design | Information technology; surface reconstruction; background and development status; transformable clothing; pattern prototyping |
| 2 | 28 | Fast fashion | Business process modeling; reuse; sweatshop; green involvement; resilience |
| 3 | 25 | Demand | Customized platform; sustainable product development; garment virtual design; supply chain structuresl classifications; new normal |
| 4 | 24 | Vocational education | Youth; continuous improvement; tweaking; local culture; atmosphere |
| 5 | 22 | Circular economy | Artisanship; fashion renting; tang tomb murals; recycling technology; voluntary simplicity |

(Continued)

Table 3: Continued

| Cluster number | Number of keywords | Research topics | Key keywords |
|----------------|--------------------|-----------------|---|
| 6 | 21 | Network | New media; cognitive control; evolution; hair dye; impaired mobility |
| 7 | 19 | Deep learning | Ozonation; product innovative design; design scheme; multiple dimension scale; mdft |
| 8 | 19 | 3d printing | Analysis; catwalk analysis; designers role; normal distance; ancient chinese armour |
| 9 | 4 | Pressure | Fashion design; sustainability; fashion; fashion marketing; pressure garments |

Kong Lingshun believed that the relationship between fashion and communication is mainly reflected in content and media. As a means of communication, media has become an important component of fashion. Fashion is the process and result of communication, while communication is the pursuit and creation of fashion.

Scholars in the field of fashion communication have positive views on the relationship between fashion communication and media. No matter Tarde, who has studied the theory of “group imitation” in relation to fashion communication, or Blumer, a social interactionist who believes in “popular and accepted styles”, or Adam, who studies fashion expression from the perspective of imitation. They all believe that the new media technology represents not only the technology itself, but also a subversion of people’s way of life. The relationship between fashion and media is one of interaction, symbiosis and coexistence. The rapid development of media has also posed new challenges to researchers, who need to fully understand the characteristics of new media technology and skillfully use it to integrate the technical advantages with fashion communication, which has the dual value of time and theory. The rapid update of technology has given fashion communication a new impetus, and then excavated the importance of participants to the essential motivation of “novelty”.

3.2 Focus on a Novel and Gradually Detailed Topics, and Deepen the Marketing Practice and Theoretical Research on Micro and Emerging Phenomena and Issues in Fashion and Cultural Communication

In the traditional Western context, the word “fashion” means both clothing and fashion. These two meanings can sometimes be even mixed up. Looking back to the origin of fashion development, social trends are changed by fashion designers, ideas, and concepts, which would then be put into the design of fashion items, concepts, and fashion exhibitions, where models show concrete and symbolic fashion concepts, which are spread by manufacturers and fashion media to make fashion rapidly popular. This is the basic form of fashion spread marketing. Fashion designers, fashion producers, and fashion consumers constitute the elements of fashion production and circulation. Fashion communication starts from the germination of product design to the end of fashion products, and perhaps even further, until the psychology of consumers after using the products. It is visual communication for commercial purposes, focusing on fashion products such as apparel and clothing. Its core purpose is to establish a positive brand image and play an important role in advanced marketing, which has previously been the focus of topics (as shown in [Fig. 6](#)).

From Table 4 Study on female issues is also an important part of the development of fashion culture. Fashion has always promoted female entrepreneurship. In terms of the evolution of communication issues, early issues about fashion communication revolve around soft news or “heart-to-heart talk among girls”. Whether it’s the traditional French magazine fashion pictorial, the British film *British Women* or the film *Godey’s Lady’s Booy* from the US, these huge circulation fashion magazines are dominated by middle-class women. The content of the magazine still inherits the information of the 18th century covering literature, fashion, gossip, music, drama, etc., but delivers the latest fashion to middle-class women in a more practical and economical way, one of the most obvious features of which is family life management, children’s education and so on. The magazine is market-oriented and caters to the living needs of middle-class women at that time. Remoortel [16] proposes that the main core of the editors is to clarify the transition between past and present and to raise key socio-cultural issues according to the analysis of different historical eras and cultures. Oak et al. [17] believes that fashion magazines have the dual function of cultural products and goods. Fashion magazines exist to educate the public about “why fashion should be important in their lives, what the latest trends may be, who is driving them, and where clothes can be purchased.”

Table 4: Occurrence frequency and total occurrence times of top 20 keywords

| Frequency | Intermediary centrality | Year of first occurrence | Keyword |
|-----------|-------------------------|--------------------------|----------------------|
| 282 | 0.35 | 2002 | Fashion design |
| 49 | 0.18 | 2012 | Model |
| 45 | 0.11 | 2010 | Design |
| 39 | 0.06 | 2011 | Management |
| 36 | 0.09 | 2008 | Performance |
| 35 | 0.11 | 2008 | Fashion industry |
| 34 | 0.08 | 2012 | Impact |
| 32 | 0.1 | 2015 | Social media |
| 31 | 0.08 | 2008 | Supply chain |
| 30 | 0.18 | 2007 | Fashion marketing |
| 25 | 0.08 | 2008 | Innovation |
| 24 | 0.05 | 2014 | Sustainable fashion |
| 24 | 0.23 | 2011 | Product |
| 24 | 0.05 | 2012 | Fast fashion |
| 21 | 0.1 | 2011 | Industry |
| 21 | 0.02 | 2014 | Fashion supply chain |
| 20 | 0.08 | 2014 | Consumer |

McKnight [18] argued that early fashion editors were women who were highly educated, multilingual, and possessed the skills necessary for “a complex set of international conversations”. Therefore, studying fashion media from a historical perspective can also be said to study the history of women. Academic study on fashion media will benefit from interdisciplinary analysis. Goffman [19] conducted a study on the TV show *What Not to Wear* to explore the regulatory discourse on femininity and how clothing is used to determine society’s judgments of women’s reputations. Wolbers [20] points out that fashion discourse in corsets coexists with critics who point out health risks. Corsets serve both as

a form of identity construction and a means of identification in crime. Bourdieu [21] believed that the concept of taste and taste creation has historically been associated with fashion leaders. Most of these words are clear guidelines for women entering the public sphere, liberating themselves from their families, and integrating them into a shared public space to share an understanding of the correct self-presentation.

3.3 The Research Method has Shifted from Later Positivism to Post-Positivism, Interpretation and Criticism

The research paths of fashion communication are mainly divided into post-positivism research, interpretation research and critical research. According to the papers published by JFMM and CNKI, only 1% were critical studies, while the remaining 99% consisted of 65% post-positivist studies and 34% interpretive studies. Coser [22], a fashion communication scholar, also pointed out that fashion communication urgently needs a critical research perspective and topics. Alesina [23] argued that the biggest criticism of fashion magazines was that they avoided criticism. Unlike any other type of magazine, fashion magazines rely heavily on advertisers. Traditional marketing media, based on their current interests, satisfies the simple and temporary marketing communication, but cannot interact and communicate with the audience to build a solid customer relationship and brand loyalty. Following a discussion of fashion-related modes of symbolic communication, Malcolm Barnard argued that fashion should first be understood as a language, and the initial critique was to question the role of language in society and culture (as Table 5 show).

Table 5: List of keywords with intermediary centrality > 0.1

| Intermediary centrality | Frequency | Year of first occurrence | Keyword |
|-------------------------|-----------|--------------------------|-------------------------|
| 0.35 | 282 | 2002 | Fashion design |
| 0.23 | 24 | 2011 | Product |
| 0.18 | 49 | 2012 | Model |
| 0.18 | 30 | 2007 | Fashion marketing |
| 0.13 | 18 | 2014 | System |
| 0.11 | 45 | 2010 | design |
| 0.11 | 35 | 2008 | Fashion industry |
| 0.1 | 32 | 2015 | Social media |
| 0.1 | 21 | 2011 | Industry |
| 0.1 | 11 | 2008 | Supply chain management |

Fashion communication is originally the product of a commodity society, which is the “situation” of fashion generation and communication described by Simmel and other senior scholars. The generation and dissemination of fashion can not only depend on people’s imitation and pursuit but also can be shaped and shaped by political power in a certain social situation. Fashion is a kind of communication, and researchers need to reflect on how fashion communicates with a critical view. To this end, JFMM criticized five fashion communication studies in the first special issue in 2016, addressing issues such as women’s rights, sustainable development, and identity building. Since then, JFMM has published critical fashion communication research articles in almost every issue, such as Barker [24]. He pointed out that the appropriate construction of fashion news is a modern

phenomenon directly related to consumer culture and the public domain, according to different research findings. They extracted codes inherent in dressing behavior, influenced by the reader's ability to decode these guidelines. A reality show provides a stage for people's day-to-day exposure that focuses on transforming the "me" into an acceptable and collectively-conforming "me." Expert characters in these shows continue to act as arbiters of attribution. These words about fashion reflect the rationality of consumption. The construction of personal identity shows a teachable code of collective needs for conscious consumption. In the eyes of these experts and their entourages, they need to be standardized, mechanized, categorized, and aligned with understanding. This creates a common ground for mainstream fashion news to be guided by current industry directives, swiftly and unquestionably following each new directive cycle to keep the wheels of production and consumption spinning.

Palidan maimaimaitishatar believed that fashion communication affect people's view of consumption culture through the media of fashion magazines. Commodity is a guide of fashion communication, especially those popular products with a sense of concept and design characteristics. Their spread has affected the values of fashion consumers, which in turn affected their consumption behavior. In these processes, the concept of fashion consumption culture has formed unconsciously.

Fashion consumption concept also has certain negative effects. For example, the "pervasiveness" of luxury goods for fashion communication will induce the formation of college students' conspicuous consumption concept, and the impulsive buying behavior of college students, which requires healthy core values as value guidance, showing the importance of discussion on communication literacy. When further research is conducted in different circles, some researchers believe that the fashion communication represented by Wechat official account will affect the group perception of college students' consumption. Zhang Kun pointed out that there are some drawbacks in the circle mechanism of fashion communication, such as social segregation, consumerism, cultural hegemony and so on, which cannot be ignored. From a macro point of view, however, fashion communication has an important impetus for the reintegration of society, product innovation, the improvement of people's good life, and even the formation of a special urban experience.

Historically, academic predecessors believed that fashion communication is the product of commodity society, which is the situational output. Traditional fashion communication research has put forward the penetration theory of "bottom-up" and "top-down", but there is a lack of explanatory power in the face of the new era and new fashion trends. The production and spread of fashion can be shaped and stereotyped by political power in a certain social situation. However, the new fashion trend mentioned here mainly refers to the period from 2020 to the present in the current complex international social environment, where Chinese brands are facing the dilemma of going abroad, and traditional domestic products are facing changes and transformation, so it is urgent to break out vitality again. Among these, aesthetic demand is a powerful internal driving force. Generation Z (those born between 1995 and 2009) and millennials (those born between 1984 and 1995) have a growing demand for product information sources, media, and product aesthetics, and their requirements for product content continue to improve.

Nan et al. [25], a contemporary American sociologist, proposed a "situational definition", which refers to the complexity and diversity of the researchers' society. Fashion is produced through the mutual following and imitation of people, that is, in communication between people. Due to the difference in the distribution of power, this control makes fashion have a symbolic significance. Yan [26] studies how editors play the roles of critics and opinion leaders in urban fashion, and she points out the dialectic between the local and global fashion-related discourse. The complex contradictions

created by fashion news also exist in other publications and cultural contexts. After analyzing the importance of British motifs and fabrics in the study, Wang et al. [27] showed that local discourses changed under the global influence of France. As a dictator of fashion trends, classic fashion news has mostly amplified these voices, contributing to the formation of discourse on fashionable things to emulate [28].

However, the influence of traditional Confucian ethics on fashion communication practice, as well as the problems and challenges faced by family communication in the context of social change, cannot be fully analyzed and explained with existing theories [29]. This paper sorts out the progress of overseas fashion communication research, hoping to show the importance and urgency of Chinese local fashion culture communication and marketing research so as to spur the development of domestic research [30].

4 Conclusion

After the feminism tide dispersed, the roles and traditional concepts of men and women in society began to change. In the context of consumerism, male public space falls apart. At the beginning of the 21st century, European and American fashion magazines spread “metrosexual” and created a new male group. Subsequently, the domestic journal *For Him Magazine* created the group image of “New Yuppies” through elaborate plan of the media. In the field of media symbol construction, the establishment of a life model becomes the object that the audience advocates and imitates. Female individuals, now coexist as a larger collective need, even if there are contradictions in these discourses about appropriateness.

The future suggestion for the research work is the newly born media is often not just a communication channel, but its use is a fashion in itself. In essence, media is not only the skin of social perception of fashion, but also strongly stimulates the production and dissemination of personalized fashion. According to the statistics of representative studies from China and the West, we found that, on the one hand, classical theory has been expanded and supplemented in fashion culture communication and marketing, the topics are more micro-diverse, and the research methods are inspired by other disciplines; on the other hand, Chinese practice and Chinese cultural perspective need to fill the gap.

Scholars in the field of social psychology initially believed that the spread of fashion was a phenomenon of social psychology. People’s psychological changes drive communication, which is shown as fashion → imitation (conformity) → communication. Researchers in the field of aesthetics believe that the process of fashion design and creativity is the process of fashion communication, which is expressed by a pattern diagram: clothing → creativity (design) → communication. Scholars in the field of journalism believe that aesthetics under the resonance of values has created fashion communication in different circles, which is expressed by a pattern diagram: meme → narration (values) → communication.

The advantage of this study is to find the development of mass media not only promotes the rapid change of fashion trends, but also promotes the anti “trickle” phenomenon of fashion communication. In the new media era, fashion communication has changed from top-down to bottom-up, and the path and mode of fashion communication have changed dramatically.

The limitation of this study is the fashion content in the new fashion, however, needs to broaden its boundaries, and in addition to integrating with cultural theory and sociology, it needs to be integrated with fashion products, including product design, visual communication, image design and so on. Aesthetic communication needs to be taken into account as an important connotation, with

visual communication and the communication of images as important research elements. For example, clothing design products, analysed as an important element of communication, are more in line with the social background of the development of fashion communication. Those developments should be at the heart of future research in fashion communication theory. Fashion communication research further strengthens the integration of disciplines and adopts an interdisciplinary perspective to analyze and explain fashion communication issues, thereby enriching fashion communication theory.

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