Risky field of visual communication: visuality as a mechanism of representation of socio-cultural processes

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Abstract

The spread of Internet technologies is one of the most important conditions for the socio-economic development of society, manifested in a new direction of socio-cultural dynamics and the formation of a network type of society. It leads to serious transformations in the economic and labor sphere, the system of state institutions, politics, culture, forming the information age of the XXI century. The rapid progress of information and communication technologies is aimed at finding new options for the transfer of socio-cultural experience, the achievements of computer technologies are the cause of metamorphoses in the socio-cultural sphere. It is no exaggeration to say that our era is a crisis period of rapid and abrupt change of axiological paradigms, traditions and norms, ways of communication, views. A society in crisis, in which the future is unstable and the individual is given an open choice, is a society of risk. Critical processes are reflected in the areas of mass media production, virtual reality, contemporary art, and therefore there is an increased interest in the analysis of these problems in research in the field of philosophy, sociology, anthropology, cultural studies, and art theory of modern domestic and foreign authors.

For citation

Keywords

Introduction

Visual information is democratic due to its accessibility to the masses, it provides a large-scale involvement of people in the development of reality. A special "medial space" is created between the viewer and the image 186, which V. Flusser investigated: it is a communicative process that consists in waiting for a reaction to the act of communication. Thus, the image is a condition for communication not only between the person and the image, but also between the person and another person with the help of a visual intermediary.

Reality today has ceased to be something fundamental, stable, unchanging, on the contrary, it is constantly transformed under the influence of information flows, refracted through the prism of the screen of a digital device and experiences constantly generated risks. I. H. Gafarov in his study of modern aesthetics of social life wrote: "due to technical processes, reality itself is increasingly perceived as aesthetic – not in the sense of its "beauty", but as a virtual and simulated reality." We can easily manipulate our own digital reality: for example, using PhotoShop to change the color, shape, appearance, horizon, background, resulting in a change in the perception of reality by ourselves and the viewer. The same technologies are used for a larger transformation of reality by the media in print, television and web format; the viewer is not so easy to understand the reliability of the perceived information.

Main content

The goal of research is a philosophical understanding of the impact of visual communication on the transformation of the socio-cultural environment in the risk society.

Methods of research. The methods that were used to solve the tasks in the work are a system of several formative approaches. The methodological and theoretical basis of the research is the work of foreign and domestic scientists in the field of social philosophy, sociology, philosophy of culture, cultural studies, media philosophy.

Our sensations are also subjected to aestheticization, which are brought to the necessary level of skillful manipulation. Today, feeling can be indirectly acquired, it has become a commodity as a kind of aesthetic phenomenon. We buy not so much an object as a certain feeling: pride from the purchased expensive thing, the joy of owning a long-awaited purchase, happiness to buy what everyone has for a long time. The aestheticization in the sphere of communication is visualization, and since any subject and object has a practical communicative potential, the whole socio-cultural field of modernity becomes aestheticized and figurative. The image reveals the communication capabilities of the visual space, thus, visualization is a process of communication aestheticization.

The individual compensates for the lack of genuine reality through a multitude of visual images and the creation of a detailed, exaggerated being of hyperreality. We do not run outdoors, but we buy a treadmill at home; we do not grow vegetables and fruits and bake bread, but we master all kinds of devices for cooking; we do not reflect, but we consume ready-made ideas and images generated by advertising; we consume information mindlessly, passing huge streams of it through ourselves, without checking their authenticity. The problem of reliability of information is very acute because of the complexity of its verification. In a networked society, when there is always access to any information anywhere in the world at any time, there is a tendency to over-consume, visible, audible, received: people are literally fed up with everything. Leisure also becomes a commodity for which the media industry forms a demand in order to maintain the stability of the services market.

The image becomes the main source of information, resulting in its autonomy and totality. A visual image is an image, a message, and an effective communication channel. We immerse ourselves in the space of simularity when we watch live TV, TV shows simulating the real life of real people, follow the voting processes here and now. B. V. Markov wrote about the features of the image in the media: "the Strength of modern screen mediums, compared to the book, is that they rely on the image and sound [...] in the media, the images represent themselves and do not refer to what they teach at the University. Hence, images of things or politicians in commercials have a different effect than intellectual signs. The viewer sees a beautiful thing, or inspires confidence in the face of a politician, hears a velvet fascinating voice, falls under the influence of a fascinating look." In continuation of the philosopher's thought, let us say that this is the great attraction of the virtual compared to the analog: it creates the illusion of participation in the event, makes the subject not only a part, but also the purpose of what is happening. Modern man is unaccustomed to wait: he wants to get any service and any product instantly. Physical distance has shrunk, traditional temporality has dissolved, and the subject feels unlimited power over space and time. In these conditions, it is increasingly difficult to differentiate between the real and the virtual.

Any, even the most uncomplicated visual image, is potentially communicative, since it is a coded message that needs interpretation. Communication is inherent in the image immanently, regardless of its complexity, expressiveness or ideological content. It is due to the need to interpret the semantic code, embedded in it by the subject. The ubiquity of the image as a message in need of perception and interpretation, and, accordingly, in the communicative act, makes the space of reality entirely communicative. The image began to play an exceptional role in communication also insofar as, in addition to performing the function of information transmission, it simultaneously interprets the delivered message (Ustyantsev 2010:34). The image is not passive, on the contrary, actively, and often aggressively, attracts the attention of the subject in all possible ways. The sphere of production of media technologies and their products constantly improves and increases the effectiveness of the impact of the image on the consciousness of the mass consumer: colorful product packaging, bright wrappers and packages, screaming inscriptions and sonorous slogans, huge posters and banners hanging along streets and roads, advertising booklets and signs surround the consumer from all sides, dictate ideas, desires, needs.

The popularity of the visual image is explained quite simply: the human brain processes the image several thousand times faster than the text, as well as perceives it much more efficiently. Moreover, the image has a unique ability to become a marker of the problems of the era, accumulates actual values and "acquires an ontological status". Visuality is a special sphere in which the representation of the surrounding reality is realized, in which objectivity is refracted in a special way and appears as a meaningful means of communication, used subsequently for active interaction with the recipient. Visual communication has become a Central aspect of human life, and much of it is carried out indirectly by symbolic means: words, signs and symbols of all kinds. Let us turn to V. Flusser for a more detailed description of the essence of the manipulative process of communication. "The process of information manipulation, called 'communication', is divided into two phases: in the first the information is created, in the second it is distributed in memory to be stored there. The first phase is called "dialogue", the second - "discourse". In the dialogue, new information is synthesized from the existing information, and the information that will be synthesized can only be in one memory (as in the "internal dialogue"), in the discourse, the information produced in the dialogue is disseminated." Due to the high degree of digestibility coded in the way messages, it exploits the media with the aim of forming public opinion, mindset, beliefs, desires, patterns of behavior in individuals; in other words,

metiabruz is an important weapon mythologizing of social reality.

Speaking about the mythologization of social reality, it is impossible not to mention the work of Roland Barthes "Mythology", in which he proves on the examples of popular culture, commercials, films and articles that modern culture is mythologized no less than primitive . The main task of the myth-the transformation of cultural phenomena into natural, natural-remains the same. Only the means by which the myth is introduced into our lives have changed: today the dominant position is occupied by advertising and in the vast majority of this advertising is visual in nature. The principles of production of goods largely determine the principles of their consumption. Production is controlled by multinational companies that define consumer interests, habits and desires similar to the products they create. This dependence is reflected in the socio-cultural changes caused by the spread of advertising and the development of media. However, the process of transnationalization of consumption and the creation of a standardized average consumer is not a harmonious process associated with the difficulties of introducing Western values into the consciousness and culture of the inhabitants of other countries. Often the violent process of changing local consumer habits requires large investments and serious marketing strategies. Radio stations have long gone beyond the ether, establishing Internet broadcasting and actively conquering the visual and communicative space of social networks, which, in turn, have become a platform for information exchange, communication, identifying the interests of listeners and, of course, for advertising. Television tries to be as flexible and interactive as possible, offering viewers a variety of online services and various forms of feedback to maintain communication.

Advertising is the main tool of influence of media on the person and the mechanism of transformation of social processes. It is designed for perception, which combines rational awareness of information about the product, emotional response to it and an immediate message to action. The time allotted for the advertising block is very valuable, so today the art of promoting products is brought to perfection: the presentation and message are as informative as possible and exist in a limited period of time. Advertising uses conspicuous symbols and memorable images, psychological methods of visual impact on the viewer in order to create an emotional surge in him (pleasure, desire, sympathy, fear) and the formation in his mind of the need to buy goods and dependence on the consumption of goods in General.

Studying the human nature of the era of mass media, B. V. Markov writes: "it is Striking the paradoxical revival today of some primitive magical, occult, magnetopathic technique for the production of visual signs that have no meaning and do not require reflection, but effectively cause certain mental reactions. A fantastic turn to images, to imaginative culture is becoming a real possibility today thanks to the mass media, which produce visual signs in the field of advertising and politics. " Let's illustrate this thesis by the example of especially popular and commercially profitable types of advertising – native and life-style, which do not advertise the product itself. They present a successful image, telling about a family idyll, showing a wonderful journey to beautiful places or a beautiful landscape, carefree and cute people. The product itself is not the Central object of history, it is only inscribed in the context of events. In this way, the writers illustrate the ideal situation in which everyone dreams to dive. And the advertised product is the "key", thanks to which the viewer will be able to achieve the dream. Seeing such advertising, we do not immediately guess what the manufacturer convinces us to buy, and the illusion is created that there is no need to buy, and the only purpose of the image or video is to obtain aesthetic pleasure from what you see. The manufacturer gently hints: the only thing that will make you happy is our product, because by purchasing it, you become not the owner of an expensive car, but a brave traveler, and the shaving machine is just one of the easiest ways to win men's hearts. Thus, with the help of psycho-emotional triggers, advertising causes trust, disposes a

person to himself, playing on his irrational-desires and fears. Until now, the greatest impact on human emotions have symbols of sex, death and violence, and phobia.

Advertising exploits all well-known stereotypes, values, features of mentality and encloses them in a clear and accessible visual form. Today we are faced with a whole generation of adults raised on advertising and pseudo-values popularized by it; it is accustomed to fragmentary perception of reality due to the formed clip consciousness, is not capable of reading long texts, watching serious movies, contemplation, criticism, reflection, authentic creativity. People brought up on advertising, perceive the world around them, using ready-made marketing images and a rather primitive associative series. Television and Internet resources are in principle an extremely effective platform for the education and upbringing of children and adolescents, as they have an incredibly strong influence on their unformed consciousness through simple but vivid and memorable audiovisual means; the problem lies in the quality of the content they provide, and in the role of parents to control this process. The written-book era, the "Guttenberg galaxy," which ruled for several centuries, ended in one generation, and a new – visual – Empire was created before his very eyes. The TV screen, smartphone, computer monitor, movie projector fully satisfaction our needed for aesthetics and information; the interpretation of the text is replaced by the consumption of the image. This trend of modern culture is a key one for many researchers of the Humanities, and all fields of knowledge without exception are affected by its obvious or indirect consequences (Juran 2013:91).

The figurative nature of communication involves the perception of information irrationally and the minimization of verbal and logical ways of interpreting it – with the help of symbols. They have a special emotional impulse and have a great manipulative potential, which allows you to influence the consciousness of the individual at the level of feelings and irrational associations. The peculiarity of visual advertising is its ability to work with any type of data, to accumulate and visualize complex information, making it understandable for the recipient. In addition to the function of informing, it creates its own socio-cultural context with the function of forming a worldview: it acts as a myth, saturated with symbols, meanings, values, ideas, which allows you to impose a person's desires and needs, way of thinking, pattern of behavior. Acting on the emotional level and relying on the irrational nature of symbols, advertising fixes the necessary attitudes and psychological dependence on them in the consciousness of the individual. Excessive consumerism is a significant negative phenomenon in the modern world, which, educating the mass consciousness of the need to consume, is an absolute pseudo-value and involves a huge social risk. The implantation of the idea of consumption is largely due to visualization: the ubiquity of photos of stars changing one outfit after another, on the Internet, on television and in glossy magazines, the promotion of a certain lifestyle; the ubiquitous advertising, according to which the models of technology become obsolete every month; the film industry, which tells the story of "beautiful life", forming social identity and inculturating patterns of behavior in society; and the entire sphere of media, cultivating consumption as a fundamental tool for achieving any social benefits and personal balance.

Media shape the image of consumption through direct influence directly as well as indirectly: the interests of advertisers affect the main flow of information and visual images broadcast by the media. This is most evident in the field of commercial advertising, where customers are increasingly interested in how the decision to make a purchase by an individual is related to the General understanding of consumption patterns in society.

The sign system of visuals uses different ways of encoding information. Symbolization can be divided into two main directions: traditional, based on social memory, mentality of the people, various stereotypes, and modern, which is subject to trends, extremely changeable and mobile, easily follows

popular trends in culture, art, science, technology. Effective advertising combines both directions, playing on fashion trends and appealing to traditional cliches in the human unconscious. Symbolization plays a crucial role in creating advertising images to create the most effective message. It must contain the observed image, awakening in the viewer a specific, expected emotional reaction, and the advertised product itself: this is how the psychological emotional connection between the purchased product and the symbol that gives the product human value is formed (Sokolov 2002:99).

The symbol is a variety of stereotypes, values, myths, beliefs, fears, archetypes existing in public and individual consciousness. The purpose of advertising is to manipulate the mass consciousness by exploiting this irrational value-emotional component of the symbol. Often the popularity of advertising images overlaps stable associations of symbols, deliberately destroying their original meaning. This leads to the degradation and depreciation of archetypal attitudes, when they acquire a new connotation- already with the advertised product. In this vein, we can consider this problem as a social risk of destruction of the value bases of the individual and the whole axiological base of culture and society. Examining advertising symbols, E. A. Sycheva writes: "the Symbol as an access code to the mass consciousness is subjected to technological processing. Symbolization in advertising contributes to the crystallization of the basic idea of the advertising message, by bringing it to the consciousness of the recipient in the form of a bright, clearly readable and meaningful symbol for him." (Sycheva 2008:18)

In popular culture, the advertising symbol is based on maximum audience coverage, the desire to reduce costs, the simplification of the axiological base – all this generally leads to a cultural crisis. This has become especially noticeable in modern society, when consumerism is elevated to the rank of a way of life, and culture is clearly consumer in nature.

Visuality continuously creates new entities and expands its functions, acting according to the tasks that society and its institutions set for it. In the media space, the expansion of information flows is realized. And the expressiveness of the image is a powerful communication tool, and the more informative it is, the more successful the communication is. However, it should be noted that often simple, easily readable visual symbols lead to the primitivization of the communicative reaction of the recipient: the idea is based on the form and is maximally exteriorized in the absence of a deep inner spiritual idea, very ideal that G. V. F. Hegel was looking for in a work of art.

Attention to detail, defragmentation of the perceived, fragmentation of meaning lead to the fact that the consumer is interested in the visual image not as part of a holistic picture of the world, but as an independent detail, taken out of the General context and projected on the conditions here and now. The individual attracts only external logical connections for its deciphering, breaking the traditional scheme of the communicative act. Focusing on a single fragment of the information field, he misses the conditions and goals of the formation of this message, as well as the connection with the General socio-cultural context. Despite the fact that in the era of visual communication the whole set of its means is involved, the synthesis of information transmission channels and meanings is paradoxically combined with the defragmentation of world perception. The world in the consciousness of the mass man is fragmented into many small details, and its integrity is fictitious. The lack of critical assessment of the surrounding reality leads to the totalitarianism of digital culture. Reality for the subject is a set of stamps of pop culture, devoid of ideological content and meaning, poorly correlated with each other and coexisting chaotically.

The modern era is characterized by processes when the information image changes the social environment, solves social problems. Media, advertising, media, publishing, fine arts are becoming a key sector of the innovative economy. The socio-cultural sphere is undergoing a process of reform in the context of democratization of society. The renewal of social relations caused by the development

and introduction of information technologies in all spheres of society is accompanied by the transformation of the cultural environment, which is characterized by the expansion of the mass culture market and the displacement of traditional leisure forms. As a result, the mass consciousness of society is changing, the market of cultural services is being formed under the influence of globalization processes and the spread of the ideals of mass culture.

Philosophers, researchers of social processes in psychology and sociology, art theorists talk about the crisis of modern art as a crisis of modernity itself (Emelin 2013:64). This is not surprising: art is acutely responsive to the processes taking place in society, is a "mirror of the era", which can be judged on the functioning of the socio-cultural sphere, the worldview of social groups and individuals and the General state of national States. Visual space can be used as characteristics describing a permanently changing socio-cultural situation on both the ontological and artistic levels. The phenomenon of "modern art" occupies an important place in the cultural and socio-economic space of our time. It includes not only all the diversity and polymorphism of creative activity, but also is a commodity and has economic potential.

Communication media technologies and mass media play an important role in the production and existence of contemporary art. Interactive media prepare the audience and set the principles of perception and evaluation. If classical art is unique, spiritual, individual, elitist, and its audience is educated and small, the modern art sphere is a space of production and reproduction of mass art objects, whose consumer is an average person of the mass. They create and maintain a decentered, fragmented, fragmented image of reality, which makes it difficult to form a holistic worldview of the subject, prevents to navigate in the objective world, offering instead a simple and understandable space of simulacra. Modern art, once in virtual reality, no longer feels the need for spatial and temporal justification. It exists everywhere and permanently, here and now, always at hand and publicly available.

Conclusion

The image is an intermediary between the individual and the world around him; it serves as a representation of reality, a way to overcome the alienation of man from the surrounding natural and socio-cultural objects. The visual image is the refraction of the objective world in the subjectivity of its Creator. However, if in traditional society it was a reflection of reality, in the modern era of virtuality it obscures reality, becoming in its place. Man, as writes V. Flusser, "ceases to decode images, and instead projects them unencrypted into the "external" world, thereby this world itself becomes imaginative. " This phenomenon is what postmodern scholars call an " iconic turn." Visualization becomes the main means of Informatization, and virtual " technical image», that is, the image created with the help of technical devices turned into a kind of screen that closes the objective world (Flusser 2008:8) . Things have become independent, or rather, real objects have gone into the shadows, and instead there are simulations with which a person communicates as with real ones. Plunging into the created technogenic environment of virtual images and simulacra and identifying with them, sociocultural processes move to a new level, and the personality actually regresses.

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Поле рисков визуального общения: визуальность как механизм репрезентации социокультурных процессов

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Аннотация

Распространение интернет-технологий - одно из важнейших условий социально-экономического развития общества, проявляющееся в новом направлении социокультурной динамики и формировании сетевого типа общества. Это приводит к серьезным преобразованиям в экономической и трудовой сферах, системе государственных институтов, политике, культуре, формирующих информационную эпоху XXI века. Бурное развитие информационных и коммуникационных технологий направлено на поиск новых вариантов передачи социокультурного опыта, достижения компьютерных технологий являются причиной метаморфоз в социокультурной сфере. Не будет преувеличением сказать, что наша эпоха - это кризисный период быстрой и резкой смены аксиологических парадигм, традиций и норм, способов общения, взглядов. Общество в условиях кризиса, в котором будущее нестабильно, а индивиду предоставлен открытый выбор, является обществом риска. Критические процессы отражаются в сферах производства средств массовой информации, виртуальной реальности, современного искусства, и поэтому возрастает интерес к анализу этих проблем в исследованиях в области философии, социологии, антропологии, культурологии и теории искусства. современные отечественные и зарубежные авторы. Эти вопросы требуют глубокого анализа с точки зрения социальной философии.

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