

UDC 101.1: 316(045)

Screen culture in the space of modern mediaculture

Svetlana I. Piskunova

Doctor of Philosophy, Professor,

Department of philosophy,

Mordovia State Pedagogical Institute,

430007, 11 Studencheskaya str., Saransk, Republic of Mordovia, Russian Federation;

e-mail: yaroslavskaa@rambler.ru

Olesya R. Eliseeva

Postgraduate,

Department of philosophy,

Mordovia State Pedagogical Institute,

430007, 11 Studencheskaya str., Saransk, Republic of Mordovia, Russian Federation;

e-mail: yaroslavskaa@rambler.ru

Abstract

The article deals with the actual problems of screen culture. One of these problems is the factor of shaping mass consciousness. Another one is stratification that the modern screen culture provokes in the society. The third one is manipulations created by screen culture that are focused to gain the consciousnesses of "plebeians" and "elites".

For citation

Piskunova S.I., Eliseeva O.R. (2015) Ekrannaya kul'tura v prostranstve sovremennoi mediakul'tury [Screen culture in the space of modern mediaculture]. *Kontekst i refleksiya: filosofiya o mire i cheloveke* [Context and Reflection: Philosophy of the World and Human Being], 6, pp. 183-191.

Keywords

Screen culture, screen images, manipulations, manipulators, mass consumers.

Introduction

Among the problems that are closely connected with the fates of culture culturologists, philosophers, critics, especially underline the problem of growing alienation of modern people from each other and environments. In the modern reality the screen culture becomes especially important factor which intensifies the processes shaping mass consciousness. The modern screen culture is the basic component of mediaculture. Many sociologists and culturologists such as V.I. Inozemtsev, S.G. Kara-Murza, P.K. Ogurchikov, Y.N. Usov analyze the characteristics of media and study its interaction with the outside world.

Before considering screen culture as the phenomenon that has become an informative component of mediaculture it is necessary to reveal preconditions of its formation, consider approaches of scientists to definition of screen culture and define elements making it.

Screen culture and social manipulating

The screen culture is a result of an industrial society and is integrally connected with the advent of and functioning of the first screen means transference of information. Progress and propagation of these means have predetermined appearance of new culture which connects intellectual possibilities of the person with technical achievements of a computer science. It represents such form of culture where screen is a material media of texts.

Many culturologists and sociologists of the present try to give definition to this complex phenomenon. The analysis of the scientific literature has shown that the theoretical status and a specific character of concept "screen culture" aren't clearly defined. Approaches to definition of screen culture of such scientists as K.E. Razlogov, Y.N. Usov, N.F. Hilko etc. who consider screen culture as the phenomenon

that personifies process, means, ways and results of figurative development of the world on the basis of personal vision, feeling and attitudes in dynamics of various audiovisual constructions are significant. They define it as a historically developed system of reception of cultural works, ways of their manufacture and broadcasting by screen technical means where the concept of cultural artifacts in an audiovisual and dynamical type is the main feature. This new inhabitancy of the person is called a media society where the screen culture functions on the general background of mediaculture.

Analysis of works of L.S. Zaznobina, S.G. Kara-Murza, Y.N. Usov etc. has allowed to define three basic elements of screen culture. It is film-culture, TV-culture and computer culture which are interconnected. Appearing one by one, these forms of culture have been developing simultaneously and nowadays coexist with each other, representing variety of forms of culture of the informative world.

The screen culture becomes a new communicative paradigm that supplements traditional forms of a dialogue between people – culture of direct dialogue and written culture. P.K. Ogurchikov marks that "... the screen culture appeared together with the cinema in the end of the XIX century and during the XX century became the basic mechanism of formation and broadcasting of norms, customs, traditions and the values that form the basis of separate cultural communities, and a massculture" [Ogurchikov, 2001, 71].

P.V. Zamkin pays attention to the fact that "... the sphere of cultures of a modern, promptly changing society represents the complex many-sided phenomenon including both creative, and destructive processes. There are more effective forms and technologies to influence on consciousness of the person as a consumer that transform values and belief, vital objectives and senses, demands and motives of a person" [Zamkin, 2011, 13].

The same idea is reflected in the works of E.N. Rodina. She writes that a person is consigned by moral consciousness that is formed on the basis of internal standards that give an opportunity for existence of a society. While each person possesses will and necessity of independent choice of guidance and behavior [Rodina, 2013, 103].

The screen culture represents the set of images which causes new models of human behavior in culture, frequently it deforms a reality to please both social and

cultural inquiries, deforms the concept of mass spectator about itself. World-known mediateacher Yu.N. Usov speaks that the cinema, being the main source of these images, is not understood by consciousness it is perceived by heart, causing desires and feelings, focusing on imitation samples, manipulating values and creating the illusion of reality [Usov, 1993]. As a matter of fact, we deal with one of the types of manipulations by means of which "necessary cultural" images seize public consciousness. E. N. Ruskina writes that there is a significant amount of sources of the psychological threat, causing significant damage to mental and psychological health of the person: causing negative emotional experiences, problems in the field of interpersonal attitudes, reducing intellectual development. One of the pointed sources is manipulative influence. [Rus'kina, 2011,86].

Created screen images, as a rule, are false mobilizing system which is artificially "include" the masses in a social reality, transforming the consumers of information in the object of political and ideological manipulations. However, it is necessary to note, that there is a potential positive side of created images which is capable "to balance" social distortions: to form positive thinking of the person, destroying aggressive social models for imitation.

Thanks to various methods, the screen culture designs the reality of the spectator, forms necessary for society functioning of each potential consumer of screen production. The goal of this process is transformation of the mass consumer of film-production into ruled crowd, deleting of personal features and impossibility of satisfaction creative and spiritual needs which overstep the bounds "designated" by the screen.

However the new culture created by the screen, has no negative character, its goal is not only to manipulate consciousness, but is also to provide psychological adaptation of a person to new changes that take place in the postindustrial society [Kirillov, 2005]. Besides by means of the new images, created by screen culture, there is a simplification of the communication that takes off mass psychological pressure. The modern screen culture, focusing on the standard norms of relationships between the person and world around, contains in itself unconditional positive value: it lets a spectator feel protected, be included in a certain concept "we", shaping images of identity of different social groups of representatives. Screen images

not only help the modern person to create sign model of the reality, but also suppress the intrapersonal conflicts arising in the private world of a person.

Nowadays the screen culture realizes new aesthetic system that has not received the "fixed" version yet. Relation the world – the person produces two basic tendencies: objectification and personification. It is necessary to note that one of these tendencies was inherent to each culture existed earlier, for example, in so-called "primitive" cultures the preference has been given to personification. Being widespread in mythologies, religions, fairy tales, parables, magic and exotic cults, it represents the natural phenomena, forces (for example, in the form of angels), the subject matters, the abstract concepts of an image of the person or attributed to them human traits. Nowadays tendency to objectify a person as a famous technology of manipulation by consciousness is on the foreground. It means such form of social relations where relation among people accepts visibility of relation among things.

The situation typical of modern screen culture is division of manipulations that are focused to gain consciousness of "plebeians" on the one hand and "elites of the society" on the other hand. Thus the screen culture is divided into mass and elite cultures. The questions dealing with correlation of "elite" and "mass" cultures and features of their functioning in the modern Russian society are reflected in works of S.N. Artanovsky, Y.P. Budantsev, S.G. Kara-Murza, N.B. Kirillov, A.B. Midler, A.B. Kovalenko, A.P. Sadokhin. Many scientists distinguish the screen manipulations based on the principle of clearly division into "prestigious" or "elite" social groups or individuals, on the one hand, and "rejected" ones on the other hand. The sociologist S.G. Kara-Murza in his scientific work *Manipulation of consciousness* writes that manipulation by consciousness of "rejected" isn't difficult, its methods are known to "rejected" while manipulative technologies concerning "elite" are improved every day. Thus, in the beginning there is a symbolical game based on the desire to belong to society so-called "shall of gods", which is continued by threat to be deprived of belonging to this or that already "substantiated" prestigious social group [Kara-Murza, 2004].

Beside pointed stratification the modern screen culture provokes another division in the society: manipulators who are in minority and majority of those whom are manipulated on. In this sense, it is possible to speak that management of consciousness of the "person-consuming" product of the screen is one of the main social functions

of the screen culture. The culturologist P.K. Ogurchikov concentrates attention that the screen culture could become a resource of positive modernization of the society, restoration of lost "bricks" of psychologically healthy society: patriotism; professionalism; harmonization of relation between generations; proper understanding of duty and freedom; aesthetic and art taste; the basic postulates of mental and physical health, rehabilitation of eternal values [Ogurchikov, 2001, 72].

Conclusion

Thus, during the progress of the screen culture, scope of users goes from macro-groups (cinema) to microgroup (TV) and further – to the individual user (computer). On the one hand, the screen culture during the progress adapts to satisfaction of inquiries of consumers of this culture, taking into consideration their interests. At the same time the amount of freedom of choice is limited, as the prime goal of created screen culture is to impose modern priorities convenient for society by means of the perfect technologies of submission and control over "the silent majority". As a whole the propagation of the screen culture by means of cinema, TV and a computer leads to variation of the picture of the world and outlook of a person.

References

1. Inozemtsev V.L. (2000) *Sovremennoe postindustrial'noe obshchestvo: priroda, protivorechiya, perspektivy* [Modern postindustrial society: nature, contradictions, prospects]. Moscow.
2. Kara-Murza S.G. (2004) *Manipulyatsiya soznaniem* [Manipulation of the consciousness]. Moscow.
3. Kirillov N.B. (2005) *Media-kul'tura. Ot moderna k postmodernu* [Media-culture. From the modern to the postmodern]. Ekaterinburg.
4. Ogurchikov P.K. (2001) Determinirovannyi analog kinoprokata [The determined analogue of film service]. *Problemy upravleniya razvitiem sotsial'no-ekonomicheskikh sistem* [Problems of management of social and economic systems progress]. Moscow, pp. 69-73.

5. Rodina E.N. (2013) Tvorcheskaya sushchnost' morali [The creative essence of morality]. *Gumanitarnye nauki i obrazovanie* [The humanities and education], 3 (15), 101–104.
6. Rus'kina E.N. (2011) Vozможности dostizheniya psikhologicheskoi bezopasnosti lichnosti v usloviyakh manipulyativnogo vliyaniya [Abilities to achieve the psychological security of a person in conditions of manipulative influence]. *Gumanitarnye nauki i obrazovanie* [The humanities and education], 4, pp. 85-87.
7. Usov Yu.N. (1993) *Osnovy ekrannoi kul'tury* [Base of screen culture]. Moscow.
8. Zamkin P.V. (2011) Problema kul'turnoi produktivnosti lichnosti v izmenyayushcheisya sotsiokul'turnoi situatsii [The problem of cultural efficiency of the person in the changing sociocultural situation]. *Gumanitarnye nauki i obrazovanie* [The humanities and education], 4, 13-17.

Экранная культура в пространстве современной медиакультуры

Пискунова Светлана Ивановна

Доктор философских наук, профессор,
кафедра философии,
Мордовский государственный педагогический
институт имени М.Е. Евсевьева,
430007, Российская Федерация, Республика Мордовия,
Саранск, ул. Студенческая, 11а;
e-mail: yaroslavskaa@rambler.ru

Елисеева Олеся Рушановна

Аспирант,
кафедра философии,
Мордовский государственный педагогический
институт имени М.Е. Евсевьева,

430007, Российская Федерация, Республика Мордовия,
Саранск, ул. Студенческая, 11а;
e-mail: yaroslavskaa@rambler.ru

Аннотация

В статье рассматриваются актуальные проблемы экранной культуры. Одной из них является фактор формирования массового сознания. Другая проблема – это расслоение в обществе, которое провоцирует современная экранная культура. Третья – манипуляции, создаваемые экранной культурой, ориентированные на завоевание сознания «плебеев» и «элиты» общества.

Для цитирования в научных исследованиях

Пискунова С.И., Елисеева О.Р. Экранная культура в пространстве современной медиакультуры // Контекст и рефлексия: философия о мире и человеке. 2015. № 6. С. 183-191.

Ключевые слова

Экранная культура, экранные образы, манипуляции, манипуляторы, массовые потребители.

Библиография

1. Замкин П.В. Проблема культурной продуктивности личности в изменяющейся социокультурной ситуации // Гуманитарные науки и образование. 2011. № 4. С. 13-17.
2. Иноземцев В.Л. Современное постиндустриальное общество: природа, противоречия, перспективы. М., 2000. 304 с.
3. Кара-Мурза С.Г. Манипуляция сознанием. М., 2004. 832 с.
4. Кириллов Н.Б. Медиа-культура. От модерна к постмодерну. Екатеринбург, 2005. 248 с.
5. Огурчиков П.К. Детерминированный аналог кинопроката // Проблемы управления развитием социально-экономических систем. М.: СПбГУКиТ, 2001. С. 69-73.

6. Родина Е.Н. Творческая сущность морали // Гуманитарные науки и образование. 2013. № 3 (15). С. 101-104.
7. Руськина Е.Н. Возможности достижения психологической безопасности личности в условиях манипулятивного влияния // Гуманитарные науки и образование. 2011. № 4. С. 85-87.
8. Усов Ю.Н. Основы экранной культуры. М., 1993. 223 с.