

B.I.Karipbayev, W.M.Starovik

E.A.Buketov Karaganda State University (E-mail: starvalentina@mail.ru)

Television as a factor of social and cultural transformations

The phenomenon of television as the media is studied from different angles in journalism, history, philosophy, sociology, political science, psychology. This leads to the emergence of new concepts, such as «screen culture», «Philosophy TV» paves the way for new areas of research. Between nature and man emerged Wednesday to some intermediary, which eventually turns into a self-sufficient reality, substitute the reality as it is. Technically produced «screen reality» no longer to belong exclusively to the field of man-made phenomena and becomes a «metaphorical reality», that allows to talk about television as a factor of social and cultural transformations.

Key words: TV, screen, information, culture, stereotypes, values, education, myth, consciousness, communication, technology.

Ways and means of information communication is always carried a distinct social charge, and their evolution is determined by the growing social needs and interests. Currently, multimedia — information technologies evolve with ever-increasing intensity, causing changes in all spheres of human activity. Despite this TV channel, which became part so rapidly in the life of all mankind and was on his development as a comprehensive impact of what has become the most widespread means of information these days.

The phenomenon of television as the media is studied from different angles in journalism, history, philosophy, sociology, political science, psychology. This leads to the emergence of new concepts, such as «screen culture», «Philosophy TV» paves the way for new areas of research. Between nature and man emerged Wednesday to some intermediary, which eventually turns into a self-sufficient reality, substitute the reality as it is. Technically produced «screen reality» no longer to belong exclusively to the field of man-made phenomena and becomes a «metaphorical reality», that allows to talk about television as a factor of social and cultural transformations.

These days, most people take TV as electric appliance, the purpose of which — to enable easy monitoring of all that is happening in the world. Television in the public mind is not only an important source of operational daily information on current events, but mostly, in fact, a source of knowledge about the world in general and ideas about life. It is even ahead of such traditional institutions of socialization, knowledge translation and cultural values, as the family and the education system.

Magic Screen creates a new mythology, with which are approved models of human behavior in culture, placing the individual being in a new system of social and cultural origin. Culture is overloaded today screen of information where visual image has become almost the sole carrier of ideology. A specific feature of screen culture is a dynamic interactive and often confidential nature of the relationship between the text with the consumer information. Dynamic visual contact, as the basis of performance art, clearly represented the ancient Greek theater, in which the main components were costumes, masks, setting mythical scenes in different genres. Theater played an enormous role in the life of every Greek, collected thousands of spectators and was treated like a school of citizenship, courage and wisdom.

Modern, the society quietly replaced the educational, humanistic model of culture and mass entertainment.

«Screen» surrounds everywhere: TV, digital technology — computers and telephones, advertising on monitors. Through the «screen» got the expression form of social activity. For example, communication by means of computer programs, it is the most familiar and accessible to our lives. The foundation of such communication originated and developed in the depths of live television. Of course, these are different forms of screen interactivity — from text messaging, online conferencing, talking on Skype and e-learning to multiplayer online games.

Any genre art consists of two parts — a conversation and shows that embodied on television talk shows. It's no secret that popular culture will inevitably become a global culture. However, popular culture, basically designed to meet the tastes of the majority, it is leveled to the «average» person, individual, often devoid of any personality traits were. Modern technologies for production and processing of information, methods of transferring it to the public, suggest the targeted pressure on the mind and instincts of people.

However, be wrong to emphasize only negative telecommunication technologies, their problem — not so much mind control as human psychological adaptation to the new changes in modern society. Global modernization has allowed human civilization to speak of «technotronic era» (3. Brzezinski), the «technological society» (J. Ellul), the «post-industrial society» (D. Bell), of the «information age» (Castells) ie of a society that is determined by social and cultural rather than economic factors.

An example of such an assertion can serve as a general introduction to the education system, including Kazakhstan, distance learning. It is successfully implemented, as there may be a long-range, flexibility and efficiency. Of all the methods of distance learning were particularly popular teleconferencing and telepresence.

The image on the screen as the basic element of screen culture, is at the same time it determines, normalizing start. Screen culture itself promotes intense diversity and increase sources of education, especially in the context of liberalization of public life: in the past the only source of knowledge about the world speaking teacher representing science or divine truth, and now for this role began to claim numerous media representatives.

This implies that education in the prevalence of screen culture ceases to be a means of mastering ready knowledge. Education becomes a way of information exchange rights with the society, the exchange that takes place at every step of his life. It is clear that this exchange involves not only mastering, but also returns the generated information in the cultural field. Thus, a change in the structure of social and cultural space, and hence in the consciousness of modern man.

Modern means of mass communication, mixing may cause and effect, to become, as it were above the socio-cultural space and time. There is the possibility of transferring the correct version of events necessary accents. Drawing attention to the fact that it was, according to the audience about the end result. This creates the illusion in the minds of individuals that demonstrate the action itself leads to this result. The individual is thus unconsciously accepts and agrees to understand the structural cultural ties imposed by his screen image. Although the efficiency of information perception affect human experience, memory, his attitudes ultimately any consumer screen image ceases to link information from the outside with their beliefs.

Onscreen images begin to act in the human mind as the root cause which determines reality. There is a reconstruction of reality mythological space, as Myth is the essential way of perceiving the world. The next stage of the impact of «screen» to the consumer — to generate awareness among consumers of screen culture as the main reliable source of information, a comprehensive, adequate and necessary. User «owns» this means information imbued with its exceptional understanding of enlightenment, knowledge of all aspects of the case, the expert permeability. Of course, the «screen» will strongly support such a conviction consumers, plunging it into their virtual space in which to create the ability to manipulate the human mind, the masses. Onscreen images create essentially a new world with new values and realities, the ability to «sculpt» the right of the individual sample understanding of the «I». «People increasingly organize their meanings are not around what they do, but on the basis of who they are, or their perceptions of who they are. Meanwhile, on the other hand, global networks of instrumental exchanges selectively connected or disconnected individuals, groups, regions, even countries according to their importance for the purposes of being processed by the network in a continuous flow of strategic decisions. This implies a fundamental split between abstract, universal instrumentalism, and historically rooted particularistic identities. Our societies are increasingly structured around a bipolar opposition between the Network and the «I»» [1; 17].

Today a person is under the powerful influence of the media. Mass media, in fact, become the fourth power, dramatically affecting the whole of civilization. Many researchers, analyzing the state of modern society, stress state of deep crisis in all spheres of human spiritual life, noting lying on the surface signs of dehumanizing culture, technology life growing alienation and reification of human relations. However, they also note the ever-growing mythological consciousness of civilized man. Fundamentally closed, the myth claims to universality interpretations of social events.

The unique historical situation today is that the development of the economy, politics, science, and even the right to converge the information field of the society, in which there is a new mythological foundation. Information society puts on a pedestal no knowledge creators, owners and their equivalents — money and information. In the political sphere, there is a shift of priorities from the national to the global, and social — social kvazikulturnym substitution, resulting in a stable relationship are destroyed and replaced with the values of social norms, criteria which can be quite relative.

The information itself is easily falsified, in the virtual space are issued senseless texts, clothed in the correct grammatical form. Because of the fragmentation of the information society grows technologization life with the growing role of individual deprived of fairness preferences.

What danger lurks in these processes? First, modern society has become too «mobile», deprived of strong relationships and foundations. Second, the very nature of social life, not focused on the production and transmission of information on the rule, the movement of characters and the priority of entertainment in human existence. Third, replicating the practice of technology use in the media world destroys stable rules and regulations, giving place to the ever-changing rules of the «game». This society puts itself beyond criticism and analysis, as becomes impossible to determine the object of analysis. In the information society are mixed all the traditional categories that confuses people and subjects it to the action of soulless, nasty personality forces, which are hidden in the ideology of technological order.

Inseparable factor of socialization is the impact on his mythological consciousness of the socio-cultural information. The consequence of this effect is the formation of the individual consciousness of the system of socially constructed categories, bearing the elements of myth. Considering the myth as a sociocultural phenomenon as a distorted reflection of objective reality can be said of subjectivity is inevitable and ever-present in the system of social relations, and the myth serves as a product of human creativity. These abilities are directed, first and foremost, to compensate for the effects of social relations is not relevant human nature, is an integral feature of life by virtue of man's awareness of the dissonance of their lives and the lives surrounding reality.

«Symmetry and the inviolability of the premises of logical scientific ideology serves as an indicator of its theoretical soundness. But if this or that ideology into a false consciousness, this does not mean that its creators refuse logical assumptions, the theoretical findings. Social mythology operates not only emotionally-shaped complexes, it also tends to be complicated motivation, acquires various justifications, and there is often found a paradoxical relationship: the illusory nature of the construction is, the more is the work of thought, giving this error visibility unfolded the truth» [2; 97].

Strengthening the mythologizing of consciousness and the individual and society as a whole due to the transit periods of social development, a period in which there is a new structuring of the existing reality. There is a break-up of established subject-subject and subject-object relations as a myth even in symbolic form remains socially relevant information and translates se from one generation to the next. Carried out the dialogue of cultures in time and space, since the myth is a living, functioning and evolving phenomenon associated with all social subsystems, which has its roots and causes in the existing reality.

The most important areas of social life filled with mythological content, therefore considering the problem of the influence of social consciousness in the mind of the individual, it is necessary to consider this aspect of the mass consciousness, and the fact that the mythological component, of course, is present in the mind of any man.

The process of mythologizing people at different levels of consciousness is largely carried out through television, audio-visual manifestation mythologized part of the socio-cultural information. In this case, the most aggressive part of the incoming information — advertising not only reinforces existing stereotypes in society, but also promotes the formation of new active. This is because through advertising embedded in the consciousness of not only the standards of consumption and behavior patterns that are possible in a given society, but also promoted the new social, economic, legal, political options being.

The phenomenon of social and political mythologizing of social and individual consciousness has attracted the attention of many researchers: «Mythology is replaced by the organization of society, like, rational structures. In the quiet, peaceful times, during periods of relative stability and security, the rational organization of society is set in a natural way. It seems that it is able to withstand all attacks, but in politics is never complete peace of mind. There is always a dynamic rather than a static equilibrium. In politics, we always live like a volcano, and should always be prepared for the unexpected explosions and catastrophes. In all critical moments of social life rational forces to successfully confront this reproduction of the ancient mythological ideas, can no longer feel as confident. ...Myth, always with us, and only hides in the darkness, waiting in the wings. This hour comes when all other forces, cementing social life, for whatever reason lose its power and can no longer control the demonic and mythological elements» [3; 58].

In general, periods of transit changes in the existing political and social space characterized by the desire of people to go into the world of illusions, in mysticism and religion. At times when there is a loss previously preached the values that many people can not find their place among their own kind, and trying to find peace of mind, more willing to surrender to the power of myths.

Hannah Arendt notes that often people do not believe the current realities of his own life. «... They do not believe my eyes, my ears, but believe only your imagination... no facts convince the masses and even fabricated facts... the masses possessed a desire to escape from reality, because thanks to its essential rootlessness they are no longer able to comprehend its occasional strange aspects» [4; 464].

Mythologizing of consciousness largely destroys the inner freedom as the pursuit of illusory ideals leads to restriction of freedom, even if it is a freedom only imaginary. Utopian view of an idol, worship, which can lead to manilovism — empty and baseless dreams, or to intolerance and loss of moral criteria.

People in this state are able to positively accept and immerse yourself in any ideology, any doctrine, however inhumane it is. This kind of ideology is capable of, even in words, give them a better life. However, the mythologizing of social consciousness is not confined to periods of totalitarianism or transit states of society. With the emergence of new technologies, the development of communication structures, creating a «world wide web» — the Internet, there are opportunities for «brainwashing» that never dreamed of totalitarian regimes of the past.

The rapid development of the information society with its media culture speeds up the process of mythologizing of consciousness as an individual, and society as a whole. Advertise with artistic movies, serials and TV shows have played a decisive role in the formation of the ideological stereotypes, which are called «modern mentality», a way of life, or perhaps the «American dream». Essentially a set of patterns of consumption, mindsets, behaviors taken throughout the «civilized» world as desirable standards. Have rushed to the 90 — ies of XX century in the post-Soviet space information they contributed to the reorientation of the motivations, especially the individual in the direction of total individualism. During this period, television carry out a psychological function for the vast masses of consumers who perceived it as a series of visual arrival of a new, spontaneously emerging ideology.

The devaluation of the old values, helped to increase the assimilation of new ideological actively imposed by the mass media, which have helped to perpetuate an image of a business, a successful man, «decisive» any problems, deftly avoiding disaster, but having a recognizable stereotypical style. Thus, a person will certainly meet the emerging needs of a particular style, which «... allows a person to switch their personal perception of a real social system of coordinates in the art space games, dreams and illusions. Not to continually assess the human condition, and an interest in the specifics of the individual. Style suggests that people do not characterize its financial condition and area of expertise, but his artistic passions, expressed in the design of his life and himself» [5; 89]. In the calls that sound from the TV screens, potential consumers of goods and services is constantly calling to find or create a «unique style».

At the same time, the media are constantly trying to develop patterns of behavior in humans, in accordance with prescribed standards. As society and consists of people who are strictly complying with the regulatory parameters of consumption in its class, behavioral norms, social life, they should ideally be much less prone to «non-routine» social and political transformations. Mythologizing the public consciousness, you can create a new hierarchy of values to justify any aggressive and destructive acts against people, social and political groups, sovereign states, and entire political systems that do not meet universal stereotypes. However, a series of broadcast audiovisual media is not enough. The fundamental functional changes in society are not possible without a common ideological ground, so that the system of education is involved in the formation of the ideology through the effect on the man himself: by changing picture of the world, the introduction of only the «right» — the rational method of learning, scholarly thinking, through the creation of a new language.

The new mythology of screen culture, culture of television in particular, determined by a complex of social and cultural norms, appeals to the collective experience (social memory), simulates a system of values. The phenomenon of existence of contemporary screen culture is complex and contradictory. There are intertwined: a variety of conditions associated with its own logic of development of art, a certain level of scientific and technological potential of the society, a specific type of socio-economic relations [6; 23].

Today, the culture is becoming the new TV communicative paradigm that complements traditional forms of communication between people — a culture of direct communication and culture written: screen culture originates with the cinema at the end of the XIX century and during the XX century becomes the main mechanism for the formation and transmission of norms, customs, traditions and values that form the basis of both individual cultural communities, as well as popular culture. As the theorists of film and cultural studies, based on the traditional aesthetics of cinema at an early stage of development of audiovisual culture lay the reality effect. However, one of the features of modern screen culture is generated by its distortion of reality, until the strain of cultural values. The myths that generates screen culture, become a threatening fac-

tor for the culture as a whole. Modern Screen, still fragmentary or globally capture iconic experience of mankind and thus deform it, adapt to the world mythologized onscreen everyone who stops on it your full attention.

Contemporary screen culture, with its total penetration into all areas of human life creates an effect that we would call the effect of a new mythology associated with the emergence of virtual worlds. This occurs thanks to the Internet. In humans, there is a kind of imaginary space where he can stay for a long time — a virtual space. That it embodied all the achievements of modern globalization processes, as the Internet — is, first of all, the system is based on the principle of unification and replicated. Becoming a secondary modeling system, screen culture structures virtually all areas of human activity. The creation of new meanings, processing reality today screen creates the illusion of co-creation in the new reality for consumers on-screen products. It would be better to say, «former customers» because today they feel technically educated taxidermist reality. In fact, we are dealing with a type of manipulation, by which the «necessary cultural» myths seize the public consciousness.

The new aesthetic system, which is being actively implemented in modern screen culture, still has not received the «fixed» version of the culture, but we have clear turn toward the collective unconscious, somehow masked. This are the potential positive outlook and some risk of manipulating a potential consumer of contemporary screen culture. Screen Culture, in its most aggressive form — television, actively deforming person: a modern approach to life and human thought and action are facing two major trends: a reification, to personify. Is the undisputed fact is that each of the pre-existing culture was characterized by a greater extent this or that trend, for example, in the so — called «primitive» cultures was more pronounced tendency to personify «the ants — little people». In the currently known techniques of manipulating the consciousness to the forefront of human tendency to reification.

The consequence of this, a typical modern screen culture trend is constant mass' declining status of a person. If the original manipulations were deliberately targeted at «plebs», now handles win the so-called «elite society», which is not aware of the transition moment: all of a sudden it turns out that has successfully manipulated and the most «elite» too [7; 14–26]. In this sense, the separation of screen culture to the mass and elite comprises the danger: the modern screen manipulations are built on the principle of a clear division between «prestigious» or «elite» social groups or individuals, on the one hand, on the other — «the oppressed social environment». Manipulation of consciousness «excluded» has long since there is no difficulty, its techniques are known by the «outcast» and manipulative technologies with respect to the «elite» are improving day by day. Thus, the beginning there is a symbolic play on the desire to belong to high society, a kind of «going to the gods», and later is the threat of sanction of belonging to this or that is «reified», a prestigious social group.

Contemporary screen culture in society and provokes another division: on the one hand, a minority are manipulators, on the other — the majority of those who manipulate, transforming their rights, freedom and a sense of his own «I» in the article [8; 43–46]. This product is sure to be well sold, which requires compliance with the «right» style and status, which imposes information, bursts from the screen into the life of almost every person. In this sense, we can say that the mind control «man — consuming» products the screen — one of the social functions of screen culture. But sooner or later, is the realization of the process, and then the «silent majority» understands the real price of their choice.

It is worth noting that television, as well as all information culture — is part of a common culture, although specific, is an important aspect of cultural activity at all. So TV has features that are common to the whole culture. It is inextricably linked with the social nature of man, is both a product of human activity and the result of active people's attitudes to society and to each other.

Список литературы

- 1 *Кастельс М.* Информационная эпоха: экономика, общество и культура. — М.: ГУ ВШЭ, 2000. — 606 с.
- 2 *Гуревич П.С.* Социальная мифология. — М.: Мысль, 1983. — 175 с.
- 3 *Кассирер Э.* Техника современных политических мифов // Вестн. МГУ. Сер. 7, Философия. 1990. — № 2. — С. 58–65.
- 4 *Арендт Х.* Истоки тоталитаризма. — М.: ЦентрКом, 1996. — 672 с.
- 5 *Сальникова Е.В.* Эстетика рекламы. Культурные корни и лейтмотивы. — М.: Алетейя, 2001. — 304 с.
- 6 *Маклюэн М.* Понимание медиа: внешние расширения человека. — М.: Жуковский: «КАНОН-пресс-Ц», «Кучково поле», 2003. — 462 с.
- 7 *Лакан Ж.* Телевидение. — М.: Логос, 2000. — 82 с.

8 Corwin N. *Entertainment and the Mass Media // Making America. The Society and Culture of the United states.* — NY.: Library of Congress Cataloging-in-Publication Data, 1999. — P. 43–46.

References

- 1 Kastels M. *The Information Age: Economy, Society and Culture*, Moscow: GU WCHJ, 2000, p. 606.
- 2 Gurewich P.S. *Social mythology*, Moscow: Misl, 1983, 175 p.
- 3 Kassirer J. *Westn. MGU. Ser. 7, Filosofij*, 1990, № 2, p. 58–65.
- 4 Arendt H. *The Origins of Totalitarianism*, Moscow: ZentrKom, 1996, p. 672.
- 5 Salnikowa E.W. *Aesthetics advertising. Cultural roots and keynotes*, Moscow: Aleteij, 2001, p. 304.
- 6 Makljen M. *Understanding Media: external expansion of human*, Moscow: Chukovskiy: «KANON-press-Z», «Kuchkovo pole», 2003, p. 462.
- 7 Lakan Ch. *TV*, Moscow: Logos, 2000, p. 82.
- 8 Corwin N. *Entertainment and the Mass Media // Making America. The Society and Culture of the United states*, New York: Library of Congress Cataloging-in-Publication Data, 1999, p. 43–46.

Б.И.Кәріпбаев, В.М.Старовик

Теледидар әлеуметтік мәдени өзгерістің факторы ретінде

Мақалада теледидар феномені бұқаралық ақпараттың құралы ретінде жан-жақты журналистиканы, тарихты, философияны, әлеуметтануды, саясаттануды, психологияны білуді қажет етеді. Бұл жаңа салаларды зерттеу үшін құрылған «экрандық мәдениет», «теледидар философиясы» жана түсініктердің пайда болуына жол ашады. Шындық, шынайы шындыққа айналатын адам мен табиғат арасында дәнекер-орта пайда болды. Әлеуметтік мәдени өзгерістің себебі ретінде теледидар туралы әңгімелеу нақты техногендік феномен саласына жататын техникалық өнімділік «экрандық шынайылық» статусын жоғалтып, «метафоралық шынайылыққа» айналды.

Б.И.Карипбаев, В.М.Старовик

Телевидение как фактор социокультурных трансформаций

В статье отмечено, что феномен телевидения как средства массовой информации изучается с разных ракурсов журналистикой, историей, философией, социологией, политологией, психологией, что приводит к появлению новых понятий, таких как «экранный культура», «философия телевидения», создающих почву для новых областей исследования. Автрами показано, что между природой и человеком возникла некая среда-посредник, которая со временем превращается в самодостаточную реальность, замещающую реальность как таковую. Определено, что технически продуцируемая «экранный реальность» утрачивает статус принадлежащей исключительно сфере техногенных феноменов и становится «метафорической реальностью», позволяющей говорить о телевидении как о факторе социокультурных трансформаций.