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## Strategies of contemporary culture in the concept of simulacres by J. Baudrillard

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The article analyzes the concept of simulacra of J. Baudrillard in the context of the formation of a methodological toolkit for the research of contemporary culture. It is determined that attempts to consider the work of Baudrillard by certain stereotypes hide the fact that this philosopher, when creating models of the field of research, did not address the emerged methodological structures. The actual formation of a conceptual apparatus describing author's models of the field of research turns methodological tools into signs that determine the field of Baudrillard's research.

One of the main conclusions that can be made by exploring the Baudrillard concept is the provision of modern consumption as a consumption of signs and symbols that has lost touch with the pleasure of biologically based human needs. This process is called the desire of buyers to be identified. Baudrillard seeks to show that the signs themselves produce their referents and meanings. Moreover, the signs try to break with all meanings and references and to be closed only on interaction with each other. As a result, a real universe of signs appears and this sign-object machine seeks to absorb the «real» world. This is probably because language has always been a means of social control, and since in the era of globalization such exploitation of language has only intensified, now the signs are completely detached from their referents and the «era of simulation and simulacra» arises.

The fundamental is discussing the evolution of the sign in its similarity with the evolutionary interpretation of labor. A «free» worker can produce only equivalences and a «free and emancipated sign» can only refer to equivalent values. That is why the philosopher determines the significance of the new European sign in the simulacrum of «nature» (the simulacrum of «nature» is regarded as the Idea of Nature). The problems of natural science and the metaphysics of reality are characteristic features of the entire bourgeoisie since the Renaissance.

The principal role in the formation of Baudrillard's conceptual representations belongs to language. The postmodern overcoming of the subject-object difference is realized by Baudrillard by appealing primarily to the linguistic or «sign» nature of reality. The object is transformed into an object-sign and as such, within the framework of the general theory of sign systems, becomes an encoded fragment whose main characteristic is not simply the stereotyped craving for «difference philosophy» but the subordination of the object system code to its totality. Objects appear from human life, and the life disappears as a subject, turning into a human-object, which like a thing, performing a certain function, appears in inter-human relations. Signed consumption covers the whole life of people, from consumption of things and ending with consumption of the environment of human life, which includes labor, leisure, culture, social sphere, nature. All this enters into human life in the form of consumed signs, «simulacrum», transforming it as a whole into a simulation, in the manipulation of signs. The sign, the «simulacrum» indirectly helps a person to master reality, but at the same time he destroys the real, replaces it with himself. Therefore, it is impossible to distinguish reality from error, since a significant feature of our culture is that illusion, imitation or simulation is so deeply preserved in our lives that it makes impossible the distinction between the real world and the realm of the imagination. The position of the researcher that in the era of postmodernity the distinctions between true and false, authentic and unauthentic, real and unreal are disappearing, is one of the central in his works and indicates a possible vector of cultural development.

**Keywords:** sign; methodological tools; modern culture; simulacrum

## Стратегії сучасної культури в концепції симулякрів Ж. Бодрійяра

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У статті проаналізована концепція симулякрів Ж. Бодрійяра у контексті становлення методологічного інструментарію досліджень сучасної культури. Визначено, що спроби розглядати творчість Бодрійяра за певними стереотипами приховують той факт, що цей філософ при створенні моделей сфери досліджень не звертався до напрацьованих методологічних структур. Реальне становлення понятійного апарату опису авторських моделей сфери досліджень перетворює методологічний інструментарій на знаки, які окреслюють поле розвідок Бодрійяра.

Як дослідник Бодрійяр завжди знаходиться в творчому русі: від однієї сфери до іншої, від однієї книги до іншої, від однієї концепції до іншої, тому не буде методологічних структур, але залишає методологічний слід. Ці сліди по-

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стійно зникають і розчиняються. Дослідник зберігає критичне відношення і до самого критичного мислення, рівно як і до мислення як такого – цьому, по суті, головному інструменту філософії. Бодрійяр, за його словами, усіма силами намагався звільнитися від будь-якого референціонального і фіналістського способів міркувань, маючи надію в повній мірі підключитися до гри мислення, яке усвідомлює, що воно міркується чимось іншим.

Для радикального мислення важлива деяка незавершеність, для нього значимо, щоб вона ніколи не щезала, і вся робота радикальної думки має метою її збереження.

Як підсумок можна констатувати, що в кінцевому результаті основу всієї динаміки сучасної культури складають не серійне відтворення, а модуляція; не кількісні еквівалентності, а опозиції, здатні до розпізнавання; не закон еквівалентностей, а підміна елементів; зрештою, не ринковий закон вартості, а структурний закон цінностей. Бодрійяр прагне показати, що знаки самі виробляють свої референти і значення. Більше того знаки намагаються порвати з усіма значеннями та референціями і замкнутися лише на взаємодії один з одним. Внаслідок цього з'являється справжній всесвіт знаків і ця знаково-об'єктна машина прагне поглинути «справжній» світ.

**Ключові слова:** знак; методологічний інструментарій; сучасна культура; симулякр

## Стратегии современной культуры в концепции симулякров Ж. Бодрийяра

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В статье проанализирована концепция симулякров Ж. Бодрийяра в контексте становления методологического инструментария исследований современной культуры. Определено, что попытки рассматривать творчество Бодрийяра по определенным стереотипам скрывают тот факт, что этот философ при создании моделей сферы исследований не обращался к наработанным методологическим структурам. Реальное становление понятийного аппарата описания авторских моделей сферы исследований превращает методологический инструментарий в знаки, которые определяют поле исследований Бодрийяра.

Как исследователь Бодрийяр всегда находится в творческом движении от одной сферы в другую, от одной книги к другой, от одной концепции к другой, поэтому не строит методологических структур, но все же оставляет методологический след. Эти следы постоянно исчезают и растворяются. Исследователь сохраняет критическое отношение и к самому критическому мышлению, равно как и к мышлению как таковому - этому, по сути, главному инструменту философии. Бодрийяр, по его словам, всеми силами пытался освободиться от любого референционального и финалистского способов мышления, надеясь в полной мере подключиться к игре мышления, которое осознает, что оно мыслится чем-то другим. Для радикального мышления важна некоторая незавершенность, для него значимо, чтобы она никогда не исчезала, и вся работа радикальной мысли имеет целью ее сохранение.

Как итог можно констатировать, что в конечном итоге основу всей динамики современной культуры составляет не серийное воспроизведение, а модуляция; не количественные эквивалентности, а оппозиции, способны к распознаванию; не закон эквивалентности, а подмена элементов; в конце концов, не рыночный закон стоимости, а структурный закон ценностей. Бодрийяр стремится показать, что знаки сами производят свои референты и значения. Более того, знаки пытаются порвать со всеми значениями и референциями и замкнуться только на взаимодействии друг с другом. Вследствие этого появляется настоящая вселенная знаков и эта знаково-объектная машина стремится поглотить «настоящий» мир.

**Ключевые слова:** знак; методологический инструментарий; современная культура; симулякр

**Problem statement.** At the intersection of millennia in Western philosophy systemically aware of the shifts and trends that determine the modern understanding of man, society, culture. There is a radical transformation of ideas, approaches, concepts.

The thesis about the rationality of all the actual turns into an opposite thesis of irrationality and illusory the nature of everything that requires its rational reconstruction, which leads to the paradoxicalization and nihilization of social existence.

A recognized implementer of the transformational approach is Baudrillard, who first of all thinks about the question that the world we perceive is not genuine. He is culturally distorted, altered by secondary ideas and numerous interpretations. The skeptical attitude to the installation of the transformation of the world gives rise to the rejection of attempts to systematize it: the world not only does not succumb to any attempts by the person to make it, it does not fit into

the limited theoretical schemes. The socio-chaotic nature of events does not correspond to the theoretically substantiated sequences. A situation is created and constantly restored, in the frame of which reality is realized through stereotypes and illusions, which creates a gap between life and its reflections of models.

**Analysis of studies and publications.** Baudrillard emphasizes that «as long as the illusion is not conceived as an error, it is evaluated by an equivalent reality. But as soon as the illusion is recognized as such, it stop to be like that. This is the concept of illusion and this is the only one thing that an illusion is» [1].

The radical turn of Baudrillard brings structuralist discourse into the social plane. Reality is examined through simulacra, which forms a certain hierarchy of order. Simulacrats evolve under the influence of changes that take place in the axiological sphere. The results of these changes can be traced in different

epochs from the classical Renaissance to the present. For the first time the term «simulacrum» was used by the author in «System of things».

In the work «Symbolic exchange and death,» Baudrillard offers a historical diagram of the three orders of simulacrum, which replace each other in the New European civilization from the Renaissance to the present: fake - production - simulation.

«The simulacrum of the first level operates on the basis of the natural law of value, the simulacrum of the second level - on the basis of the market law of value, the simulacrum of the third level - on the basis of the structural law of values» [2, p. 111]. The simulacrum of the first level operates on the basis of the natural law of values and is dominant in the «classical» era from the Renaissance to the industrial revolution. Its status determines the transition from the obligatory sign to the emancipated sign, which all the same can use all social classes. There is a social reproduction of signs and as a result - a fake creates. The deconstruction of the feudal system by the bourgeois order leads to the emergence of an open competition in the signs of differences. This is transition from a limited number of signs, the «free» production of which is impossible, to the mass distribution of signs according with demand. But such a sign, that is multiplinh, has nothing similar with the obligatory sign, which is limited in distribution. It adjusts to it, but it does not distort the original, but only extends the border of material application.

In the work «Symbolic exchange and death,» Baudrillard uses for definition of the fake a metaphor for molding. A fake is expressed in all forms of social. Molding Baudrillard represents as a demonstration of possible artificial signs. The theater and fashion express the ability of the new class to any accomplishments, because it manages to break the system of mediated ownership of signs. Molds, which reproduces any shapes (wooden cornices, the volume of a human body, etc.) and imitates the material (raw material) is decorated with castles, temples and ordinary houses. Molding suggests the mixing of different kinds of materials into one substance, which makes it possible to reflect all the rest. In addition, the search for a single substance can satisfy the demiurgical ambitions of a new class. The presence of fake at all levels leads Baudrillard to the conclusion that the classical era was primarily an epoch of theater. Beginning with the Renaissance, theatricality embraced all forms of society's life, and was vividly expressed in art, in particular in architecture.

Second-level simulacrum works on the basis of the market law of value. And the industrial age represents the production. The law of simulacrums of the second level is represented by the domination of inanimate labor over alive, the space of activity intercepts the machine and robot appears on the horizon. «Such domination is necessary for the cycle of production and reproduction. It is precisely thanks to such a coup

that the era of fake is replaced by the epoch of reproduction. The natural law of values and it's game of forms are inferior to the market law of value and the it's calculation of forces» [2, p. 121].

Baudrillard examines automatic machine and work as two types of artificial person. At the same time, the automaton, through its intrinsic clock mechanics, receives a characterization of a theatrical fake of a person, when the technique serves analogy and the effect of the simulacrum. The technical principle prevails in the work. The machine performs a role, and the robot works. The human machine will make its debut on the stage of the theater. The machine acts as the interlocutor of a person, and the robot is its equivalent, in the role of which it involves the person into a single operating process. In this Baudrillard sees the difference between the first and second simulacrum.

«In the simulacrum of the first level, the distinction is never removed: it always permits the possibility of controversy between the simulacrum and reality (their game achieves special subtleties in illusionist painting, but all art as a whole lives through the gap between them). In the simulacrum in the second level, the problem is simplified by absorbing representations - or, if you will, liquidation of reality; one way or another, reality arises without it, without its echo, without reflection, without manifestation; It is precisely this kind of work, such is a car, such is the whole system of industrial production as a whole, since it is fundamentally opposed to theatrical illusion» [2, p. 120].

In the era of the industrial revolution there is a new generation of signs and things. These are signs without the caste tradition, which never knew the status constraints, and, accordingly, they should not be faked, since they are initially produced in large quantities. The problem of uniqueness and uniqueness of origin for them has ceased to be relevant. Now they are derived from the technology and the content is filled only as industrial simulacrums.

«This is serial, that is, the very possibility of two or more single objects. The relationship between them is no longer the relation of the original and the fake, but not the analogy or reflection, but the equivalence and the impossibility of distinguishing. In serial production, things endlessly become simulacrums for each other, and along with them, the people who produce them. The extinction of the original reference makes it possible to have a general law of equivalence, that is, it makes production possible» [2, p. 122].

But as soon as inactive labor begins to dominate the living, serial production is inferior to life-giving models. This is where the origin and purpose change. Forms begin to change from the moment when they are no longer mechanically produced, but they are contemplating on the basis of their reproducibility. This is not a fake of the original, but also not pure se-

riality. Here the simulacres of the third level come in and all forms are derived from the models by modulating the differences. The basic simulacraes created by a person pass from the world of natural laws to the world of power and force strains, and then to the world of structures and binary oppositions.

The third-level simulacres works on the basis of a structural value law. The simulation is the dominant type in the current phase, which is regulated by the code. The content has only a relation to the model. Everything happens not according to its own purposefulness, but is deduced from the model. J. Bodriyar introduces the phenomenon of simulation. For a modern man, the idea of simulating reality is particularly interesting. Internet, virtual reality, computer games show the reality which has artificial or instantaneous features. The question arises about the place of a person in the world, which splits the machines, information and modern technologies and communications, and in essence - about the preservation of the share of values that provide the point of human existence.

In technology or economics it is not necessary to look for the secrets of the code, but on the contrary, in fact, the possibility of industrial production should be sought in the genesis of code and simulacres. Each new level of simulacres submits and absorbs the previous one. «Just as the fake was put on serial production (and art completely turned into» automatism «), so the entire production order now becomes an operational simulation» [2, p. 124].

**The purpose of the study.** In the proposed three-link scheme of simulacrum levels, it is easy to see the discrepancy associated with the heterogeneity of objects that become models for simulacrons. If the fake (for example, imitation of expensive cloth, etc.) and production (serial production of one or another clothing, etc.) relate to material things, then the simulation is used more for processes (actions, activities, behavior) or symbolic phenomena (diseases, etc.). In what context should Baudrillard evolve from sociological critique of things to critique of social abstract entities? And how strategies of contemporary culture look like, if the ever-growing nature of the alienation and human existence in the world of signs?

**Essential material.** According to Baudrillard, we are in a state of imitation, lycee. All the former utopias were embodied in reality, but the paradox is that we must live as if nothing was. Today we produce ideals, fantasies, images, adventurous plans that already exist invented for us. Baudrillard says that the last result of liberation was the death of art, the emergence of a permanent orbit with a constant spine around itself. The disappearance of phenomena (ideology, art, politics, etc.) occurs through reproduction, saturation, imitation, the transition to the secondary state of pretense. There is no longer a revolution in the sense of qualitatively new jumps in the development of culture, the invention of the new and the overcoming of inertia. There is a movement around

the inner metastate. Speaking of art, it is impossible not to mention the more important problem of values, the constitution of which was still Kant and Neo-Kantians. Baudrillard highlighted four stages of values:

1. The initial stage, which means the natural state of things in a world where everything is obeyed.

2. Market stage, where each value has its own equivalent.

3. Symbolic stage, when value is determined by a certain set of images.

4. Stage fractal. Value (including aesthetic value) is no longer tied to something, it has not correspondent. This is the diffusion of value, as the law of value no longer exists. There is only a peculiar «epidemic» of value, where everything has value and at the same time nothing has value.

In all situations, the sign replaces reality: real life, real relationships. «Human relations does not bind in the absolute positivity of things, but relies on them as material links in the chain of values, - another thing is that such a sign configuration of things more often turns out to be impoverished, schematic, closed, and in it only the infinitely repeated idea of the relation that is presented for people to survive» [3, p. 217].

In such a reality - hyperreality of the world of simulacres - has no division into artificial and natural, on nature and culture, center and periphery; there is no specific feature of the tool for bookmarking cavities, «semantic gaps,» gradual breaks. The body of culture grows in different directions, without a predetermined goal.

Baudrillard in his tongue speaks of «the expulsion of reality by doubling.» The conversion of symbols to hyperreality, according to Baudrillard, is carried out through a series of sequential symbol transformations:

1) the symbol represents the essential characteristic of reality;

2) the symbol masks and distorts the essence of reality;

3) the symbol already conceals the absence of the essence of reality;

4) the symbol ceases to be correlated with reality in general, manifesting only the similar or the appearance of something.

Hyperreality deals with fragments or in general the visibility of reality. Awareness of hyperreality occurs with a combination of cultural codes. Codes are world simulation systems (myths, legends, sign structures of various arts) that create a unified picture that reflects the global vision of the world from the standpoint of any community. The code is a model that acts as the main way of generating various messages, which allows them to be transmitted, decoded and interpreted [4]. The code absorbs the meanings with the help of «intellectual expectation» and «planned socialization», which go far beyond the scope of production and consumption of goods and include needs, knowledge, culture, information, sexuality, as the code conditions. It is precisely the code within the limits of

the Baudrillardian concept that manifests revolutionary transformations of the natural, social and intellectual world. Baudrillard criterion: people stop to differ in social origin or state. The basis for their differentiation is the signs they consume. Moreover, because of the consumption of specific signs, people are likened to those who consume the similar signs, and vice versa, becomes different from those who do not consume such signs. According to Baudrillard, the person has the same processes of losing personal identity as the things have.

Gradually, the tendency for the loss of meaning, which covered the world of things, goes into the social sphere. Bodriyar's postulate of the «end of the social» means that the social dissolves, clears up in a huge, undifferentiated mass, which is perceived by them as a statistical category, and not a social community. With this understanding, the social dies and there is a need for a new type of theorizing about the world around us. Baudrillard accepts such an attempt to create a fundamentally new theory of society.

We are talking about antisocial theory with fundamentally new concepts. Baudrillard associates his theory with «pathophysics,» the science of imagined solutions, and emphasizes that this is the only way to reflect the reality in which mankind today turned out.

«In fact, Baudrillard reflected the paradox of the development of the «knowledge society « has proved that the increase in the amount of information that isolation from which is practically impossible, does not lead to awareness, that is, the accumulation of knowledge about the world, but for the superficiality - first perceptions, and then - superficiality of thinking. A person loses the ability to operate with completed texts and logical constructions, and reality forms from fragments of impressions and passages of texts ...» [5, p. 81].

In the context of the understanding of social, J. Bodriyar develops and interprets the term «post-history.» It is a state of society in which all historical potentials are actualized, and then no true innovation is possible. The movement of the world over Baudrillard reaches the final stage, when possibilities neutralize one another, which also gives rise to total indifference. Thus, the texture of the world consists in the production of differences, proceeding to the next phase of production of indifference. The whole story in the past. This also applies to faith in utopia, hopes for a better world, and so on. The same procedure, infinite cloning occurs, the post-stories do not generate and do not remove more contradictions, but are absorbed by the ecstasy of narcissism. The transition from machine technology to information technology eliminates the confrontation between labor and capital, exploiters and those exploited, power and the population. Thus, the open society, as reported K. Popper, is realized in practice; there is a total rationalization of the social and technological being of man.

The projection of such a position on the socio-

cultural sphere creates pessimistic models and scenarios. As it is known, the postmodern essence can be expressed by the following formula: «Where culture was, where society was,». Baudrillard views contemporary society as a culture of death in which death acts as a paradigm of discrimination and exile from society. A society with symbolic exchange destroys this opposition, and at the same time discrimination and excommunication from society.

The disappearance is thinking in three ways:

- dissolution of death in cloning;
- death itself, as a physical form of subjectivity;
- disappearance as a game, the art of extinction.

Creating models for many spheres of human activity - from economics to art - emphasizes the potential of the researcher, but does not reveal the peculiarities of his methodological toolkit.

Criticism and pessimism largely determine the context of his research. At the same time, in many texts of Baudrillard radical criticism is limited to model constructivism, that means, that its critique expires does not to call for a new social power, but to hope for some catastrophic intervention, tectonic shifts of social soil that will destroy the iconic world of a Western man and bring him back to the real world of things and real relationships.

Inside the scene of subjective imagination appears the whole kaleidoscope changing each other's images, fragmenting the subject [6]. And the processes in the language show that the extrusion of the metaphor disappears by the very possibility of language, and subjectivity.

The development of radical thoughts requires, on the one hand, their concentration on the subject of research, and on the other - the inevitable change in the spheres of active activity. The sequence of such transitions and intellectual switching leads to an increase in the number of concepts and terms, but does not contribute to the establishment of system methodology.

Bodriyar's commitment to postmodern ideas is not in doubt, which means that the scientific community does not intend to analyze the methodological component of his research.

At the same time, the retrospective view on the totality of investigations of the researcher allows us to substantiate the assumption:

- the methodological component in the works of Baudrillard is implicitly present; that is, this instrumentation is sprayed and «immured» in the texts of his works;

- the productive form of its methodological toolkit can be understood as a certain number of principles.

**Conclusions.** With some simplifications, we can assume that in the Baudrillard studies the possibilities of the principles are realized: provocative, blurred, radical, and reinterpreting.

The principle of provocation - realizes the potential of vocative professional actions, does not harm

the object of influence and, moreover, use stimulating possibilities.

The principle of blurring as one of the «mechanisms for generating uncertainty,» which is typical of fuzzy conditions and situations in which blurred concepts and concepts are used.

The principle of radicalism ensures that the approach to the transformation of sets and sequences, systems, and situations is not constrained by sociocultural and logical constraints.

The principle of reinterpretation allows you to deepen the level of research, find new forms for this, move from action plan to operations, and orientate on reforming and rethinking concepts and terms.

In the texts of Baudrillard, the potential of methodological principles turns into the logic of transformation of the spheres of research. «According to Baudrillard's logic, we can assume, that the purpose of the researcher was to show the evolution of the penetration of simulacres into the sphere of the existence of spiritual processes, a definite leap from materially obvious to the deep inner moments of human personality» [7, p. 147].

It is the understanding of the texts, that is, the realization of the connection of a clear concept of J. Bodriyar with an implicit methodological base can be regarded as a heuristic reference point for the study of trends and processes in contemporary culture.

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