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TRANSFORMATION OF HUMAN IMMEDIATES IN POST MODERN CULTURAL PRACTICES

The purpose of the article is to identify the essential features of modern cultural practices as ways of transforming the image of a person in the culture of Postmodern. **The methodology** is based on paradigm as a meta methodology of cultural knowledge. Structural-functional and phenomenological methods have become leading for the study of this problem. Also involved are methods of semiotic analysis and deconstruction. **The scientific novelty** of the work is to prove the possibility of conceptualizing anthropological problems in culturology by analyzing cultural practices that can form new human images. This analysis becomes possible on the basis of identifying the role of the image in culture, ways of its transformation in the context of modern cultural practices, including design, fashion, advertising, image making, computer graphics, photo design, and the like. In them, the image becomes a universal sign of information exchange, a way of objectifying meaningful concepts through coding and decoding information. It is proved that the image of a person appears as a synthesized visual code that, through artistic and creative forms and cultural practices, is capable of conveying important ideological and value attitudes of a certain cultural era. **Conclusions.** In the postmodern culture, new types of reality have been formed – visual, virtual, media reality, and the like. They opened up opportunities for the design and self-design of both man himself and her image, creating new forms of subjectivity. In the cultural practices of postmodern, the transformation of the image of a person occurs through the latest means of communication. As a result, he mediates, becomes interactive, forms around the spectacle, turning into an image-sample, image-image, image-role and the like. Its manifestation takes place in various forms of visual and audiovisual culture, practices of visual arts and computer technologies.

Key words: human image; visual reality; virtual reality; media reality; cultural practices; transformation; image-sample; image-image; image-role.

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Трансформація образу людини в культурних практиках Постмодерну

Мета роботи полягає у виявленні сутнісних особливостей сучасних культурних практик як способів трансформації образу людини Постмодерну. **Методологія дослідження** ґрунтується на парадигмальності як метаметодології культурологічного знання. Провідними для дослідження даної проблематики стали структурно-функціональний та феноменологічний методи. Також задіяні методи семіотичного аналізу та деконструкції. **Наукова новизна** роботи полягає в доведенні можливості концептуалізації антропологічної проблематики в культурології шляхом аналізу культурних практик, здатних утворювати нові образи людини. Вказаний аналіз стає можливим на основі виявлення ролі образу в культурі, способів його трансформації у контексті сучасних культурних практик, серед яких – дизайн, мода, реклама, іміджмейкінг, комп'ютерна графіка, фото-дизайн тощо. В них образ стає універсальним знаком інформаційного обміну, способом об'єктивації змістових концептів через кодування та декодування інформації. Доведено, що образ людини постає як синтезований візуальний код, який через художньо-мистецькі форми та практики культури здатний передавати значущі світоглядно-ціннісні настанови певної культурної епохи. **Висновки.** В культурі Постмодерну сформувалися нові типи реальності — візуальна, віртуальна, медіа-реальність тощо. Вони відкрили можливості для конструювання та самоконструювання як самої людини, так і її образу, створюючи нові форми суб'єктивності. У культурних практиках Постмодерну трансформація образу людини відбувається через новітні засоби комунікацій. У результаті чого він медіалізується, стає інтерактивним, формується навколо видовища, перетворюючись на образ-взірець, образ-імідж, образ-роль тощо. Його маніфестація відбувається у різних формах візуальної та аудіовізуальної культури, практиках візуальних мистецтв та комп'ютерних технологій.

Ключові слова: образ людини; візуальна реальність; віртуальна реальність; медіа-реальність; практики культури; трансформація; образ-взірець; образ-імідж; образ-роль.

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Трансформация образа человека в культурных практиках Постмодерна

Цель работы заключается в выявлении сущностных особенностей современных культурных практик как способов трансформации образа человека в культуре Постмодерна. **Методология исследования** основана на парадигмальности как метаметодологии культурологического знания. Ведущими для исследования данной проблематики стали структурно-функциональный и феноменологический методы. Также задействованы методы семиотического анализа и деконструкции. **Научная новизна** работы заключается в доказательстве возможности концептуализации антропологической проблематики в культурологии путем анализа культурных практик, способных образовывать новые образы человека. Указанный анализ становится возможным на основе выявления роли

образа в культурі, способів його трансформації в контексті сучасних культурних практик, серед яких – дизайн, мода, реклама, іміджмейкінг, комп'ютерна графіка, фото-дизайн і інші. В них образ стає універсальним знаком інформаційного обміну, способом об'єктивізації змістових концепцій через кодування і декодування інформації. Доведено, що образ людини предстает як синтезований візуальний код, який через художньо-творчі форми і практики культури здатний передавати важливі світоглядні, ціннісні установки певної культурної епохи. **Висновки.** В культурі постмодерні сформувалися нові типи реальності – візуальна, віртуальна, медіа-реальність і їй подібне. Вони відкрили можливості для конструювання і самоконструювання як самої людини, так і її образу, створюючи нові форми суб'єктивності. В культурних практиках постмодерні трансформація образу людини відбувається через новітні засоби комунікації. В результаті чого він медіалізується, стає інтерактивним, формується навколо зрелища, перетворюючись в образ-знак, образ-імідж, образ-роль. Її маніфестація відбувається в різних формах візуальної і аудіовізуальної культури, практиках візуальних мистецтв і комп'ютерних технологій.

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Relevance of the research topic. At the beginning of the XXI century, a radical shift in the culture's self-consciousness occurs, and humanity begins to comprehend the new period of history as a proto-global, proto-information, proto-virtual [15]. The polyphonic realization of three "turns" - visual, semiological, communicative - actualizes the emergence of new types of reality - visual, virtual, media reality. In their space, new cultural practices have emerged - design, fashion, advertising, image-making, computer graphics, photo-design, which in turn produce new images of a person. Thus, new forms of subjectivity are created, which are subordinated to the total production of images utilizing modern computer technologies.

With the advent of cultural knowledge, a new dimension of the image problem appears, in particular through an understanding of its nature in the context of the structures of everyday life and cultural practices. Consequently, there is a need for understanding the image at a new level, namely in the space of culture, by including this category in the cultural-theoretical-methodological and cognitive context.

In this regard, the issue of transformation of the image of the man in the cultural practices of the postmodern are of particular relevance, is the problem field of modern humanities. In the cultural dimension of understanding the phenomenon of imagery and the selection of the dominant human images in the conditions of the contemporary post-information society allow you to reconstruct the knowledge gained into the source of the predicted changes in culture and man.

Analysis of research and publications. From the standpoint of modern humanitarian knowledge, the problem of human understanding in the process of cultural evolution acquires new perspectives. Thus, in the opinion of authoritative American researcher Katherine Hales, a person turns into a post-person, forming in the space of visual/virtual reality. In work «How we became post-humanity: virtual bodies in cybernetics, literature and computer science» [12], the author argues that the human body is increasingly seen as a sign device, a set of information processes occurring at all levels of the body. As M. Epstein notes, everything that was seen by "post" by the past generations will appear as a "proto" at the next historical stage - not the end, but a new beginning of the microcosmic era, the informational and trans-informational space. It can go about the existence of «proto-man», beyond the limits of its biological species. After all, everything that a person creates is reintegrated into it, becomes a part of his nature. Therefore, the «proto» in culture indicates not the completion, but the potential possibility of creating and opening a new project, including the human project [15].

The phenomenon of figurativeness in general, the image of the man in particular, is devoted to the work of contemporary Russian researchers, among them O. Bazaluk [9], N. Barna [2], Yu. Bogusky [4], N. Korobleva [4, 13], T. Krivosheya [7], S. Ulanova [2], G. Chmil [4, 13] and others. In the works of scientists, it is proved that with the help of modern cultural practices a new cultural reality is being formed. Its product becomes new – visual, virtual, medial images of a person. They are the innovative result that requires theoretical understanding and scientific synthesis.

The presentation of the primary material. In the context of a modern sociocultural situation, cultural consciousness is positioned in images of culture, in which traditional systems of methods and forms of shaping are actively complemented by current cultural practices - visual, virtual, and communicative (design, fashion, advertising, image making, etc.). The dominance of the figurative method of reflection, characterized by the priority of the visual over the verbal, the subconscious over the conscious, creates the basis for the transformation of the human image in the projections of information and communication technologies. This situation is primarily related to the demands of the most modern information society, with its desire to model the desired world according to specific patterns, images, patterns, the convenience of which is verified by everyday cultural practices, but also live in them, structuring a new mythological time and space.

The category of the image belongs to the central philosophical categories. However, both philosophers, and aesthetics, art historians turned to the development of its content. In the tradition of Western philosophy, the analysis of this category developed in two directions. On the one hand, the image was considered as a passive copy of the objects of the material world, which connects a person with objective reality. So, Aristotle argued that the image is inside a person, and its source is not the ideal, but the material world.

He considered the images themselves as mental mediators between feeling and reason, as a link between the inner world of consciousness and the outer world of material reality [1]. On the other hand, the image is an active, creative direction, generates awareness and gives the possibility of cognition of reality.

In the New Age, David Hume [8] becomes a follower of the idea of a representative image function. In his theory, the visual image is a copy of what was experienced, remaining in mind, and the impression that they are hidden in the depths of consciousness. Associative chains of visual images make up knowledge that is organized through psychological patterns (similarity, continuity, identity, etc.).

The problem of the image was actively considered in the phenomenological tradition, where the primary emphasis was placed on the study of ideas about objects (phenomena), as well as on their interactions in the minds of individuals. The foundations of the phenomenological analysis of images were laid by E. Husserl. In his opinion, both physical objects and objects of consciousness (dream, hope, faith, vision) act as phenomena as phenomena. At the same time, the image can be both primordial (pictorial image) and reproductively arising (the representation of images in memory or fantasy). E. Husserl noted that the "image in itself" presents itself as a modification of something - that, in the absence of this modification, was before us as living-bodily or re-actualized «Itself» [6]. Phenomenological direction becomes important to the definition of «visual image». In this connection, the ideas of A. Schutz are of particular importance. Based on the opinions of E. Husserl, A. Schütz reflected on what features images have in comparison with all other signs, and also proved the existence of a symbolic link in visual presentations [14].

The critical problem of studying visual images is their correlation with reality. In this regard, the postmodernist concept of J. Bodrijar takes on particular importance. In it, the scientist problematizes visual images as functional sublimation mechanisms. Its central idea is «simulacrum», which means «image», «similarity» or «similarity» [5]. Bodrijar postulates the simulacrum as something complex, complete because every thing is a simulacrum. He claims that there are only images and illusions; other images are «behind» the images. Therefore there is no meaningfulness in the procedure for removing the final illusion to demonstrate reality. J. Bodrijar introduces the concept of «simulation», opposing its representation. While the description attempts to absorb the simulation, interpreting it as false representation, the simulation includes the entire structure of the image, representing it as a simulacrum.

According to R. Polborn, the image is not an exact "copy" of the inner essence of man. He is always a stereotype, and it is limited to him, but a stereotype chosen to present himself as desired, such as what his internal essence looks like to a person externally. Therefore, it is functionally designed to hide from others. Thus, the image personifies certain volitional imperatives, and these intentions in imaginary form are partially represented by its characteristic features, beneficial for its bearer, for the realization of those actions that such imperatives aim at. The primary function of figurative thinking is to focus on the practical construction of an image: a person, things, social life, etc.

In the postmodern era, with the creation of a new – visual, virtual, communicative and other types of reality, a new chronotope of culture is being formed. On the one hand, this opens up possibilities for constructing both the person himself and her image. At the same time, the postmodern era is characterized by the transformation of both social reality and consciousness. An essential feature of cultural awareness is its imagery, which allows, through various forms of artistic creativity and cultural practices, to create a "different reality" as related to what is available from the standpoint of socially desirable and individual. As modern domestic researchers, N. Barna and S. Ulanova note, the figurative consciousness of a person becomes the primary sign since the image itself cannot exist outside its meaning [2]. Consequently, in culture, the image appears as one of the forms of visual reality, a universal sign of information exchange and a way to objectify content concepts, to encode and decode information.

As a result of a «visual turn», the image is one of the forms of visual reality, the function of which is to provide phenomena of meaningfulness and significance. This function of the production of meanings realizes itself through the mechanisms of interpretation while preserving the schematic definition of those values within which such an understanding can occur. At the same time, an image arises in the way of self-expression of a subject in a culture, but one that allows one to concentrate on his creative potentialities and provide the latter with more clarity. This happens in a specific way – through the search for oneself in the «Friend». Therefore, the image of a man of the postmodern era appears as a synthesized code, available to all participants of communication, through which the self-expression of the individual takes place.

Creating his image, the person himself determines, however, he concludes that he cannot do this, because every moment of again objectifying the change of being, and not drying it out. «It is precise because a person is deprived of eternal reasons that she began to acquire them in the experience of self-justification, she did not become something self-identical, but, on the contrary, discovered a new source of self-development for herself» [14, p. 101].

However, most of the images created by man are images of the cultural industry (sex symbols, top models, rock stars, etc.), which are made by image makers and the media. Therefore, a person is always looking for patterns that he wants to be like. Given this, in modern cultural practices, the image of a person is being mediated, becomes interactive, formed around the spectacle, thereby turning into an image-sample, image-image, image-role and more.

The process of creating an image of a person contributes to his self-design and the self-production of a modern personality, which is positioned as a «post-non-classical personality». This phenomenon, which is called the «postmodern personality». It is not constant, not reliable, not stable, not self-sufficient. It is rather moving, procedural; it easily travels from context to context in the space of contemporary cultural reality, which combines artistic, communicative and technological components.

According to K. Gergen, «post-non-classical personality» does not have an established, achieved identity [16]. Her sign is multiple- identification because she is continually looking for sample images that she wants to be like. Due to the multiplicity of self-identifications, it continuously changes itself as a reflexive project, and getting rid of linear determinism, it loses its stable structural integrity, receiving a pulsating hizomorphic structure instead. Her desire for permanent self-creation becomes the primary mode of existence in the world.

Context is one of the attributive characteristics of the «post-non-classical personality». Immersed in certain contexts, it can be defined as polyphonic, able to listen to different «voices» of modernity, respond to them, resonate. Being in a changing, unpredictable world, traveling with it, such a person develops mobility, flexibility, and openness to the new. As a traveler, «nomads» a person loses stability, certainty, orderliness, regularity characteristic of sedentary life. She no longer needs to be guided by the norms and values accepted among her environment. The postmodern personality is constantly changing itself as a narrative construct, composing new stories of its own life. Getting rid of hierarchy, integrity, linear determinism, a single individual style, she gets a centered rhizomorphic structure.

According to Z. Bauman, among the main features of the «post-non-classical personality», can be distinguished: swiftness and intensity, contribute to its shift and procedural. Even though at first glance, the phenomenon itself is lost, but it is constantly being modified, acquiring expressive mosaic and mobility[3, p. 21]. For self-designation of «post-non-classical personality», an image-image plays an important role, which imitates various forms of human activity in itself, appealing to those pathogens that function both at the level of mass and individual consciousness. Among them, the critical guides of information are the needs, interests, inclinations, ideals. They regulate all other installations and information structures. Consequently, the image-image is a personified image that allows you to perceive social standards in personal forms.

In general, developing as a person, a person is in the flow of multiple identifications. Sometimes she is willing to admire, imitate, copy someone, and sometimes she wants to separate, break free from addiction. Therefore, in the postmodern era, human self-creation is a non-stop process in which both real and imaginary characters are involved. Thanks to the Internet, computer games, various art culture practitioners, a visual, virtual, communicative space is created in which you can create any image of yourself. Reproducing it in his life circumstances, a person tries to be either recognizable or seeks to «hide» his nature. Under these conditions, a person appears as an artificially created image, a specific product of imagination and fantasy. Its manifestation takes place in various forms of visual and audiovisual culture, practices of visual arts and computer technologies.

Conclusions. In the postmodern culture, new types of reality were formed - visual, virtual, media reality, etc., turned into the fact of reality itself. In their space, there are opportunities for the design and self-design of both the person and his image. Thus, new forms of subjectivity are created, subordinated to the total production of images utilizing modern new technologies.

In the cultural practices of postmodern, the image of a person, acquiring ideal constants, is modeled through the latest means of communication, mediated, becomes interactive, is formed around the spectacle, thereby turning into an image-sample, image-image, image-role and the like. Its manifestation takes place in various forms of visual and audiovisual culture, practices of visual arts and computer technologies.

The process of creating an image of a person promotes the self-design of a modern person, which is positioned as a «post-classical person». Her signs are multiple identities, cocktails, swiftness, and intensity, variability, procedural. Also, the phenomenon itself is continuously modified, acquiring an expressive mosaic, mobility, and the similarity of the similar.

In general, the problem of transforming the image of a person into the postmodern culture is relevant to modern socio-humanitarian knowledge, in particular for cultural studies. Indeed, the area where communication takes place between a person and a society is a culture through which the transmission of the social and historical experience of generations, transmitted through symbolic symbols and communications, takes place. So, culture is the field of acquisition by the subject of self through dialogue. Also, by self-understanding, creating its images, the personality becomes a cultural reality, and its socio-semantic characteristics imitate a tangible imprint on the interpretation of reality, the definition of their own experience and the choice of self-education directions.

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