



PHILOSOPHICAL DIMENSIONS OF THE MODERN WORLD

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TO THE ORIGINS OF THE PROBLEM OF THE INSTITUTIONALIZATION OF THE HUMAN SUBJECTION PRINCIPLES

The problem of institutionalization of the human subjection principles was examined. Investigation of the mechanisms of loss of person's own subjectivity suggests that their reproduction is connected with the functioning of a modern society of mass consumption.

Keywords: subject, object, mass culture, mass person, manipulation.

Боровская Л. К истокам проблемы институализации оснований десубъективации человека. Рассмотрена проблема институализации оснований десубъективации человека. Исследование механизмов потери человеком собственной субъектности свидетельствует, что их самовоспроизведение связано с функционированием современного общества массового потребления.

Ключевые слова: субъект, объект, массовая культура, массовый человек, манипуляции.

Statement of the problem. The whole twentieth century was held under the slogan of overcoming the crisis: art, morality, spirituality and culture in general. The beginning of the XXI century demonstrates that the total cultural-anthropological crisis is not overcome – it is more and more deepened. Today we are talking not only about relativization of spiritual values, loss by a person of life-giving sense of his own existence, the devaluation of ideals, the destruction of the moral coordinate system. We are talking about the loss by the person of himself.

Modern person has ceased to be a subject of cultural-historical process. The loss of person's subjectivity is fixed in neologisms that the post-modern philosophy has adopted: "post-human", "post-society" and "post-history". A classic of post-modernism Zh. Boudryar on this occasion wrote that the time of "post-history" has come, because all the historical potency is already actualized and any innovation became impossible. In his opinion the modern model of history is "model of its simulation". The loss of a

person's own subjectivity has often become the subject of comprehension of many progressive-minded philosophers and intellectuals, but not all aspects of this problem were given enough attention. In this context, the problem of loss of person's own subjectivity in the historical dimension is correlated with the problem of human transformation from the subject of his own life, from an active and creative being to the object of influence and manipulation.

Analysis of recent researches and publications. Analysis of the problem of institutionalization of human subjection mechanisms was mainly conducted in the context of the study of mass culture and mass communication, on the basis of which the processes of social and ideological manipulation are realized. The representatives of the Frankfurt school, M. Horkheimer, T. Adorno [1] and G. Markuze [2] should be considered as the founders in the sphere of this range of problems development. The completions of this range of problems by the modern researches have a more applied character. The work of S. Garfinkel [3] is indicative in this regard.

The purpose of the article is the study of certain aspects of the problem of institutionalization of the mechanisms that lead to a permanent reproduction of the principles of the human subjection at the level of his immediate vital activity.

Materials and methods. A base of research is the theoretical achievements of the modern world philosophy in the comprehension of the social life processes. In addition to the philosophical principles of objectivity and historical method, the method of interdisciplinary synthesis and other scientific methods was applied.

The results of the study. At the beginning of last century O. Shpengler wrote in his bestseller "Decline of the West" about the appearance of "mass" person, who is deprived of the inner impulses to development and his activity can only be characterized as mechanical, but not creative, describing the modern Western culture. Not even the culture itself but the process of its rebirth in civilization. But according to the theory of O. Shpengler each culture, completing its inner life cycle, dies and dying, it is reborn in civilization. As O. Shpengler supposed, for the Western world this process of regeneration begins in the twentieth century. It is characterized by the appearance of "mass" person, because as transformation of culture into civilization in a society the impersonal mechanisms of social relation begin to dominate and suppress creativity personal development. The main spheres of human vital activity of this era are politics, sports, technical progress and consumption.

If O. Shpengler stated the fact that a new type of human appeared, "mass" person, then the theorists of the Frankfurt school, M. Horkheimer and T. Adorno, being the founders in the field of research of the problem of manipulation of public consciousness, have set a goal to identify what promoted the emergence of this kind of person. The fundamental work "Dialectic of Enlightenment", which addressed the problem associated with mass culture and mass communication, was published in the forties of the last century. The authors proceeded in their reflections from the thesis of the absolute incompatibility of the industrially produced culture with the "real", "true", "certain" culture. They believed that culture (keeping in mind "popular culture" of the nineteenth century and "mass culture" of the twentieth century) took the place of religion in bourgeois society, which, in turn, "lost its importance of moral restraining start" [1, p. 128]. Aesthetically-religious way of people association in certain integrity (in original "totality") comes into place of moral-religious people

relations. In everything, beginning from architecture, that directly integrates the monumental buildings of different offices and apartment buildings for housing in form of certain superhuman "totality", "the unity of macro- and microcosm sticks out, that demonstrates the model of their culture to people, mistaken identity of universal and special" [1, p. 128–129].

According to opinion of M. Horkheimer and T. Adorno, there is no longer necessity to impersonate an art for cinema and radio (at the time of writing the work it was the most developed mass communication), they themselves openly referred to an industry. Herewith the production of radio and cinema is able, like a standardized architecture, to provide a definite aesthetic impression on the perceiving masses. The authors of "Dialectic of Enlightenment" didn't identify "aesthetics" and "art", that's why they were not inclined to compare the aesthetic effects of works of art to the aesthetic impact of mass media production, in question. The fact is that enjoyment from artwork that stands out in all its specificity only in the conditions of bourgeois society (this is the position defended by M. Horkheimer and T. Adorno), provides for distinguishing between the universal and the individual and "game" of properly oriented human abilities: sensitivity and understanding.

In the field of "culture industry" we can't talk about artworks, because here the individual becomes "stereotype", "pattern", "cliche", right being identified with the universal (dominant "totality"). "The game" of spiritual forces of individual, arising in the process of perception of works of art by him, foresees a kind of interaction of these forces, which in this case is impossible, because according to opinion of M. Horkheimer and T. Adorno the individual is enforced by imposing a specific set of ideas and feelings.

Thus, we are talking about manipulation of consciousness of individuals, enforced to self-identification with "the prevailing totality", which is realized, according to convictions of authors of the work, through standardization and stereotyping of products of "industrial culture". That's why M. Horkheimer and T. Adorno realize both formal and content analysis of stereotypes, standards, clichés and patterns as the main subject of their theoretical consideration. The authors of "Dialectic of Enlightenment" begin with a purely technical explanation of the necessary standard in the field of industrial "production of culture", identical in this respect to any other industrial production, designed for mass demand. However, not every technique needs standard: standardization and stereotyping is the need of just such technology that called to life by only economic and political interest of the monopolies, which have become proficient in using the product, which is designed for millions of consumers, in the market and in the consciousness of people. The people, in turn, initially don't need the pattern "cultural products": they are just accustomed to it, not offering anything alternative and forcing to consume "what you can give" and only later they begin to feel the need in it. As the result "vicious circle" comes into being, as M. Horkheimer and T. Adorno write, "it is the circle of manipulation of the need with return action, in which everything is tightly closed system" [1, p. 129].

A human consumer is very easy to manipulate with the standardized products of industrial culture, or, more precisely, of the cultural industries. The process of manipulation of public opinion in the developed industrial society has many consequences. For example, J. Huizinga in the context of this problem consideration paid attention to the fact that the ways in which "the thoughts are

absorbed and enter in circulation" lead to a general weakening of judgment. The most dangerous, according to J. Huizinga, is that the individual acquires their own idea and judgment from the outside, in a completely finished form. Moreover, according to Dutch philosopher, "obtrusion and submissive acceptance of knowledge and evaluations is not only limited by intellectual sphere in the narrow sense. Modern ordinary individual is very inclined to give in to the pressure of cheap mass product and in the aesthetic sphere. Excess offer of trivial products of the imagination suggests a bad and false scheme to him, which leads to the degeneration of aesthetic sense and taste" [4, p. 276].

In his reflections, J. Huizinga refers to the understanding of another alarming fact – to a new, spiritual *Einstellung* (setting), resulting in the exclusion of a number of intellectual functions. The essence of matter is that in the old, closer forms of communication the people created leisure for them, looking for entertainments in singing, dancing, game and athletics – people sang, danced and played together. People of modern culture are entertained by the fact that others do it instead of them. People lose their ability "to dissolve in something" and "be given to something". Simultaneously with it the visual human suggestibility increases, which "is the Achilles heel of modern person, according to J. Huizinga, that is hit by advertisement, using the weakening of his judgment, ability to think independently and to evaluate" [4, p. 278].

Representatives of the Frankfurt school laid the philosophical foundations for the analysis of problems of "popular culture" production and the manipulation of consciousness of "mass" or "one-dimensional" person (G. Marcuse) in mass society. Their followers and like-minded persons tried to predict the development trends of this process. But not all aspects of the problem were in the focus of their attention. Some of them are obvious, but, nevertheless, are very important and without its research the general understanding of essence of the problem may be distorted. We are talking about the fact that the production of mass culture is commercial, therefore, the obtaining of the commercial benefit and profit is a priority for the organizers of any "star factory". It seems "the factory of stars" doesn't differ from poultry farm: only one produces stars, and the other grows chickens. However, this is only at first view. In the pursuit of profit organizers of all kinds of factories, of dreams, tears, stars etc. don't only exploit the lowest human passions and vices, but also promote mutilation and destruction of cultural creativity process by producing standardized, stereotyped, pattern, relatively cheap mass "cultural" products. The person turns into only consumer of products, relatively speaking, of "cultural" production. Although in fact the culture is the result of a process of unique and diverse human creativity, which promotes self-improvement and self-knowledge of person. When a person is not being realized as creator, she does not occur as a person, and her personality disappears.

The way to finding of own "I" and assertion of own individuality is always tortuous, difficult and thorny. It is connected with overcoming of stereotypes, unwillingness to stay within achieved and permanent transcendence. When a person overcomes difficulties, straining forces, she develops volitional, intellectual and creative abilities. The temptation of not to develop is very actual for the modern person; moreover, it is also very attractive. But today the person is offered a huge palette of pattern "cultural products", the choiceless consumption of which creates a strong demand for it as the founders of the Frankfurt school supposed.

This thesis is controversial, because there is always an alternative, another thing whether a person wants to use this alternative. And if not, then why not? We will try to find the answer to this question by analyzing consumption of "mass" artworks.

In the early twentieth century several attempts to bring closer "high art" to the people were made in Russian Empire. One of the most famous mischances along this way was a failure of distribution of cheap edition of the cycle of tales of L. Tolstoy, which he had created especially for the common people. Books weren't being sold, while people were still happy to buy cheap popular editions with vivid images of dubious artistic quality. Even if we leave out of consideration the question whether "mass" art is an art or a substitute art, anyway for the researcher it remains an urgent need to understand why the need of genres that we refer to the "mass" literature rooted so much in mass taste?

Long time ago specialist literary critics concluded that plots which are used in mass literature, largely similar to those which are used by high art. The structure of works is also similar. The difference is that in the works of high art fable frame is subject to the action of ascension mechanism, and in works of mass art it is subject to the mechanisms of adaptation and decrease, which lead to the reduction of the complex to the simple, to primitivism of plots. The authors of mass art works mastered techniques which help to substitute actual conflicts by melodramatic, clear and stereotyped. Long time ago researchers noticed the similarity in structure of mass art works and fully described the most "marketable" topics and plots that are used by authors. In the writings of one of the most famous researchers of mass art. Dzh. Kavelti high degree of works standardization of authors of mass literature is treated as a quality that is connected with the natural needs of man and allows him to rest and be distracted from the harsh reality. Nevertheless, standard plots of popular mass literature form certain expectations and then meet them. As a result, humans have a sense of fun, which is connected with the process of understanding of the familiar forms [5].

Mass art by John. Kavelti is essentially the opposite to the high art, which focused on the complexity and ambiguity of analysis of real human conflicts, characters and motivation. Unlike mass art (which George. Kavelti calls "full of formulas"), high art does not aspire to the image of bright events to achieve a strong effect and it is designed for thoughtful and focused understanding of the world in unity of its familiar and unfamiliar sides. Development of events in the work of high art is always unpredictable. Familiarity with such work requires maintenance and the combination in the memory of many associations and understanding of symbolic. The works of high art are polyphonic, difficultly organized, and as many problems that are raised there cannot be resolved, they can become a source of anxiety.

Works of the mass art often have a great storyline, filled with spectacular actions and does not require from the reader or viewer tension to recognize unfamiliar symbolic or learn unfamiliar vocabulary. Another "advantage" of mass art is meeting the need of average person to get rid of the deficit of "live" immediate feeling. In this sense, mass art, which successfully operates topics connected with violence, cruelty, sex, all kinds of human vices and perversions, evoke in a person immediate and intense anxiety not requiring the reflection on his own sensory experience and motivation. Thereby, mass art production and mass culture in general, satisfying certain human needs, connected with comfort and rest, with the

help of standardized, and therefore relatively cheap product, does not satisfy the basic human need – the need in development. With the help of mass culture products people often build an illusory world where everything meets their expectations and settings. She goes from the real problems, the need to select and carry responsibility for her choice, be subject of her own life. Not being a creator, modern consumer of substitute products of mass culture – by and large, products of cultural art decomposition products, stands on the way of imitation and simulation. It is appropriate to extrapolate a statement of Jean Baudrillard regarding the history model of human life, which was mentioned at the beginning of presentation. And it will sound like this: modern life model is a model of its simulation.

Conclusions. Famous American researcher D. Bell in his work "Cultural contradictions of capitalism" drew attention that market relationships are not compatible with traditional ways of supporting of social relationships the basis of which was always formed by religion, morality and art [6]. Since the work of D. Bell has been published internal contradictions of capitalism became only strained. Such notions as "buying and selling", "calculation" and "equivalent exchange" became universal and were moved from the material production and consumption sphere to all the spheres of human activity. The society of mass consumption, which uses these notions as universal, is characterized by conformance, depersonalization of human relations and mutual estrangement. It is the society in which mechanisms of human reproduction are inherent in one dimension as human consumer which function successfully causing a person to loss of his own subjectivity and historically adequate objectivity of his own existence, which can be only "live" history as "live" creation of social relations by personality.

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Боровська Л. До витоків проблеми інституалізації засад десуб'єктивації людини.

Постановка проблеми. Процес втрати людиною своєї власної суб'єктності нерідко ставав предметом осмислення багатьох прогресивно мислячих філософів та інтелектуалів. Запропонована наукова стаття присвячена дослідженню актуальних аспектів проблеми втрати людиною власної суб'єктності, яка в історичному вимірі корелюється з проблемою перетворення людини з суб'єкта власного життя, з активної та творчої істоти в об'єкт впливу та маніпуляції.

Аналіз останніх досліджень і публікацій показав, що проблема інституалізації механізмів десуб'єктивації людини розглядалася в основному в контексті дослідження масової культури та комунікації, на ґрунті яких здійснюються процеси соціальної та ідеологічної маніпуляції. Фундаторами в царині розробки цієї проблематики безперечно слід вважати представників франкфуртської школи М. Хоркхаймера, Т. Адорно та Г. Маркузе. Доробки сучасних дослідників цієї проблематики мають більш прикладний характер.

Метою роботи є дослідження певних аспектів проблеми інституалізації тих механізмів, що приводять до перманентного відтворення засад десуб'єктивації людини на рівні її безпосередньої життєдіяльності.

Матеріали та методи. Автор спирається на теоретичні надбання сучасної світової філософії у царині осягнення процесів суспільного життя. Крім загальнофілософських принципів об'єктивності та історизму, застосовано метод міждисциплінарного синтезу та інші загальнонаукові методи.

Результати дослідження. У суспільстві масового споживання закладаються підвалини для маніпуляції свідомістю індивідів, яких примушують до самоотождентності з "панівною тотальністю", що здійснюється через стандартизацію та стереотипізацію продукції індустріальної культури. Стандартизована продукція масової культури, задовольняючи певні людські потреби, пов'язані з комфортом та відпочинком, не задовольняє основну потребу людини – потребу в розвитку. За допомогою продуктів масової культури людина часто будує для себе ілюзорний світ, в якому все відповідає її очікуванням та установкам. Вона йде від реальних проблем, необхідності вибирати та нести за свій вибір відповідальність, бути суб'єктом власного життя. Не будучи творцем, сучасний споживач сурогатних продуктів масової культури – за великим рахунком продуктів розкладу культурної творчості, – стає на шлях імітації й симуляції.

Висновки. Суспільство масового споживання, що послуговується поняттями "купівля-продаж", "розрахунок", "еквівалентний обмін" як універсальними, характеризується конформізмом, деперсоналізацією людських відносин та взаємним відчуженням. У цьому суспільстві закладено механізми відтворення людини в одному вимірі як людини-споживача. Ці механізми успішно функціонують й до сьогодні, призводячи людину до втрати як власної суб'єктності, так й історично адекватної предметності власного існування, якою може бути лише "жива" історія як "живе" творення особистістю суспільних відносин.

Ключові слова: суб'єкт, об'єкт, масова культура, масова людина, маніпуляції.

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