

Review Paper

DOI: 10.53681/c1514225187514391s.33.235

HOMO VILLICUS IN THE CINEMA ENVIRONMENT: JUSTIFIABLY AND LIMITS OF THE INDEX

Homo villicus no ambiente cinematográfico: justificação e limites do índice

ABSTRACT

Homo villicus belongs to the sphere of symbolic, which allows different interpretations concerning the disability of the image of a person, which was created by it. Homo villicus is not a special innovation in the context of the reproduction of Homo images by modern philosophical discourse. New is its acratian, no governance strategy, which produces counter-hegemonic discourse and represents a local fuss against the hegemonic discourse in the world landscape of philosophical exploration. The original technology of Homo villicus self-demonstration is that the experience is living without previous presentations, by attracting modern expositions. This is another search for the path of cultural history on the terms of the human problem. The original technology of Homo villicus self-demonstration is that the experience is living without previous presentations, by attracting modern expositions. Proclaiming the next image of Homo philosophy is included in the next game imaginary and real in culture, observing how it is modified depending on this concept of culture. The turn from cinema technologies to life and vice versa activates the place of intensive interaction of the mentioned factors in the problems of Homo villicus self-management and their consequences. Homo villicus trying to balance their twilight forces "builds himself/herself" through "revolution in himself/herself." Homo villicus is not a static formal characteristic of a person, but another type

RESUMO

O Homo villicus pertence à esfera do simbólico, que permite diferentes interpretações relativamente à incapacidade da imagem de uma pessoa, que foi criada por ele. O Homo villicus não é uma inovação especial no contexto da reprodução das imagens do Homo pelo discurso filosófico moderno. O que é novo é a sua estratégia acratiana, sem governação, que produz um discurso contra-hegemónico e representa um protesto local contra o discurso hegemónico na paisagem mundial da exploração filosófica. A tecnologia original da auto-demonstração do Homo villicus é que a experiência é viva sem apresentações prévias, atraindo exposições modernas. Trata-se de uma outra procura do caminho da história cultural nos termos do problema humano. A tecnologia original da auto-demonstração do Homo villicus é que a experiência está a viver sem apresentações anteriores, atraindo exposições modernas. A proclamação da próxima imagem da filosofia Homo está incluída no próximo jogo imaginário e real na cultura, observando como é modificada dependendo deste conceito de cultura. A passagem das tecnologias do cinema para a vida e vice-versa ativa o lugar de interação intensiva dos factores mencionados nos problemas de autogestão do Homo villicus e suas consequências. O Homo villicus que tenta equilibrar as suas forças crepusculares "constrói-se a si próprio" através da "revolução em si próprio". O Homo villicus não é uma característica formal estática de

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Submission date:

25/09/2023

Acceptance date:

27/12/2023

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Convergências: Volume 17 (33)
31 maio, 2024

in the knowledge of human nature in the cultural context, so another opportunity to characterize a culture when a person should be guided by social/common priorities and values, to have the ability to articulate them. The definition of "cinematic nature" of this process within the framework of the chosen problem allows to outline the limits of possibilities and appointment of cinema technologies in the growing alienation and exploitation of a person on the level of ontological principles and preconditions in their influence on the viewer as a subject of perception and creator of screen reality simultaneously.

uma pessoa, mas um outro tipo de conhecimento da natureza humana no contexto cultural, ou seja, uma outra oportunidade para caracterizar uma cultura em que uma pessoa deve ser guiada por prioridades e valores sociais/comuns, para ter a capacidade de os articular. A definição de "natureza cinematográfica" deste processo no âmbito da problemática escolhida permite delinear os limites das possibilidades e da nomeação das tecnologias cinematográficas na crescente alienação e exploração de uma pessoa ao nível dos princípios e pressupostos ontológicos na sua influência sobre o espectador enquanto sujeito de percepção e criador da realidade do ecrã em simultâneo.

KEYWORDS

Homo villicus; philosophy; culture; cinematograph; cinematographic participation.

PALAVRAS-CHAVE

Homo villicus; filosofia; cultura; cinematógrafo; participação cinematográfica.

1. INTRODUCTION

Homo's definition as Homo villicus was introduced by S.A. Zavetny (2018) [1], *"laying down the foundations of the philosophical concept of the personal self-management, which focused on the problem of personal self-management, and also developed an original approach to understanding the person as the creature that leads himself/herself"*.

Already in the retrospective review of this problem, there are reservations about its absolutization, followed by a radical revulsion inside himself/herself problem areas. New is its acratian, no governance strategy, which produces counter-hegemonic discourse and represents a local fuss against the hegemonic discourse in the world landscape of philosophical exploration in the context of the fact that modern philosophy is associated with the care of yourself, which has a long tradition – from ancient Greeks to modern theories of P. Sloterdijk (2009) [2]. This is another search for the path of cultural history on the terms of the human problem. The original technology of Homo villicus self-demonstration is that the experience is living without previous presentations, by attracting modern expositions. The next image represents the concept of Homo philosophy as featured in an upcoming game, exploring how it adapts to varying cultural contexts, both real and imaginary. M. Scheler (1991) [3] (a founder of philosophical anthropology as a course of the 20th century) considered the erroneous construction of a person to one kind of variety, although he stressed that a person has a nest of what is meant as a culture and when he comes out of this nest stops being Homo, that is, a human. In the work of "Man in the era of equalization" M. Scheler (1991) [3] says that from the late antiquity (from which are led the genealogy of modern researchers of the problem "care about yourself"), from the epoch of occurrence of Christ the human types, which formed and theorize the West, were too homogeneous. This was put at the blow of the balance of "human qualities" and their impact on socio-cultural life. All these threats to the balance of human forces were, according to M. Scheler (1991) [3], the manifestations of "oversublimation", which significantly reduced the ability of a person to achieve harmony in himself/herself inner world, to bring in balance their twilight forces; the fashion of psychoanalytic discourses and technologies psychiatize the person. It is in this context that the connection of philosophy with the practices of "caring

for yourself" Homo villicus is being observed, due to the influence of the cinema technologies: from ancient Greeks to the present in the version of P. Sloterdijk (2009) [2]. The turn from cinema technologies to life and vice versa activates the place of intensive interaction of the mentioned factors in the problems of Homo villicus self-management and their consequences.

Emperor "You must change your life!" is "the key word of the revolution in the second person of the unit" (Kultaieva, 2014) [4]. P. Sloterdijk (2009) [2] calls "to start a strike against yourself", although "their achievements in this struggle for his own dignity in numerous fights and actions against himself/herself, he/her estimates quite critically". Homo villicus trying to balance their twilight forces, "builds yourself" through "revolution in yourself". But there are cultural and political contexts. There are psychological factors that play an extremely important role in the prerequisites of human properties. M. Scheler (1991) [3] the specific expression of such a constitution is the First World War, which started not from political, but from psychological preconditions. M. Scheler has built a number: "sublimation-oversublimation-desublimation" as a suppression of human qualities, warned that this could lead to negative consequences and threats to the existence of human race, so to rely on the same-life (person or culture) – is risky.

Given that the philosophization of the problem is a vaccine from the concept of voluntarism in its solution, the J. Baudrillard (2000) [5] concept can be used. In his work "Visibility of Evil" he reveals the drama of modern anthropological, in fact, catastrophe, which is caused and stimulated by the birth bivalent of human. The author considers human alienation as a positive anthropological characteristic, connected with "inaccuracy", and the loss of this "inaccuracy" with catastrophe of similar depletion of natural resources. Those "hell", "horror", "burden" of freedom, which were written about by the existentialists, in the situation of postexistentialism turned into a "hell of loneliness", because to realize loneliness needs a difference, figure of different. The figure of the Different has been central in Western philosophy, starting from the 17th century, so the search for the Different, if this Different even you, is the central intense in the design of cultural phenomena. Some scholars centered their ideas on the thesis of the exclusion of the Different in European history. In contrast to the close space in which Different perception objects are presented in their specificity, Homo images were formed in the process of the system of culture in the cultural space. Culture is an effective component of the building and functioning of the living space.

Today, the Different has to be invented, and simulated according to the logic of culture built under the laws of the "market" economy, through demand and supply. This is the direction of customers and producers, producers-creators of image-example, submitting through the system of typification available in culture or demanded by it and many practices of legitimizing the Different (enemy, alien, insider) as guidelines for the development and change of socio-cultural space. At the same time, these images are mirror images to their own space, they help to see the positive/negative in their life world, and often it fits in the logic of fantasies (if the fantasies have logic). The other is present as a kind of "arche-subjectivity", which works on the logic of temptation – hidden and does not belong to the "order of submission", although any order defines, but not as determination, but as destiny (Baudrillard, 2000) [5].

2. HOMO VILLICUS AS A PHENOMENON IN THE CULTURAL ENVIRONMENT

Homo villicus inexhaustible expands its volume in the context of "caring for yourself" as self-esthetics, because the rejection of its key component – social essence turns Homo into a pure abstraction of thinking, although the latter is the essence of philosophy, without this, the ability to distinguish also disappears. When deal with the social essence of a person, the metaphysics of social and personal life, emphasize the social subject "marked by a change in the paradigm of philosophy, which is conditioned by the criticism of the fundamental-

ism of the epistemology and the discourses that overcomes the limits of social philosophy and philosophical anthropology", O.M. Kuz (2010) [6] said "it is actualization of the discourse of self-knowledge and self-isolation of a person". But, quite logically, there are also overstated hopes about the influence of philosophy on the public opinion, especially in the fact that it is considered "in the run-up". For example, in the intelligence V.O. Sabadukha (2019) [7], dedicated to the metaphysics of social and personal life, notes that the mission of the philosopher to lead society out of the crisis of the depersonalized existence, to help overcome the conflict between the depersonalized and personal beginnings of social life. The author is fully justified (essentially and logically) arguing that it can make philosophy and philosopher, which takes responsibility for it, a metaphysical character. Modern philosophy is a conceptual character, but there is another side of this problem. In the struggle for the survival of philosophy, it is necessary to demonstrate its service because of the loss of its autonomous fields, and the situation from philosophy requires to perform the compensatory function – to form an ontological beginning, without which any system has the risk of becoming ungrounded.

The philosophical concept is a thinking reality, not its symbolic expression, so it is able to identify, not symbolize, reality. Such concept – multi-natural, allows different articulation to build its version of arrangement of space, it is a kind of convertible puzzle with multiple variants and possibilities, because it fixes reality, rather than a definite design. Therefore, philosophy does not invent imaginary worlds, but offers conceptual strategies with corresponding bills of lading. To listen to recommendations of philosophers or not, it is no longer a matter of philosophy. But, as M. Kulstaieva (2014) [4] notes, *"The generants, guards and authorized representatives of mind on the territory of the society... were and remain philosophers. Through them and in them the mind activates its educational, more precisely, personal creative potential. The components of the Human Development Index (HDI) in different country can be added as a status of philosopher in the state"*.

The increasing importance of philosophy in the intellectual sphere is evident, especially as it serves as a sophisticated form of ideology. This highlights a risk where information, influenced by ideological perspectives, might alter our spatial thinking. The information is neutral in nature, so it can be entered into any ideological system, hiding risks and dangers, guided only by the preferences of intellectual segregation or politically biased rationality. When *"just society, when it accepts its own degradation or stagnation for progress, destroys philosophy and eliminates philosophers, thus eliminating the threat of independent thinking and freedom"*.

Homo villicus is not a static formal characteristic of a person, but another type in the knowledge of human nature in the cultural context, so another opportunity to characterize a culture when a person should be guided by social/common priorities and values, to have the ability to articulate them. The most important point of reference in such interaction is the agreement on understanding common/social problems and the place of each in their settlement. About the semantic role of communicative mind and communicative rationality as a safety factor for the destruction of the human community says V.O. Sabadukha (2019) [7], conceptualizing the problem sphere of public and personal existence in a situation where the existential exhausted itself, went off in the ground, and time has come to postexistentialism. The author proves the possibility of the analysts of a deeper level of communicative interaction motivated by the combination of personal and social interests, because the modern communicative mind has a subjective origin, and "care about yourself" is possible as a concern about the common/social benefit (Plato). Philosopher as a metaphysical character should encourage others to mobilize "human quality" for the public/community weal. Homo villicus should demonstrate himself/herself interest to the public, not just to build their own personality. Reflexes Homo villicus about their own destiny and scenarios "care about yourself" as self-management and self-building require responsibility for the creation of their own history and environment of their life.

Since the modern living environment of Homo villicus is screens, it provides an opportunity and resource as an inversion of imagination and forms for representation and rationalization of their image. Coming to terms with reality, Homo villicus hopes that real

and imaginary are combined. Mutual connection of imaginary and real happens in the process of communication and only through human efforts. The hero protoplast is only a gauge, a reference for the investigation of *Homo villicus*, but also the fact that it is rejected is present in the topographic map of *Homo villicus*. It enters its system of meaning and relations through certain legal procedures, which are stratified – recognition, evaluation, communicative experience, the experience of habitus development, reflection over these situations, and naturalization of Different, its comfortable system of values and assessments. Here it is possible to stratify interpretation practices in modern on-screen discourse and their correlation with everyday communications *Homo villicus*.

3. THE ROLE OF COMMUNICATION AND CULTURAL TECHNOLOGIES IN FORMATION THE IMAGE OF HOMO VILLICUS

Modern communications are represented in the majority by social networks, which considerably expand the circle of communicative people, and allow to go beyond the transcendental register (traditional for philosophy) into the living context of human interaction, which transforms the reality of philosophy into a producer of cultural reality. The screen space populated by the pre-interpretations sets the recipient an orientation scheme that affects further behavior. Instant, temporary fashion chips are formed in sufficiently stable topological maps of the screen landscapes. In this situation, the logic of *Homo villicus*'s actions is typical: from the interpretation of the borrowed image to the practice of realization through self-management and the analysis of communicative relationships and their stimulated practices. *Homo villicus* is more severe and proper, the principle of the antinomy of freedom and necessity. But authors will pay attention to antagonism in the very sphere of proper. Here the second anti-freedom is anti-autonomy of two autonomies: autonomy of moral principle (practical mind) and autonomy of the individual. The decision of this autonomy is subject to interpretation as a relation of filling due to the recognition of the connection of principle and representation, which allows speaking about the anthropological principle as a real person *Homo villicus*, which in individual experience is guided by the general principles as a form of organization of life. When *Homo villicus* becomes the fundamental idea of *Homo*'s reproduction in culture, then *Homo* becomes the basis for transformation in the culture.

In this view, the language may be quite specific type *Homo villicus* as a kind of monade, as the only way to adequately express the typical, which coincides with individuality. This point of reference arises in situations of breaks in an integral part of cultural space, when it becomes impossible to use traditional ways of "gathering" a person from typical for a certain culture of social roles and a person is looking for ways of his representation in the socio-cultural space. The situation changes when serious challenges have to be overcome, it requires courage and faith, which was not there when it was realized what had been played. When the game gets out, the events get away from the original idea, get forgotten, and go back to the background, the personal idea, that was born by the game, the connection between *Homo villicus* and his presentation is lost, and the understanding of the relevant actions disappears, because the object was jealous, and *Homo villicus* is only an object of scientific analysis. Here, on the first plan comes out the act.

Changing the basic priorities of a modern person – the transition from the development of the environment to the development of his own body – motivates to use a dictionary of the discourses of the corporeality for analysis of the modern type *Homo*. It was noted by O.Ye. Homilko (2021) [8]: "The production of corporeality narratives means that not only mental, but also human body abilities are involved in the process of making their minds, that is, it should be cognitive integrative". The researcher emphasizes that: "Unlike the demanding narratives, the corporeality narratives are actualized by a wider range of human abilities, in particular, different kinds of bodily capabilities". Before the possibility of threats (war, pandemic COVID-19) came the perception that the basic values of human evolution are

her/his concordance to the animal world, her/his bodily organic essence. The limited means of salvation put the right to life and death (who to save first), the problems of euthanasia for the seriously ill (the "pill", with the help of which can be painlessly shortened by age, already used in Switzerland) have become acute. The analysis of the cultural background of human psyche transformation points to the possibility of Homo villicus adapting to the present conditions, not to become a victim of the incomprehensible and ephemeral, to which social life is being induced, involves compensatory anthropology, in which cultural institutions relieve a person from unnecessary problems in the area of the environment, rather than complicate the construction of a Homo villicus.

The increasing focus on rationality and technology in modern life has led to new ways of understanding human creativity and self-expression. Contemporary humanities scholars are interested in how people cultivate their sense of selfhood or identity in the context of social discourses and bodily experiences. Three ideal types of Homo villicus that represent different modes of self-cultivation using various faculties of perception and communication can be identified. The first type values fidelity to embodied, lived experience (bodily Homo). The second type values narrative and storytelling (audio Homo). The third type values visual representation and imagery (visual Homo). In reality, individuals draw on a mix of these modes, though some may be more dominant due to cultural factors. For instance, contemporary visual culture tends to privilege the third, visual type. However, this risks diminishing the first two types and their reliance on corporeal and oral/aural faculties. Some theorists critically examine this bias, arguing that a solely visual conception of humanity deflates a fuller anthropological understanding of human beings as living, communicating creatures. As P. Sloterdijk (2009) [2] notes, *"from the beginning the nature and culture are united through broad mediation of embodied practices... the intermediate zone between them forms a rich, variably stable region, which is clearly described by the general accepted concepts such as education, custom, habit, forming of habitus, training and exercise execution"*.

The work of P. Sloterdijk (2009) [2] in translation of M. Kultaieva (2014) [4] is valuable because it is not interested in self-building, self-management and not on-screen scenarios are presented by numerous screens, but the use of the history of culture and history of philosophy within the cultural turn of modern philosophy with the corresponding anthropologists. M. Kultaieva (2014) [4] noted "to bring modern society out of consumption hypnosis to the purely Kantian question – how possible the life-creation, which mechanisms put in its basis". In this perspective of actualization of antiquity in the post-modern situation P. Sloterdijk (2009) [2] and importance of their representation in the landscape of philosophical differences concerning modern Homo as Homo villicus, because "healthy mind can no longer fulfill the pedagogical obligations imposed on it, because it teaches old and ancient way, educates people for the past, look over any changes".

4. SCREEN SURFACE AS A TECHNOLOGY OF ALIENATION AND EXPLOITATION

The status of philosophy and social criticism depends on the perspective of both the speaker and listener. With the growth of cinema and screens in the modern era, these technologies alienate and exploit viewers by influencing their consciousness. Specifically, cinematography recreates a type of screen reality that can lack a moral component and differ greatly from actual life. However, whether screens and movies are detrimental technologies depends on one's philosophical viewpoint and interpretation. The impact of any technology ultimately depends on how it is applied and the perspective of the user. While screens may influence people's consciousness, they also have potential benefits for entertainment, education, and communication. A balanced perspective acknowledges both the potential pros and cons of cinematic and screen technologies.

Original is the format of "confrontation of evil in different manifestations" because of the irony, when a person "as a result of his/her ontological imperfection, the very fact of his garbage recognizes his/her lack of freedom, that is, the non-existence from which it should still be creatively called to the full existence" in the work A.I. Kugai (2016) [9] The absurdity of evil in the format of irony. There is a rather illustrative phrase from the series – it would be ridiculous if it were not so sad: "Horror films are losing a lot to news releases". With references to the interview with the writer T. Pratchett, A.I. Kugai (2016) [9] notes that *"a person – as a cocktail – consists of a mixture of the city and philosophy. This mixture is a recipe of literature. But often in modern literature barman does not add either humor or philosophy. If the diseases associated with overtones and glut are cured with time changes in the way of life, philosophical diseases can be cured only by changing the way of thinking. The irony is thus not only a theoretical research method, but also a tool of philosophical practice"*.

With such an intensive study of cinema in comedy formats with its derivatives and conventions is quite interesting and time-based, especially in the impact on the strategy of "caring for yourself" and mental health.

With the help of the creative tools, which are discovered and carried by cinematograph, the screen designs the ability of a person to learn and self-build through the involvement in this process of new cultural worlds, introducing each time a new instrument, complicating an already difficult problem of thinking, forming and self-designing for Homo villicus. Attention to the individual experience of Homo villicus, to detailed and peak introduction of this experience in own life strategies is often accompanied by the application of criteria of illusion and simplicity in the semantic content. Cinema, virtual and mass-media realities significantly expand the possibilities of influence and diversify the technologies of self-building and the life strategy of Homo villicus. In the majority it is due to manipulation of consciousness, re-definition of standards and criteria of transformation of images and change of their places in culture, an increase of alienation and exploitation of Homo villicus and humans. The definition of the "cinematic nature" of this process within the framework of the chosen problem allows to outline the limits of possibilities and appointment of cinema technologies in the growing alienation and exploitation of a person on the level of ontological principles and preconditions in their influence on the viewer as a subject of perception and creator of screen reality simultaneously.

If philosophers claim the humanism of philosophy, then the same humanism is the film in its essence, so the question of the essence of cinema can be forwarded to the person. To answer the question "What is a movie?" you should answer the question "What is a person?" However, a person is a problem for himself/herself, because he/she is a creator of culture and his own abilities at the same time, the question remains eternal – and there is no final answer. Modern cinema is considered ontological as being in the context of culture, meaning of which is determined not so much by talents and tastes, preferences and creativity, but by the context of culture. The phenomenological approach, with its attention to the mental structure of the "cultural model" as a combination of the typification presented by the exalted means of cinematography, helps to record feelings and experience Homo villicus, determines perception and understanding of the environment.

The idea of the link between the appearance of cinematograph as a social practice is quite original, which is the result of the "growth" of the worker with the production equipment, about what is mentioned in the references to the works V. Benjamin writes V.E. Petrov (2016) [10], stressing that "in this aspect reproduces the relationship of alienation and exploitation: the invention of the film and phonograph took place at the age of maximum alienation of one person from another, unprecedented in the relationship that became the only one for them". But "the bodily alienation reproduced by the cinematographer can become a means of overcoming this feeling: the cinema not only steal the gesture in a modern person, but also allows it for the first time to understand and thus re-assign". In the work "Work of art in the era of technical reproduction" V. Benjamin points out that cinema not only allows to recognize the world of everyday life and subjects surrounding a person in another way through screen

optics, but also significantly increases the space for the game, stimulates a kind of mimesis – the imitation of early images, combining the mimesis with the game (Petrov, 2016) [10].

V.V. Bychkov (2003) [11], on the contrary, emphasizes: *"For the event of esthetic experience, the significant fact of the appearance of a game (in fact, but which is usually taken extremely seriously) situation of dialog between reality and another (a work of art), which opens the way to the esthetic subject to contact, which eliminates conflict, gap and alienation"*.

The author notes that the audience opens the "way to contact". This "path to contact", through the increase of the capacity of the technologies, allows transferring the roles of director, artist, and script technician, creates opportunities and technological resources for non-professionals in these fields, and provokes them to tests in the given roles without corresponding previous professional graduation. These "screen users" try to respond to the offer "to test themselves" by the logic of "himself/herself a director" (name of the popular show), or by posting photo and film records to the Internet, to become known, to get recognition, and if "find the bean in the cake", then earn money. With the same motivation, they create posts on Instagram and TV channels with constant direct air. Having created his format of self-presentation, the player has become accustomed to this role: director, scriptwriter, actor, etc. Since the language of the screen is conditioned by the specificity of its technical possibilities, it becomes clear that the decisive factors are economic and technical.

Cyber-space offers even more possibilities for enjoying yourself as a Different, double-pleasure. Firstly, a network actor sets its rules of the game, and secondly, he plays a lot of roles, take on any image. In this three-dimensional artificial environment, you can penetrate, changing it from the inside, and simultaneously in real time you can enter into contacts with both real people and fantasy characters. If cinema and television have created a hyperreal with its effects of doubling the reality and presence, the Internet through virtual reality allows to feel the "effect of feedback". Interactive as a non-classical form of interaction between a recipient and an on-screen product is no longer focused on product consumption and its implicit interpretation, but on product transformation in real-time mode, on a sensitive, behavioral contact with an illusionary quasi-reality. Hyperliterature, computer games, chats, network conferences, and other types of net-art entertainment set the conditions for reorientation of the recipient from a contemplative position to the role of interior artist, co-creator of cyberspace. The roles of the artist and the public are mixed: multimedia links are established – the interior artist. This situation with Homo villicus should take into account and analyze this potential for the birth of other cultural identities and models of Homo villicus subjectivity.

The achievement of post-modern culture was creation of post-modern subject, unstable and diffuse, self-construction of virtual personality and network personality. This Homo villicus is born and exists only because of the interactivity in the virtual environment. In the illustrated screen world Homo villicus, forgetting about the body and feeling unity with the computer, realizes its invented world. At the same time, everyday life remains in the world of external, objective. The latter begins to be seen as one of the possible worlds for Homo villicus personification. As an area of absolute freedom of speech and image, the network allows to indecent to bare the soul and body of the interior artist, replaces or completes what is impossible for Homo villicus to realize in reality, and often this impossibility, as a cry of a neglected person, can be taught, for example, in the "Alive Magazine – public maintenance of diaries" as a kind of psychotherapeutic procedure. But Homo villicus should be an identity capable of self-building and self-management, by its own way of life prove that spiritual improvement is possible, based on the virtual, to help those who seek to develop their own potential as well. Psychological resolution during the virtual presentation of his image is a phenomenon that is identified as "projection-identification", i.e. the ability of Homo villicus (often unconsciously) to transfer their experiences to other people and to the situations in which they are found. In the process of perception of images which emotionally affect the person, his/her "I" for a certain time is alienated from his/her, and this separation continues until the end of stay in the virtual environment. Homo villicus often acts as a recipient viewer, and here works the same spectator logic – a typical for any Homo.

Among the works devoted to psychology of perception of cinematograph, special interest is the work of E. Morin (1956) [12], *Le cinema ou l'homme imaginaire*, in which the author, using the term "cinematographic participation", considers the penalty features of emotional and psychological sensations experienced by the viewer during watching the film. Of course, the circumstances that the author has come to consider the perception problem of screen creation, are based mainly on the analysis of the perception of the film action by a person who sits in a dark cinema hall surrounded by a large number of viewers. Today it is no longer relevant because the lion's share of films the viewer is watching alone or in a small group, so the level of emotional tension of the viewer's perception of the film, which was available half a century ago, is no longer said. But the essence of the projection-identification of the viewer during the viewer's perception of the screen work remains largely unchanged.

In the process of the perceiving screen images, a person identifies screen images with real life in a certain way, which is opposed to conventional arts, significantly activates projection-identification. Although today, as noted by the witty person, horror films are very losing news, the movie remains a spectacle that is significantly different from other species, where the viewer has the opportunity to participate in the action, hiding or not approving the screen action that occurs in his eyes, which is created by real artists (applause, screams, whistle, throwing flowers, on the contrary, rotten eggs or tomatoes at the artists). Moreover, for example, a theatrical or circus action contains a certain element of surprise – improvisation, risk, etc., that there is no such thing for the film audience. For example, despite the past fear, a person, while taking screen action, is still quite calm, because it realizes that the demonstrated events (even documented) have already taken place and are at this time out of its practical life. This statement by E. Morin (1956) [12] needs clarification, because the so-called phenomenon of admission and removal, still makes the viewer perceive the talented work as something real, and the degree of empathy sometimes is nothing less than in the perception of real events. Another thing is that the lack of practical party, as E. Morin (1956) [12] believes, is subsumed in this case by the passivity of the viewer, his inability to detect his reaction to what is happening nothing else, except laughter and tears ("three handkerchiefs cried while watching", told the woman to her neighbor after she watched the melodrama).

5. PSYCHOLOGY OF PERCEPTION OF HOMO VILICUS

It is clear that cinematograph cannot primarily educate a person as a personality, and then make it a spectator. This is done by other "surfaces" or environments – family, educational institutions and the person as *Homo villicus*. In order to make something from watching movies, you need to be able to "communicate" with it. Personality is a continuous process of formation. M. Merleau-Ponty (2019) [13] notes that the existential function of the film is to demonstrate, rather than explain, "the extraordinary continuity of me from the world and me from the other", because, in the opinion of the philosopher, "the movie is exclusively adapted to the identification of union and spirit, spirit and world and expression of one in the other". Based on his own concept of esthetic perception, M. Merleau-Ponty (2019) [13] in the study "Cinema and the new psychology" theorizes about the film as "visual and sound representation, the most correct reproduction of holes, which the literature can put only words, and the movie has a happy opportunity to photograph". Cinema realism has two main goals: first, films should not aim to recreate reality by showing viewers exactly what they would see or hear if witnessing the events themselves. Instead, films should focus on communicating ideas and facts from a particular perspective. Second, films should not moralize or preach. The raw materials of film art are ideas and facts, but the artistry lies in choosing a compelling vantage point for presenting them. Specific cinematic techniques are driven by the psychological effects of visual and auditory impressions on audiences. It is important to study the laws governing these psychological reactions to understand the

medium's impacts. Unfortunately, in the past 60 years, there have been relatively few works delving into the psychology of film perception. With the discovery of new cinematic "devices," filmmakers began searching for effective ways to heighten viewers' sense of reality and thus develop their consciousness.

A modern film can exist not only in the traditional form – on film, but also to be read from discs, memory cards, to be broadcast on television and via the Internet. But, regardless of the format and means of submission, the greatest emotional impact of the film or its episode is on the viewer in the case when semantic (cumulative) and figurative (non-operational) aspects are combined. Esthetic information influences the person depending on his/her sensitivity to artistic images, her understanding of beauty and harmony, that is, emotional and esthetic thesaurus of the viewer. The viewer, unprepared esthetically, is unlikely to get a great pleasure from films "814", "The Conformist", "Shadows of Forgotten Ancestors", "Legend about Hetman Mazepa" or avant-garde film. And, on the contrary, a demanding viewer is unlikely to be, at least for a long time, to look at the late flicked TV-series. In addition, different viewers will perceive the same work depending on their intellectual and spiritual level, esthetic preparation in different ways. Most of the viewers will be concerned exclusively with the fact that the problem was either solved, while others will perceive additional, accurate information and will monitor not only the content of the work, but also receive esthetic pleasure from how it, this work, done. In addition, the same viewer can perceive the same film in different periods of his life or being in different emotional state. In other words, in the language of structured poetics, esthetic information is usually made not on one, but on a few funds of the recipient's experience. In the work of "Philosophy of art history" American researcher A. Hauser (1996) [14] notes that *"due to indirect expression, art causes strong emotions, demanding, however, from its consumers, the ability and desire to translate the language of personal experience into a more concentrated and complex language. The pleasure is directly proportional to the viewer's talent, able to draw a hint, independently fill in the elliptical means of expression of the artist"*, concerning Homo villicus, either directly or indirectly, consciously or unconsciously this role of the viewer influences his role, forms of self-realization and life strategies. Information can be divided into semantic and esthetic types. Semantic information appeals primarily to logic and intelligence, while esthetic information influences emotions and elicits emotional reactions from the viewer. Esthetic information often has a stronger effect than semantic facts and evidence. The value of information, like the information itself, is not absolute but relative to each person's interests and priorities. What is important to one person may be unimportant to another. As a symbolic system, film is polyphonic and polysemantic, open to diverse interpretations depending on how the viewer perceives its various components. The viewer's personal experiences and cultural background shape the associations and allusions they perceive when watching a film. This is why different viewers always find different meanings in the same film, resonating with their own lives and times. Notably, films tend to become dated quickly, in large part because techniques, technologies, visual styles, and acting methods change rapidly over time. Advances in picture and sound creation technology also strongly influence how films are perceived.

A person deprived of the ability to influence the situation is emotionally more vulnerable, and therefore perceives the screen seen more emotionally, says E. Morin (1956) [12], feels, albeit a little less effective participation. The viewer in such a regressive situation of interaction with screen effect of under the influence of artificial neurosis and, as E. Morin (1956) [12] rightly noted, it is easy to move from the stage of effective to the stage of magic, that is, screen action is perceived by him/her as a miracle or mirage, which enchants with its legal similarity. At the same time, the screen image, having sufficient influence, updates and gives a banal, everyday vision of things, why and the visual means of the screen, which increase the influence on the viewer of the images. The on-screen stream of images, feelings, emotions is a stream of consciousness that integrates it into the stream of the film. Thus, the viewer is both passive and active, since in his perception he/she creates a film as well as its authors. The process of formation of esthetic perception on its turns is not

connected with associative thinking and is almost inevitable without it. The striking form begins gradually to acquire an ambiguous character, which allows to give to the things, subjects, phenomena, except their primary value, additional portable polysemantic values. Cyberspace is a virtual reality social, because it is filled with people, more precisely with projections of people, generated by their texts, images.

The screen work is most often related to the fixed reality, which is more or less familiar to the viewer from personal experience. At the same time, it is a form and function of "playing space", that is, a separate territory within which there are and existing, special rules. These are temporary worlds within the ordinary world; intended for the performance of a certain, deliberate action in itself. That is, it is about the double perception of the game screen by the viewer: on the one hand, the professionally produced film emotionally attracts him to what is happening on the screen, on the other – he constantly realizes that it is only a game, not reality (unlike documentaries and new programs). Even with the deepest immersion in this process, the viewer is still somewhat distanced from what is happening on the screen. The game itself is a serious matter; it is the main way to communicate with possible, impossible, and virtual. The game is self-sufficient, and has no external purpose, in it a person is relaxed and forgotten, in the game a person is at home because a person by his nature is a player (playing even with a lot). Homo villicus is a player who is open to a different world, not like himself/herself. In the game, Homo villicus is guided by the metaphysical to the growth of life, the ability to transcendence, and additional life. Human existence "here and now" to a certain extent of deficiency, so Homo villicus tries to grow it, go beyond its limits, and make it full.

An important factor in the life of Homo villicus as Homo Ludens in modern society is a computer, gadgets of various kinds that involve a person into great cultural values and thus promote its intellectual development, but they also transform Homo into Homo consumers, a consumer of primitive games programs. In this case, there is an alienation of a person from effective intellectual activity. In the "permutation fun" Homo villicus on the screen field of choice of values game with own images, their transfer to the screen, the admiration of representation seems plausible and completely justified:

"...I cross the eye, raise my hand, change the posture, laugh, dance, I fight on the contrary, and all these actions at the same time are the acts of communication with which I speak to others, while others according to the same actions make some conclusions about me".

Transformed into significant gestures, such games play the possibility of Homo villicus being present in this kind of reflection of reality. However, gesture is not a nature: *"Movements of the human body are not instinctive natural movements, but they are assimilated behavior systems, which vary considerably in different cultures"* (Levitsky, 2018) [15].

Thus, this is not a "reality" as a natural reality, an unconscious pre-cultural state, because when make similar movements in life, this system of action is important for real life. When it is the action that happens on the screen, such actions are included in the world of signs that are characteristic only of the cinematograph. Because of this, cannot speak of Homo Ludens's single place in Homo villicus itself, because in the game there is a subject, presence and absence of which depends on the situation of each screen event in accordance with the chosen system of signs. So, to construct reality on the screen is quite problematic and to track how it affects Homo villicus, as well. But the "evil demon of images" (Baudrillard, 2000) [5] is similar to reality, and this similarity has a demonstrator basis, because technologically created "images are actually similar to reality, the very similarity of the devil". These are simulated images that cannot come close to reality, so "come into the adventure of total temptation; begin to draw the image of everything that enters its surroundings" (Levitsky, 2018) [15]. The rapid pace of the development of the technical means of screen culture turned it into an "electronic culture", with its communicative features, changed the playing space and increased the resource for the self-construction of Homo villicus. Describing the peculiarities of modern communicative space, communicative information requires a consistent chain that does not destroy the masses. The characteristic feature of epoch is the mass informational lack of control.

Homo villicus and the subject in the cinema are related as real and simulated, i.e. the presence of Homo villicus in reality has a reverse effect – its absence in the cinema, the absence of a second transition to the presence, but already other content, falling into other conditions of "no-real", Homo villicus as a subject acquires new characteristics. A. Menchetti, a well-known psychologist, cinema theorist, points out that it is not necessary to dramatize such situation in the image in the cinema, because "every image is a mystery that carries in itself the reality". For A. Menchetti the image in the cinema is alter ego Homo villicus, which monitors the screen activity as a subject and perceives the image in its integrity. It is the correspondence of a particular Homo villicus to a particular image that allows Homo villicus to prove yourself, "...to show the inner world, and the observation of a number of synchronized images that change each other, gives an opportunity to understand what they provoke, what they influence". The inner content of Homo villicus as "the viewer is provoked, and therefore shows himself/herself that allows him/her to see". Even the simulated, designed reality of the film is able to cause the viewer-subject to a reverse reaction, to storm his/her thoughts and desires.

6. CINEMA IMAGES AS A TOOL OF INFLUENCE AND FORMATION OF OWN HOMO VILLICUS IMAGE

Homo villicus refers to a person who has realized their individuality and appreciates originality across images and media. This type of person is drawn to interesting forms, non-standard plots, and extreme character behaviors in cinema. However, they may not ponder deeply on the meaning behind what is seen. As someone with developed thinking abilities, Homo villicus is interested in cinema that connects to personal growth or compares different traits in a thought-provoking way. The most compelling films for this person are auteur, interview, and performance pieces that showcase creative thinkers, as well as works that observe and study life itself. With this viewing lens, a real dialogue occurs between the filmmaker and the viewer. The desire to find meaning forces one to inquire about the screen text, ask unconventional questions, correlate experiences, and deepen ideas about life. In this way, Homo villicus uses cinema images to promote self-identification and see real life differently. By recognizing signs and symbols presented on screen, this person can translate insights into reality and experiment with personas seen in films. The opportunity for frequent film consumption allows Homo villicus to get in touch with masks and roles to try on in front of others.

It can be also said about Homo villicus of unique individuality. In addition to originality, it appreciates in the game of emotional discharge, and, to a certain extent, the content, meaning of the seen, that gives the possibility of further improvement of her/his spiritual and moral world. Creative thinking personality, subject to interest in the role of Homo villicus, highly values both game, artistic, esthetic, and informative sense in the game, because all this also contributes to better understanding of life. Remember, for example, the extremely interesting effect of comical on screen, which gives "incomprehensible", it would seem, pleasure. But laughter, as M. Bakhtin (1965) [16] said, *"is one of the essential forms of truth about the world in its integrity ... this is a special universal view of the world, the vision of the world in a different way, but no less (and no more) significant than the seriousness ... some very important aspects of the world are accessible only in laughter"*.

Finds in the sphere of composition, color, rhythm, angles give creative thinking personality esthetic pleasure. Games involving extreme technologies as a stopped life, becoming a material for finding forms of self-realization Homo villicus, are evidence of the endless variety of life forms, which such personality is able to bring in in its worldview in the whole idea of the world and its place in it. You can condemn "permutation games" or describe them with a publicistic pathos or in models of fantastic dystopia, as did R. Bredbury in the novel "451 by Fahrenheit", but it is a severe tribute to the modern real-life world.

A special type of Homo villicus is a person with "mass" consciousness. This is a consumer of information that does not need to be thought of but is easily assimilated without reasonable tension. It can be movies (series, fighters, detectives, comedy, fiction), TV shows, TV games, news, sports programs, that is, various shows, which successfully fill the time and allow to "relax", or, on the contrary, to "survive". Picture quality and artwork (e.g. visual, symbolic) may or may not be intuitively appreciated, but are not the main ones for this category of people. A person with a "mass" consciousness, who is looking for fun and emotional release through the role of Homo villicus, is potentially able to develop his taste and outlook if he/she tries to evaluate the artistic advantages and the meaning of the screen product that uses and, accordingly, to consider it as a resource of improvement of himself/herself as a personality.

In the work of A. Mol (1995) [17] "Art and computers" there is an application for art adequate to the "mass society", which, as the author says, "requires mass art". A. Mol (1995) [17] understands art as a message, divided into separate elements that can be expressed numerically and thus reproduce a new art example by combining elements with computers. So-called "information esthetics" A. Mol (1995) [17] and his theory of "permutation" art consider art as "a refined fun of the aesthete artist", which is dissecting from the social environment. The further development of thinking of A. Mol (1995) [17] about the so-called "permutation art" is problematic. A. Mol (1995) [17] argues that mass society needs mass art that is why it is possible to permutation – a combination of simple, with unlimited number of constant elements, which open a huge field of possible combinations that can be realized by means of information technology. To such a combination A. Mol (1995) [17] brings together the creative process of birth of art works, art creation in general. From the paintings of artists disappear fields, streams, naked women and pond horses. There are simple elements of perception – geometrical figures and their arbitrary order of combination. It is obvious that in their considerations A. Mol (1995) [17] brings artistic creativity to the mechanical combination of standard elements in the spirit of time. In fact, it is only about the fact that information technology is capable of creating certain areas of art by powerful auxiliary technical means: cinematograph, dramatic art, architecture, monumental sculpture and painting, decorative and applied art, etc. This should seriously influence both the art activity, exchanging the artist's creative work with this technique, and the interaction of art and its "consumers" or co-creators.

At every new turn of scientific and technical progress cinematograph is enriched by artistic means, which seemed fantastic and became more and more noticeable for the person-viewer, which, all more closely looking into the screen, tried to adapt, "to force" on itself screen images and schemes of human interaction. When the Great Mute started to talk, then became colorful, wide-format; the sound changed to Dolby Digital Surround Ex; the home cinema appeared first on TV and video screens, then in a more sophisticated digital DVD format and the ability to apply the on-screen scenes of "caring for yourself" of the characters to the scenes of "caring for yourself" by the audience. The computer graphics of the dual screen are inferior to the place of the 3D virtual world (embodied holography): You dress a special shock and get, for example, in the jungle. Besides, you can choose your body for any taste, feel yourself in another physical image, such technologies have given a fantastic opportunity even without changing anything in your own life, to experience another desirable life as reality.

In the conditions when generations of machines change faster than generations of people, there are certain trends in the development of the technical means of the screen surface. Yes, there is a symbiosis of television and cinema based on the creation of a flat screen TV, the size of which is determined by the convenience of perception of the show. Stereo sound with holographic image creates a full effect of presence. The connection to the screen of the stereo-effect video-off system created an even more complete effect of presence and provided feedback to the user with the screen. Through the Internet, the movie entered the computer's display. It is the information environment that increases the playing space and its capabilities, allows to satisfy the demand of different age groups on the desired

screen resources and technologies, stimulates symbolic consumption and leads to "cognitive automatism" of the person as a secondary figure in the composition "person-screen". An interesting problem is the problem of teenagers in their ability to be *Homo villicus*, that is, to determine their life and future. The screen can be used for different purposes. The self-realization of teenagers and their search for their image *Homo villicus* in online mode is accompanied by role games, through which form identities, search for their strategy of life creativity, and experiment with it, but mostly it happens automatically, because of "fashion" choose prestige in the environment of role with any purpose to assert itself (teenage maximalism and trust in the group's reference at the "automat").

7. SOCIAL INTERACTION HOMO VILLICUS ON THE INTERNET

The automation, speed and impact of such identities as the identification processes open up a wide field for the study of *Homo villicus*'s "caring for yourself" strategies. However, according to the founder of the network society M. Kastels (2007) [18], these studies distort the purpose of the Internet and encourage its use as a field for the realization of personal fantasies of users. M. Kastels (2007) [18] relies on British and American researchers and their claim that the Internet is an extension of life, when life in reality determines online life. *Homo villicus*'s life on the Internet is determined and marked by his/her desires, suffering, and real-life phobia. In the digital age, many individuals craft their online identities, which often reflect their real-world personas. This behavior can be understood through the concept of *Homo villicus*, a term used to describe people who experiment with self-presentation in both physical and digital realms. For these individuals, playing with various roles and identities online is seen as an engaging social experiment rather than a divergence from their true selves. Such online activities, while significant, represent just a portion of their broader social interactions. In essence, for *Homo villicus*, the Internet is a platform for identity experimentation and socialization, but it does not encompass the entirety of their social existence or personal identity.

In contrast to those who argue that the Internet is the cause of alienation from the real world M. Kastels (2007) [18], referring to a survey on the use of the home Internet in the United Kingdom, emphasizes that "social interaction on the Internet has no direct impact on the modeling of everyday life, if speak in general, except for the addition of the existing relationships online". The survey showed that the difference between online and non-connected social behavior is negligible. As to reducing the maintenance of regular personal contacts with native Internet users compared to non-users, researchers explain this class difference. Individuals who belong to higher levels (classes) of society are involved in a more diverse set of contacts, a greater number of different interactions with friends who live on different distance, and an e-mail helps to keep in touch with them. People of lower social classes are mostly motivated by ordinary contacts with close people, so their need for communication at a distance is small. In addition, the study did not confirm the idea that home Internet users watch TV less time, participate in home affairs, read less books, magazines and newspapers. Only the increase in the amount of time spent on e-mail and Web-surfing is connected with the Internet access.

Research on the impact of the Internet on social interaction in the United States indicated that Internet users have the same level of social and political activity as non-users, and sometimes even higher. As for social interaction in reality, its level is higher among those who use the Internet, they met friends and acquaintances more often personally, took part in social life outside of home. Despite the fact that the network of their social contacts is more diverse in space than in non-users, they were more active in real life. In addition, studies have shown little impact of online interaction at the time of communication with family and friends. "After checking possible intermediate variables other than the use of e-mail, it is established that the use of e-mail activates social life with family and friends, expands the range of social contacts" (Kastels, 2007) [18]. It was also found that the use

of e-mail, as well as the writing of a regular letter, telephone conversations, do not replace other forms of social interaction, but only complement them. Using e-mail helps to keep in touch not only with friends, but also with relatives who live in significant distance from each other due to certain circumstances.

In conclusion, the development of society entails the development/change of old forms of social interaction and the emergence of new forms of social interaction, quite often they are used in the social space, and it happens quite often due to the choice and strategies of social actors, regardless of the individual, related or social groups. Connections between people are largely independent of distance or proximity in space, but this does not mean that distance is unimportant, because it can be a factor of information, recreation, work, communication (Karibayeva and Kunanbayeva, 2018; Halich et al., 2023) [19; 20].

The Internet is a convenient means of realization of these connections. It also promotes closer support for existing relationships and promotes the creation of new ones. Online communities can change their configuration, reformat, and facilitate migration of individuals within the online community and change partners (Vela and Sinaj, 2023) [21]. More often than all such networks exist only online, rarely turning offline, their composition is formed around a certain topic and changes according to changes in the interests of partners or because of interest by the problem of engaged actors. However, *"online networks, when they stabilize in their activities, can create communities, virtual communities, different from physical communities, but not necessarily less intensive or less effective in unification and mobilization"* (Kastels, 2007) [18].

According to the results of research of influence of the Internet on the level of participation in public life of users of the network, this level is higher in users than in non-users. Users often visit cinemas, cultural, sporting events, etc. They have broader social ties and access to information, more informed about the news of life of the country and the world compared to non-users, lead a more active way of life in social terms, they have a higher quality of life (Jomartova et al., 2021) [22]. For Homo villicus, even the illusion of total belonging to the community or simply the automation of the performing role caused a sense of self-realization, social belonging. "Talking" yourself in the meaning yourself and for yourself/other role within the limits of modern fashion, allows to feel demanded and alive, even under the condition of automation of the chosen role, and the ability to assign it, to assign, play in the given contexts give the realization of the possibility of self-statement as Homo villicus (Linda, 2023) [23].

However, another influence on Homo villicus caused by the Internet, which can isolate it, is closed within a certain space. There are two interesting American studies conducted by researchers at Stanford and Pittsburgh universities on the Internet's impact on human-to-human interaction. The general conclusion made by them is that such interaction is lost when "the constant use of the Internet has caused the need to communicate with family members (Internet users) at home, reduce contacts with the social environment, increase in depression and loneliness". However, the studies did not take into account that the investigated (election) did not have an experience of working with the Internet, so it is quite clear that the state of dissatisfaction accompanied work with what the investigated did not have time to learn. Thus, the dissatisfaction is connected with the lack of user experience, not with the Internet as such. Not only at first, users-beginners in comparison with non-users there were more complaints about overstress, dissatisfaction with life, stress, but in a few years they already as users still have complaints about overpressure life, but they have already begun to talk about more satisfaction and more intensive interaction with relatives, close friends (Assylkhanova et al., 2017) [24]. It can be summed up that the decline in human-to-human interaction takes place in this case and for those users who use the Internet too often. This allows to assert that there is a limit in the use of the Internet, "abuse of it in communication in favor of online negatively influences on communication offline" (Kastels, 2007) [18]. The situation with COVID-19 requires special talk and thorough research, although the philosophical community has negatively reacted to the total transition of study to the online space. In general, it is possible to conclude that under certain circumstances it is possible to replace certain types of social interaction with the use of the Internet. But the

Internet itself does not lead to social isolation, or to dissolving in Internet roles or online communities, it is only an instrument for maintaining old ties and creating new ones, and it also promotes creation of Internet communities that are effective in uniting and mobilizing people with a certain purpose for the formation of social movements (Georgiievskia et al., 2023) [25]. As for the influence of screen culture, which has artistic costs and its target audience, it causes, as noted by N.F. Buchylo (1989) [26], "catharsis transforming influence on personality, reveals the nature of artistic perception as co-creation". Co-creation can launch the mechanism of Homo villicus transformation as a person:

"... the movement of structures of consciousness, esthetic feelings, assessments, thinking, and understanding is the creation of hidden, but game action, which is shown externally. The artistic perception is a starting mechanism of the game, rules of which are defined by the content and form of art work..." (Buchylo, 1989) [26].

The character of Homo villicus sees himself as the eyes of another person, objecting to his behavior in a new way by realizing the world through art. However, today the hero is not a model for self-building or self-management for personal transformations. Even when trying to follow an ideal, Homo villicus faces the situation of "fleeting society" and "fleeting modernity" in culture, with respective floating identities. As a result, he lives in the moment and reflexively takes on images and roles from modern fashions. Interactive communication formed on the screen surface also shapes this, as the individual can alter the form and content of information transmitted according to their tastes and desires, simultaneously changing their role presentation. With the development of screen culture, the scale of interpersonal relations decreases while interactive communication increases. There is also interactive television that can be used for entertainment, operations, and training. Some interactive TV technologies utilize numerous channels, some with hard disks allowing viewers to rewind, pause, and skip commercials. Interactive communication in cinematography also occurs through choosing artistic programs by phone and conducting public opinion polls about particular programs.

As for the film, its makers are trying to find for him "sensual emblems and draw with them the visible and sound monogram". "The sensation of the film is included in its rhythm, as the meaning of the gesture immediately reads in the gesture itself, and the film says nothing that would not be it itself" (Akhmetova et al., 2019) [27]. The happiness of film art is that, according to M. Merleau-Ponty (2019) [13], to show how something starts to weigh not through the formation and mastering of ideas, but through the temporary and spatial arrangement of elements of reality. Great opportunities for self-presentations and creation of own image in eyes of others for Homo villicus give a variety of different forms of interactive communication: websites, e-mail, teleconferencing, role games, Internet museums, Internet exhibitions, online shops, etc. (Aliaskar et al., 2022) [28]. Interactive "transparent stained glass" objects are shown when Internet users can influence the events that unfold in the story of the "transparent stained glass" fantasy writer C. Lukianenko. At the end of each section, readers are asked to answer a few questions and leave a response with a version of the story development. During writing of the next chapter, the author is going to use the most interesting proposals. Important is that on-screen technical means carry out almost instantaneous transfer of various values, as if pressing space and accelerating time, thus changing the idea of them in Homo villicus. The accelerated pace of time is reflected in the quality of self-transformation. With time speeding up, values become focused on the minute and instantaneous. Homo villicus develops a subjective idea of the necessary speed for themselves as a transformer. From this, puzzles form to fill in the lacunas in time that have developed in the socioculture. There is also a desire to replace already living people in roles and parts.

8. CONCLUSIONS

The psycho-aesthetic effect on the viewer when creating a modern screen product is connected to the search for resources that will encourage the viewer to actively participate in the on-screen activity. This includes various forms of interactive engagement between the viewer/user and the media product. Modern real living space is quickly becoming a "cyberspace" where human self-awareness increasingly perceives life's realities through a schematic model of textual meaning.

Films appeal to the viewer's ability to silently decipher the world or people. Films transmit not thoughts but behaviors, directly representing a person's specific way of life and communication. Films are perceived rather than interpreted. For over a century, the vitality and practical utility of film action has influenced the technologies of self-building and self-management for the viewer. However, regardless of what relevant resources the viewer uses for "care of the self" and self-assertion, they must first be able to diagnose the psychological and spiritual atmosphere in society/culture.

The viewer should understand that focusing on developing their own image should increase the critical mass of mature individuals in society. Secondly, they should promote an atmosphere conducive to their emergence, raising positive expectations about the humane content of the metaphysical theory of personality. Through their own image, the viewer can transform disconnected roles without existential balance into unified personalities. If the viewer can use the metaphysical theory of personality for self-management, they can play a conceptual character role in society. Therefore, theorizing the next stage of human development as *Homo villicus*, a self-governing personality, proves there are only two forms of human existence – depersonalized or personal. It is the person's choice.

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Reference According to APA Style, 7th edition:

Chmil, H., Korablova, N. ., Bezruchko, O. , & Zhukova, N. (2023) Homo villicus in the cinema environment: justifiably and limits of the index. *Convergências - Revista De Investigação E Ensino Das Artes*, 17(33). 123-142. <https://doi.org/10.53681/c1514225187514391s.33.235>