ФИЛОСОФИЯ
PHILOSOPHY

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The study of modern culture through semiotic analysis

The article's methodological foundation is the cultural principles of semiotics, the study of any phenomenon in its development. It defines the interaction between semiotics and culture through symbols, shows the relationship between semiotics and culture, and discusses the importance of different levels, semiosphere, semiotic space, and so on. This allows us to deepen our understanding of the cultural space and recognize human culture in its essence. Modern culture, which manifests itself in various forms, such as hyper semiotics, hyperrealism, and hypermodernism, reflects the development of different communities in our society, and thus different rules of the game have also emerged. An important problem in hypersemiotics is the excessive use of symptoms in modern life. This is expressed in many characteristics: changing signs, immanent principle, difference, conditional language games, modeling, and break. Therefore, the study of the philosophy of symbols in modern culture is a necessity to deepen our understanding of semiotic research. This conclusion is confirmed by the study of modern culture, the discussion of semiotics of modern culture, which uses the structure of symbols in the form of icons, signs and symbols to abstract the meaning of life. Semiotics is considered as a method of studying modern culture and analyzed from the point of view of its attitude to culture as a whole.

Keywords: semiotica, hypertextuality, hypersemiotics, hyperreality, hypermodernism, cultural, modern, research, method, specifically.

Introduction

Characterizing the boundaries of the semiotic approach, let us define semiotics as a science of signs, which from its exceptional beginning in the XX century was a meta-science that is found over the full range of humanities sciences working with the concept of a sign. Semiotics considers the world, culture, and society all frameworks through which data is delivered, put away, and transmitted. Through the typical space, culture models a person's awareness and his thought of the world. The steady handle of sign arrangement, the creation of images, spatial-temporal representations, and their interpretation is a question of semiotics, which nowadays is considered not so much an "intrigue circle" as an integrator one since it depends on particular information from numerous sciences. Its dependence on the concept of a sign, in common, makes it conceivable to create common standards within the processes of "meaning", designs within the relations of signs that are imperative for the encouraging advancement of different sciences.

Culture is the first and most important semiotic framework. Lotman's 1967 essay, in which he defines a framework as a set of rules, is one of the earliest definitions of a semiotic framework "structure of elements and of rules for combining them, that's in a state of settled relationship to the complete circle of an question of information, understanding, and regulation" [1; 387].

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Cultural semiotics has the errand of clarifying how both can be the case at the same time. Here we are dealing with the address of the culture component [2]. This definition could seem or maybe hermetic, but it focuses on the most highlights of a framework: it may be a structure of discernable components with certain capacities. Structure in its turn could be a set of components organized in a certain progression and with a certain reason, which makes this framework particular and distinctive from other frameworks and nonsystems.

The meaning of culture has continually changed all through history, meaning that there is not a generally acknowledged definition. Tomlinson [3] clarifies that hundreds of definitions exist, meaning that culture can include all of the definitions.

That complex entirety incorporates information, convictions, craftsmanship, ethics, law, traditions, and any other capabilities and propensities obtained by man as a part of society [4].

Experimental

The methodological basis of the article is cultural scientific principles of semiotics, the study of any phenomenon in its development, and the specific conditionality. The work is also founded on the consistency principle. Comparing semiotical data from similar research can help us comprehend the crucial moments in the social process of determining the causes and locations of particular phenomena and events in the chain of events associated with them. This study is intended to expatiate some key concepts in cultural semiotics, analyze the characteristics and functions of cultural semiotics, and indicate the importance of semiotic analysis. It defines the interaction between semiotics and culture through language symbols, shows the relationship between semiotics and culture, and discusses the signification of different levels, semiosphere, semiotic space, etc., offering a more uniform and dynamic vision of cultural semiotics, which is of great significance for us to renew and deepen our understanding of cultural space and to recognize human culture in essence.

The Main Theory

Contemporary culture alludes to something that had ended up a propensity within the display day. Modern social marvels appeared that habituated acts in a present society were mostly influenced by way of life, together with the angle of surrounding backed by innovation, particularly a globalized data and communication innovation. The generalizations that social semioticians make utilize of are much more enunciated than those that common individuals, let alone individuals, resort to. However, there is something in common between social semiotics and prejudice, as there is between bigotry and bureaucracy [5]. Arthur Asa Berger contended approximately modern culture, giving a bounty of outlines around fanciful societies such as verbal representations, dreams, mental trips, shadows, and an assortment of beguiling signs [6]. Thus, cutting-edge culture alludes to a sign or occasion happening at the display time, as a perceptible wonder that exists nowadays. The present culture is the arrangement of unused propensities that have ended up a slant, an ultramodern style.

In this modern era, there are several distinguishing characteristics:

1) Because the idea of diversity has been frequently given by our time's philosophy, specifically postmodernism, the plurality can be viewed as one of the modern features.

2) Relativism is a significant concern raised by postmodernists. Because positivism was the most prominent throughout the colonial period, the elimination of absolute truth left relative truth. According to Gellner, knowledge and morality are typically seen as wishful thinking. Every culture is responsible for maintaining its own knowledge and morality. Meaning is a cultural construct that is incommensurable. Cross-cultural research or cross-semantics is only conceivable if another culture's honor, dignity, and resemblance are valued [7; 73].

3) In an epistemological discussion, truth language is more likely to be oriented toward the collapsing claim of ultimate truth.

4) Local narratives are preferred over large narratives.

5) Hypermodernism differs from postmodernism in that the latter failed to account for significant developments in contemporary culture.

Postmodernism emphasizes the discontinuity of modernity as a kind of resistance, whereas hypermodernism, on the other hand, led to the radicalization of modernity. Hypermodernism, rather than being the death of modernism, according to Haryatmoko, is an attempt to attain the apex of modernism through globalizing liberalism, lifestyle commercialization, and excessive instrumental rationality exploitation [8:8].

Despite postmodernism's proponents and hypermodernism's theme, the requirement for sign clarity in contemporary cultural events cannot be overlooked. In current culture, the logic of sign meaning still plays an important role.

Let us name cultural semiotics an object strategy that views society as a semiotic education in which culture as a sign-symbolic system plays a critical role.

Culture is defined as a symbolic and literary space, as well as the semantic field of human activity and social relations and society's collective memory. The morphology and logic of cultural forms are particularly important in cultural semiotics. This is because cultural forms are semiotically meaningful structures that can function as cultural codes, messages, texts, or models, depending on the aspect. Semiotics, being the logic and rhetoric of socio-cultural action, also has a wide range of social discourses as its subject.

This process is broken down into three sub-processes: material production, symbolic production, and institutional organization, all of which work together to create a defined, coded cultural environment [9]. Scholars researching semiotics see any object or activity meaningful to any member of a cultural group as a symbol in their analysis of cultural activities, attempting to find laws or conventions of codes buried in the formation of meanings within that culture. Understanding these norms, their linkages, and the settings in which they apply is an important element of what it is to be a member of a culture. According to Marcel Danesi, culture can be defined as a type of "macro code" made up of a range of codes used by a group of people to explain reality [10].

Results

Hence, a culture, dialect, or any other semiotic framework is best compared to an interface or a working framework: they do not exist "on their claim", but, on the opposite, are totally subordinate to their clients who utilize, create, adjust or totally desert them on the off chance that essential. The peculiarity of language and culture is that from an early age we see them as a fundamental parcel of our life and once in a while consider how they work, which gets to be the subject of most semiotic works. Modern culture, reflected through forms of hyper, such as hyper semiotics, hypersexuality, hyperreality, and hypermodernism, pinpoints the improvement in different communities in our society, and hence the rise of diverse sorts of rules of the amusement moreover. The issue of meaning in hyper semiotics indicates side effects of over-the-top utilization of signs in modern life. It is implied by a few characteristics covering: signs of change, inherent guidelines, refinement, dialect recreations at the level of parole, recreation, and irregularity [11; 52].

In turn, pseudo-sign and false-sign propensities are risen in social reality, impelling numerous sorts of wrongdoing in law and legislative issues [11; 172]. Explanations displayed in different printed and electronic media regularly exhibit pseudo-signs and untrue signs in open communication.

The importance of computers and the Internet in today's communication environment cannot be understated, and they can even be said to play a vital part in intellectual life around the world. According to Danesi, the computer created a type of textuality known as hyper textuality, which is a linked system of text that allows a user to move from one text to another [12; 202]. The invention of hyperlinks, which are parts of papers that may be linked to other relevant documents, enabled text interchange on the Internet. When a user clicks on a hyperlink, they are immediately connected to the document that the link refers to. According to Danesi, hypertextuality allows a user to navigate through a variety of connected themes without having to look at the order of the topics [12; 203].

As stated by Danesi, attempts to read a text on a computer require three types of processes:

1) the capacity to access the text's content at the signifier level. It denotes the ability to comprehend words, visuals, and a sequence of visual images. As a result, only individuals who are familiar with text unification codes will be able to perform well.

2) an understanding of how A=B relationships might be expressed in a given text. It refers to the process by which a text (A) creates meaning (B) through a succession of internal and external signification processes.

3) the presence of contextual elements throughout the process that constrain the interpretant of the author's aim [12; 204]. Computers and the Internet have evolved into instruments or cross-cultural bridges that help people connect across cultures.

The structures of hypertexts are derived from the structures of ordinary printed texts, the elements of which are combined in a logical manner. As a result, even hypertext should be regarded as a flawed medium for presenting and reproducing human experience.

The contemporary era's evolution of sign thinking is distinguished by a set of cultural, political, media, and visual notions that urge people to optimize their usage of signs based on their areas of interest.

According to Yasraf Amir Piliang, the phrase hyper semiotics refers to hyperbolized semiotics or semiotics above the limit [11; 49]. Hyper implies "over" in hyperkinesis, "exaggerate" in hyperbole, "beyond" or "transcend" in hyperemia. It refers to an exaggerated attitude toward signs, causing the meaning linked with them to go beyond the genuine object. The following are some of the principles represented in hyper semiotics.

1) In hyper semiotics, the principles of changes and transformations place a greater emphasis on sign transformation, creation, and dynamic reproduction of signs, rather than sign structure, code and meaning reproduction, and constant links. The semiotic engine produced signs indefinitely, no longer relying on existing norms, codes, or meanings.

2) the principle of immanence, according to which hyper semiotics focuses on the nature of immanence, surface philosophy, signifier logic, form processing, external gaze play, and the study of universe simulation, rather than the nature of transcendence, depth meaning, immutability of meaning, clarity of content, and canonical representations. The sign evolves in the domain of pure simulacrum that makes up the world of hyperreality, rather than relying on referential reality.

3) the principle of differentiation, according to which hyper semiotics prioritize differentiation over-identification, customs, and social codes. Hypersemiotics generates a sign differentiation that does not have to be novel but rather resembles a stylistic meandering to build a dialogical interaction between time and space in a single space-time dimension.

4) language game principles, implying that hyper semiotics focuses on language games at the level of parole, events, and sign rethinking rather than language, system, and restructure. Hypersemiotics is a linguistic game engine that produces memorable games as a commodity without regard for a fixed framework, leaving no opportunity for meaning.

5) The simulation principle, according to which the production of reality no longer belongs to the original reality and instead takes the form of a second reality that refers to itself. Digital media, such as the Internet, is a synthesis of symbols and reality.

6) The discontinuity principle states that hyper semiotics emphasize semiotic discontinuity over continuity. People have led away from the initial system or framework that binds them through hypersemiotics. Commodities and indicators of capitalism govern the planet [12]. These six concepts are inextricably tied to language as a medium of cultural communication.

Semiotics has been used in computer science, for example, in the subject of interface design [13]. Keeler and Denning believe that the evolution of multimedia presents interface designers with the ultimate task of developing interface technology that mimics human-to-human contact. They try to answer the question of whether human communication theory can treat the conceptual flaws of interface design philosophy by referring to Peirce's semiotic idea [14]. Others that have created semiotic techniques that regard user labor at the interface as a communication act between designers and users utilizing the computer as a medium, such as, agree with this viewpoint [15].

Semiotics can be used as a technique for analyzing signs in human life, from ancient times to the present. It serves as a springboard for addressing a variety of issues that arise in modern human life, including hyperreality. Because of the issues of meaning and confusion of meanings in modern culture, as shown in hyper semiotics, since hyperreality is related to language, both oral and written, plays a vital role in the overall study of hyperreality.

The most powerful factor in semiotic information now is information technology [16].

Discussion

Culture changes because social variables influence and constrain cultural resources in a variety of ways. We can discuss the evolution of culture over the long term. Clearly, the tools that humans have used to cope with one another and their environments have evolved dramatically, from rudimentary stone and wooden items, primitive drawings, and simpler languages to the complex forms we see today. No particular place or population is more or less responsible for the most significant changes in cultural evolution of others. The evolution of culture is independent of the evolution of human physical shape and racial features. Humans, rather than living in the natural physical world, build their own surroundings. Even most of the world's landscapes' wide vistas are man-made. Over time, these changes have occurred at roughly the same rate everywhere in the world.

According to Danesi, digital communication technologies facilitated online services such as news, bulletin boards, journals, games, libraries, and so on. Many people utilize electronic mail, as well as Facebook, Twitter, and other communication platforms that allow them to engage more closely across people, cultures, and countries [12; 208].

Because the relationships between selected symbols and agreed-upon meanings can be finicky, various cultures may employ different symbols to identify a specific concept. As a result, the significance of signs and symbols is determined by the culture in which they were created.

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The Contextual Communication Model

Categories	Cross-Cultural Meaning and Significance
What is communicated?	It refers to the message's substance, or the information conveyed for a certain purpose. The most common goal is to convince. When the communication provides important information from the addressee's perspective – when it meets his or her requirements – it might be persuasive. The material should meet the expectations of different cultures – the most important aspects should be underlined and structured as explicitly as possible.
Who communicates?	The addressor is defined by it. When the addressee feels the addressor has credibility, the communication is seen as efficient.
To whom is the message communicated?	It identifies the addressee, which might be a single individual, an organization, or a collection of persons inside or outside of an organization. However, it is important to realize that the conventions governing sender-receiver relationships that apply in one culture may not apply in another.
When is the appropriate time for communicating the message?	It considers how long the message should last if it should be repeated, and if so, how many times and for how long. It also regulates the time between receiving the message and responding to it. Sometimes other factors are also considered, e.g., our relationship with the person we want to do business with. Another factor is punctuality, e.g., the Japanese prefer to be five or ten minutes early while Anglo-Saxon managers may be up to five minutes late for an appointment.
Where is the appropriate location for communicating the message?	The physical and organizational location is both included. We must recognize that different sorts of business should be presented in different places and that the site chosen may have symbolic significance for a specific culture. The use of physical space also communicates authority and status. We can see where the boss's office is and how near it is to the employees' workplaces, as well as how simple or difficult it is to get to.
How is the message communicated?	We consider language 1, medium, and style while considering how to transmit the message. We consider several factors when deciding on a language: the receiver's language, the formality or informality of the situation, the culture and organizational policy, the language associated with the task, the language and its status in the particular industry, and the language's status in the particular country. There are many different types of media to pick from. We can employ an oral, written, visual, or mix of forms.

Source: adapted from R. Mead, International Management. pp. 99-107

The language issues could be far more problematic because even when we speak the same functional language, we cannot always understand each other. The issues could stem from semantics, which means that people interpret the same words or phrases differently depending on their background and expertise [17] (Table 1).

Although semiotics studies signifiers and what they mean in nearly any facet of a cultural system, the most fascinating area to study signals in rapid-fire activity is in spoken language. Naturally, here is where the majority of semiotic study takes place. The arbitrariness of signs is useful in language. Consider this: language would be nothing more than a collection of imitative, onomatopoeic sounds if we humans were incapable of attributing arbitrary meanings to the words and sentences we pronounce. There would be no way to make a word out of a collection of sounds and then label it as relating to a culturally accepted "object". More intricate analogies in language, on the other hand, enable expressive communication at a higher, and at the same time elemental level.

Sign systems encapsulate the meaning of existence, are a means of expressing the culture of people and entire communities, and materialize creative energy-oriented toward the growth of culture, reinterpreted in the context of its dynamics, in the face of changing cultural and historical cycles.

Signs and symbols play a role in the construction of culture's language and texts, as well as in the interpretation of cultural meanings, compromise, cultural enrichment, and the allocation of an original, unique expression at the level.

Cultural analysis and a means to carry it out are now lacking in popular culture research. Semiotics, as two broad streams that span an analytical and interpretive approach and provide a way to evaluate culture ethically and emically, may be both a technique and a model for solving these challenges. While the basic application of semiotics to popular culture is analysis and interpretation, a secondary level emerges from ideas about codes, in which the relationship between a cultural event and its significance is investigated. This might be the most essential component of cultural semiotics since it examines how signifying occurs while also offering information on popular culture in general.

Conclusions

This research looked at a few theorists on the subject of semiotics and found that they were more like semiotic analysts than semiotic augmenters. Also, it considered a few semioticians and discovered support for communication being enhanced toward semiotic complexity. Hopefully, this study has raised greater awareness that we do not have to communicate like two deaf individuals if we use the entire semiotic range, from hypersemiotic to hyposemiotic.

In human existence, signs are paramount. They are used to understand the situation of the world at the time, as it existed in human existence today. Globalization has affected modern culture, which is frequently represented in large-scale information and communication flows, for example, the usage of the Internet, social media, and other information and communication technologies. Even mainstream media contain some signs and symbols that have become commonplace in modern society, such as the usage of computers and programming languages on the Internet. Other factors, such as political conduct, are linked to political games, fake symbols or individual faces, or defined interest groupings.

We were able to enrich the methodological principles of the examined approach to understanding the nature of culture by considering the cultural-semiotic approach in conjunction with constructivism's notions. Individual and community consciousnesses develop social meanings through culture.

In a word, cultural semiotics is vital because it tells us that our work has no significance unless it is contextualized by a complex collection of cultural elements. These variables are not static; they are always changing as we change and create them. The more we understand and recognize these factors, the more control we will have over the success of the products we create.

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Ж.О. Әбікенов, С.Е. Құдайбергенов

Семиотикалық талдау арқылы қазіргі мәдениетті зерттеу

Мақаланың әдіснамалық негізі семиотиканың мәдени принциптері, оның дамуындағы кез келген құбылысты зерттеу. Ол семиотика мен мәдениеттің өзара әрекеттесуін рәміздер арқылы анықтайды, семиотика мен мәдениеттің өзара байланысын көрсетеді және әртүрлі деңгейлердің, семиосфераның, семиотикалық кеңістіктің және т.б. маңыздылығын талқылайды. Бұл бізге мәдени кеңістік туралы түсінігімізді тереңдетуге және адамзат мәдениетін мәні бойынша тануға мүмкіндік береді. Гиперсемиотика, гиперреализм және гипермодернизм сияқты түрлі формалары арқылы көрінетін қазіргі заманғы мәдениет біздің қоғамда түрлі қауымдастықтардың дамуын көрсетеді, осылайша түрлі ойын ережелері де пайда болды. Гиперсемиотикадағы маңызды мәселе қазіргі өмірде белгілерді шамадан тыс пайдалануды білдіреді. Бұл көптеген сипаттамамен көрсетілген: белгілерді өзгерту, имманентті принцип, айырмашылық, шартты түрдегі тілдік ойындар, модельдеу және үзіліс. Сондықтан қазіргі мәдениеттегі рәміздер философиясын зерттеу — бұл семиотикалық зерттеулер туралы түсінігімізді тереңдетуге арналған қажеттілік болып табылады. Осы тұжырым қазіргі заманғы мәдениетті зерттеу, өмірдің мәнін абстракциялау үшін белгішелер, белгілер және таңбалар түрінде рәміздер құрылымын қолданатын қазіргі мәдениеттің семиотикасын талқылау арқылы расталады. Семиотика қазіргі заманғы мәдениетті зерттеу әдісі ретінде қарастырылған және жалпы мәдениетке қатынасы тұрғысынан талданған.

Кілт сөздер: семиотика, гипермәтіндік, гиперсемиотика, гиперреализм, гипермодернизм, мәдениет, заманауи, зерттеу, әдіс, нақтылау.

Ж.О. Абикенов, С.Е. Кудайбергенов

Изучение современной культуры через семиотический анализ

Методологической основой статьи являются культурные принципы семиотики, изучение любого явления в ее развитии. Она определяет взаимодействие семиотики и культуры через символы, показывает взаимосвязь семиотики и культуры и обсуждает важность различных уровней, семиосферы, семиотического пространства и т.д. Это позволяет нам углубить наше понимание культурного пространства и признать человеческую культуру по существу. Современная культура, проявляющаяся через различные формы, такие как гиперсемиотика, гиперреализм и гипермодернизм, отражает развитие различных сообществ в нашем обществе, и, таким образом, появляются различные правила игры. Важный момент в гиперсемиотике подразумевает чрезмерное использование знаков в современной жизни. Это выражено многими характеристиками: смена знаков, имманентный принцип, различие, условные языковые игры, моделирование и пауза. Поэтому изучение философии символов в современной культуре является необходимостью для углубления нашего понимания семиотических исследований. Этот вывод подтверждается исследованием современной культуры, обсуждением семиотики современной культуры, использующей структуру символов в виде значков, знаков и символов для абстрагирования смысла жизни. Семиотика рассматривается как метод изучения современной культуры и анализируется с точки зрения отношения к культуре, в целом.

Ключевые слова: семиотика, гипертекст, гиперсемиотика, гиперреализм, гипермодернизм, культурный, современный, исследовательский, метод, уточнение.