

სწავლის „სახება“ და „იმიჯი“ შესაბამისობა - შედარებითი ასპექტი

CONCEPTS «WAY» AND «IMAGE»: CONVENIENT AND COMPARATIVE ASPECT

ალინა ვოლიკი,

ტარას შევჩენკოს სახელობის კიევის  
ეროვნული უნივერსიტეტის დოქტორანტი,  
ჟურნალისტიკის ინსტიტუტი,  
კიევი, უკრაინა

ALINA VOLYK

Ph.D. student  
Institute of Journalism  
Kyiv National Taras Shevchenko University  
Kyiv, Ukraine

ABSTRACT

The article presents a research on the comparative analysis of the concepts of “vision” and “image”, the general and distinctive features of these concepts are identified on the basis of previous scientific research. It is proved that despite a great number of common between the “vision” and “image”, it is impossible to identify them fully. “Vision” is related to “image”, which contributes to the disclosure of its essence as a social phenomenon, but “vision” is a journalistic category, it is the object of research of a much wider spectrum of sciences than image, and image is a technology of advertising and public relations. That is, the image is a tool of PR-workers and PR-technologists, while the vision is of journalists and publicists. It is concluded that the image is a specially formed category, which is based on the existing form. The vision can change with the image, can be improved and directed in the required direction, but its priority is a constant characteristic and one of the main differences.

**Keywords:** vision, image, publicistic vision, positive image, PR-tool.

ანოტაცია

სტატიაში წარმოდგენილია კვლევა შედარებითი ანალიზის საფუძველზე ცნებების „სახება“ და „იმიჯი“. ადრე განხორციელებული კვლევების საფუძველზე განსაზღვრულია აღნიშნული ცნებების საერთო და განმასხვავებელი ნიშნები. დასაბუთებულია, რომ მიუხედავად ბევრი საერთოსი „სახებასა“ და „იმიჯს“ შორის, მათი სრულად გაიგივება შეუძლებელია. „სახება“ წარმოადგენს ნათესაურ ცნებას „იმიჯთან“ მიმართებაში, რომელიც ხსნის მის, როგორც სოციალური მოვლენის, არსს. ამავე დროს, ცნება „სახება“ - პუბლიცისტური კატეგორიაა, ის წარმოადგენს მეცნიერების უფრო ფართე სპექტრის კვლევის ობიექტს, ვიდრე „იმიჯი“, ხოლო „იმიჯი“ წარმოადგენს რეკლამისა და პიარის ობიექტს. ანუ „იმიჯი“ არის პიარმოქმნის და პიარტექნოლოგიების

ინსტრუმენტი, მაშინ როცა „სახება“ ჟურნალისტებისა და პუბლიცისტების ინსტრუმენტია. გაკეთებულია დასკვნა, რომ იმიჯი სპეციალურად ფორმირებული კატეგორიაა, რომელიც ეფუძნება არსებულ სახეს. „სახება“ შეიძლება იცვლებოდეს „იმიჯთან“ ერთად, უმჯობესდებოდეს და მიემართებოდეს საჭირო მიმართულებით.

**საკვანძო სიტყვები:** „სახება“, „იმიჯი“, პუბლიცისტური სახება, პოზიტიური იმიჯი, პიარ ინსტრუმენტი

INTRODUCTION

The modern state of development of society is characterized by enhanced informatization of all spheres of its existence. The quantity and quality of communications are continuously growing, a significant number of people are attracted to the communication process, the relationship between individual communications becomes close, the effect of communications increases, the network of which has reached global scales. The growth of communications opens up new opportunities that free people from certain restrictions, social control systems and coercion, create new principles of personal representation. In these processes, the key role is played by the media, which play the role of active distributors of socially important information, that is, social communicators.

An important feature of the media and publicistic image is the formation of subjective opinion and influence on the reader. Despite this, today the process of scientific research on the concept of “vision” is unfairly suspended. To our mind, this is due to the intensification of the development of electronic and digital media, the numerical superiority of informational genres of journalism over analytical and, moreover, artistic and journalistic, tendency to reduce the size of journalistic texts and the news media in general. The concept of “image” comes to the fore. Speaking about it, the image of a public person, a

politician or a company comes to mind for the first, also as mentioning famous people whom we often read about or watch on TV. The vision, on the contrary, is associated with an abstract concept, which is impossible to see, hear, or feel. Although the vision and image are interrelated and cannot be completely separated, there are substantial differences that should be taken into account. It is necessary to clarify the division between these concepts, necessary to determine the essence of their definitions and to analyze common and distinctive features.

**ANALYSIS OF RESEARCH AND PUBLICATIONS.** Starting from ancient times, the whole galaxy of thinkers and scientists in philosophy (Parmenides, Xenophon, Plato, Aristotle, Sextus Empirik, Aurelius Augustine, I. Kant, V. von Humboldt, B. Russell, etc.) dealt with the problem of imagery, in literary criticism (M Bakhtin, P. Paliyevsky, V. Kozhinov, V. Zhirmunsky, B. Tomashovsky, I. Volkov, M. Khrapchenko, A. Losev, A. Galich, M. Kotsyubinsky, G. Welles, A. Warren, etc.) , in linguistics (A. Potebnya, M. Bakhtin, V. Vinogradov, S. Mezenin, V. Maslova, A. Morokhovsky, etc.). The active study of the concept of “vision” precisely as a publicistic category began in the sixties of the twentieth century. Obviously, the term artistic vision could not be applied in the research of non-artistic material, and the notion of a publicistic vision was introduced into scientific circulation. The specificity of the formation in publicism in different degrees and at different times was investigated by I. Arkhipov, I. Eventov, J. Elsberg, V. Zdroviega, 3. Nester, M. Stuflyayeva, who found out the general and excellent in artistic and journalistic reflection of reality. Researchers emphasize the signs and functions of artistic and publicistic visions , analyze the function and place of the author in the process of the formation of these visions , consider documentalism and subjectivity as their main features.

The research of the concept of “image” in the post-Soviet space began in the mid-seventies of the twentieth century, when discussions on the concept “vision” were already actively conducted. Among the scientists involved in image formation we can name such scientists as V. Bebik, I. Slisarenko, Y. Palekh, V. Koroliok, G. Pocheptsov. The highlighting of various aspects of theoretical and practical issues in modern conditions is carried out in the publications of O. Gritsenko, A. Kovalchuk, A. Moskalenko, V. Shepel, O. Nekrasova. The issues of forming a positive image of the organization are reflected in the researches of L. Brown, E. Kiyanitsa, the image of a person - in the works of A. Pelykh, T. Kizilova.

**PURPOSE OF THE RESEARCH.** To identify and analyze the common and distinctive features of the con-

cepts of “vision” and “image” on the basis of available scientific studies and researches.

**The main research material.** Ukrainian word “vision” corresponds the ancient Greek “eidos” (species), German “bild”, French “image”, English “image, picture”, Polish “obraz” [1, p. 115]. The term “vision” in a wide sense means a reflection of the external world in a person’s mind or a specific sensual idea of something [2, p. 178]. In the narrow sense, the concept of “vision” is identified with an artistic vision, highlighting it as a separate element of a work of art or as a given means (symbol) displaying the content of a work of art [3, p. 93]. According to the Ukrainian language dictionaries , the vision— is a specifically sensual form of reflecting reality specifically for literature and art [4, p. 560]. The literary critic A. Galich in his work Theory of Literature calls the vision a specific form of reflection of reality in art. The scientist clearly distinguishes the artistic vision from those “forms of the representation , which are used, on the one hand, in science, on the other - in the everyday-practical sphere of human activity”. That is, the vision, according to A. Galich, is an artistic and literary category, “a specific form of being of an artistic work as a whole and all its constituent elements in particular” [5, p. 134].

The main criteria of the vision are the emotional sensuality and imagination of the subject of influence. V. Zdroviega calls the vision, reproduced in the presentation, emotionally colored, subject-specific (that is, sensually visual) basic unit of the presentation of reality [6, p. 17-20]. The scientist believes that the image is the subject’s reaction to a specific event, which is caused by the presentation and emotional sensuality of the individual. The researcher of visual communication A. Berger calls the product of imagination the vision. “Imagination refers to mental processes, and the vision (in our understanding) is achievable and material” [7, p. 71].

The modern journalise researcher V. Gridchin writes about the imaginary origin with an emphasis on the character and objectivity of the vision, calling it information that is created in the imagination by decoding signs and symbols. V. Gridchina notes that images are not only the subject of human imagination, but also the need of each person, because images are capable to unite a large number of people into a single organism (group, audience, public, etc.). A vision is an abstract concept that cannot be seen, heard or felt. The researcher notes that all abstract concepts (the names themselves) in the language have an objective origin (from a certain real object) [8, p. 277-284]. The opinion about objectivity and at the same time subjectivity, which is based on the individuality and im-

agination of a person, is also confirmed by V. Glazychev. The scientist notes that the vision is “something subjective, ideal, that does not exist without a connection with its material basis - the object of reflection” [9].

So, scientists speak of simultaneous objectivity (objectivity) and the subjectivity of the vision: “The vision is objective in its source and subjective in the form of its existence” [10, p. 396]. Indeed, the appearance of a vision can be stimulated by any reality of the environment, it exists without regard to a human being, that is, objectively, and a vision is formed in the mind of man, which determines his subjective character. The subjectivity of the vision will obviously depend on such factors as the background knowledge of the person, his social status (age, level of education, culture, profession), tastes, conditions under which the vision is created, and so on. The character of the vision is also attributed to social norms adopted in society, formed by value orientations, ideology, and fashion. The subjectivity of the vision lies in the choice of precisely that source and object, which can potentially become a vision [11, p. 44].

However, apart from social indicators and value orientations, the moment of reflection of the object’s direct influence on the human sense organs is also important for the vision formation. That is, in the process of formation, not only imagination plays an important role, but also the moment of impact on the subject. This is the main difference between the concepts of “vision” and “image”, because “image” can exist relatively independently of the situation of the object’s perception.

Since the vision is viewed through the prism of various sciences, each of which has formed its own approaches to the study of the formation of imaginary, there is a definite identification and interchangeability of the concepts “vision” and “image”.

In general, researchers agree that the image is an artificial imitation or representation of the external form of an object, especially a person. The image is purposefully shaped in the mass consciousness through advertising or propaganda. Being translated from the English language, the concept of “image” means “image” and “appearance.” If we take into account the Latin origin, the word “imago” translates more widely - as “image”, “picture”, “imitation”, “reflection”. Therefore, the image is an indicator of the external characteristics of the individual, institution, organization, public institutions and the like. Despite the fact that the opinions of researchers on the interpretation of the concepts of “vision” and “image” differ, the majority of scientists call image an integral part of the vision.

So, I. Alekhina confirms that image is a certain vision that a person represents to the world, a kind of self-presentation for others. According to the researcher, the main components of the image are reputation and the achievement of their own goals [12, p. 185]. Y. Bidzilya gives a definition of the image even more generalized: image - “purposefully formed through communication (media, advertising technologies, other ways of communication) the vision of someone (for example, politics) or something (company, enterprise, product” [13 p. 42]. T. Bilyk adds that this “synthetic, integrative image that takes shape in the minds of people in relation to a particular person, organization or other social object contains a significant amount of emotionally colored information about the object of perception and encourages certain social behavior” [14 ,16]. About the “image” as “the vision is written in the Academic dictionary of the Ukrainian language. An image in a dictionary is a public opinion, a concept about someone or something, a reputation, a vision, as well as a vision of a person (including its appearance and behavior) aimed at shaping public opinion or understanding about it [4, p. 295]. “The vision of the company, goods and services that ensures its position in the market”- calls the image S. Morozov [15, p. 221].

The tendency of the formation of the concept of “image” through the prism of “vision” traces not only in imageology, but also in other sciences.

In psychology, image is a kind of vision formed in the mass consciousness, which has the character of a stereotype and a strong emotional coloring [16, p. 49]. The components of the image are interpersonal relationships, the performed roles, the individual characteristics of the carrier (external and internal), the subjective perception of the recipients [17].

In sociology, image refers to the vision of those social objects, phenomena, processes, institutions, individuals who are in individual and social consciousness and determine the appropriate attitude towards them. Image is a means of perception and knowledge of social reality, so it helps to navigate in the world of social relations, to improve the behavior and interaction of the subjects of social interaction. Sociology as a science studies the combined image of social groups and social institutions. When analyzing the image, the sociocultural factors of its functioning come to the fore. In the form of the object of research, the image of a family, politicians, creative intelligentsy, entrepreneurs, a modern state, a city is distinguished. Often the image phenomenon is considered in the paradigm of sociology of management, and the image of an organization becomes a means of influencing social behavior [18].

Considering the definition of “image” through the prism of “vision”, we can conclude that the common features for these concepts are strong emotional coloring, direct dependence on the consciousness and imagination of the subject of influence, social indicators and socio-cultural factors (form consciousness, imagination, human behavior). The process of forming a “vision” and “image” is not an instantaneous response to an impact and is not a snapshot of reality — it is a complex, dynamic process unfolding in time and a process in which the reflection becomes more and more adequate to the subject of reflection. Despite the duration of the process, it is active and can be considered as a special kind of activity.

According to the researcher A. Blazhnova, the image is the vision of the need created by artistic means [19, p. 67]. The author refers to the philosophical and artistic commencement of the concept “vision”, since for a long time the vision was considered to be just a gnoseological and artistic category. Despite the priority of the appearance of the vision and its fundamental position in the structure of the image, the image also has an artistic nature. In addition, methods are a tool in building any image.

Despite the abundance of the common between “vision” and “image”, it is impossible to fully identify them. “Vision” is a relative concept in relation to “image”, which contributes to the disclosure of its essence as a social phenomenon. For this reason, the researchers, first defining the image as a vision, began to talk about “image perception” [20, p. 96]. But the image is the result of the perception of the vision: as a vision, it does not belong to the object of perception, but is formed in the consciousness of the subjects of perception.

It should be noted that in addition to the definitions of “image” through the prism of “vision”, in the scientific literature there is an interpretation of “image” as a result of identification with the concepts of “stereotype” and “reputation”. That is often repeated is called “stereotype”, “it has become commonplace, generally accepted and adhered to, which is imitated in its activities” [4, p. 689]. In our opinion, “image” and “stereotype” are not identical concepts, because stereotype is often formed spontaneously and has functions different from image, stereotype summarizes phenomena, simplifying or hypertrophying them, and image “fixes first of all their differences between themselves, contrasts them each other” [14, p. 12-19.]. In addition, the image is more flexible and mobile than the stereotype, since the latter is a “formula of the phenomenon that remains unchanged for a long time” [21, p. 64-67].

“Reputation” is considered as “a general opinion that has developed about an individual person, group, group of people” [15, p. 498], as “public opinion about someone, anything” [4, p. 512]. T. Bilyk notes that the term “reputation” necessarily carries the acquired assessment, analysis of advantages and disadvantages, while image is “the expressive side of the image, it can be evaluated, but assessment is not a mandatory element” [14, p. 13]. In our opinion, the “image” and “reputation” have generally different grounds. Take for example the company as an object. The image of the company is the impression that it makes on customers, what associations it evokes. Reputation - a set of thoughts about the advantages and disadvantages of the company, usually forms in its internal circles and among business partners. That is, image is a vision created for the public, and reputation is born among professionals.

Having considered the definitions of the concept “image”, we conclude that image is a specially formed category based on the existing form. The vision can change with the image, be improved and directed in the required direction, but its priority is a constant characteristic and the main difference.

Researcher I. Kabardinskaya cites the so-called “passport” of the image, which reveals its characteristic features:

The fundamental property of the image is its expediency. In the image there is nothing successful or unsuccessful in itself. In the image it is successful that it expediently ensures the progress towards the goal.

Image projectivity: economic feasibility; the ability to plan, organize, manage, control - that is the compliance of image to the criteria of practical management; image reliability - shows whether it will fulfill its purpose with an acceptable risk; social and cultural feasibility of the image - if it does not contradict the deep traditions of the society; image recognition - whether the message is associated with a specific organization in the public mind.

3. Reflecting the needs of the public in the image. Does the image express the common explicit and hidden needs of the target audience in a single artistic creation, artistic image?

4. Credibility to image. Does it possess sincerity, so appealing to the public, that it can speculate any details, or the image of the directive itself speaks for itself and its ability to manipulation becomes apparent [22] ?

So, it can be noted that the image is a purposefully created vision-stereotype that has values that are relevant to the object of impact. Image performs two important functions. First of all , it has significance, that is, it serves as a symbolic designation of an organization or a person;

for the second, the image accumulates social energy and is able to motivate to certain actions. And the main task of the image is to form a positive attitude towards someone or something. If a positive attitude is formed, its result is trust, which hence high marks and a confident choice. Such is the psychological chain that is generated by a positive attitude. In addition, a positive image, as a rule, contributes to the enhancement of social prestige, and, accordingly, authority and influence. A positive image is an important factor in a high rating, which is very important in an intense diversity of public information activities.

The formation of a positive attitude to the subject or phenomenon is the main purpose of the image. Rarely enough, in order to achieve the goals, it is necessary to form precisely the negative attitude of the subject of influence to a specific object. This is another difference between “vision” and “image”: a formed vision can be both positive and negative, and the image - mostly positive. This is due to the fact that the image is a technology of advertising and public relations, and the main function of such specialized agencies is the formation of exactly the positive attitude of potential customers to the customer’s brand. In the vision, this is a more journalistic category, it is the object of study of a much wider spectrum of sciences than image. In most cases, the image is not a targeted advertising technology, and the process of its creation depends mostly on the social orientations of the subjects of influence and socio-cultural factors in general. That is, the image is a tool of PR-workers and PR-technologists, and the vision is a tool of journalists and publicists.

So, having considered various approaches to the interpretation of the “vision” and “image” and having de-

termined their functions and attributes, we identified the common and the different between these concepts. Common features are:

1. Substance
2. Emotional coloring (based on the emotional component)
3. Dependence on the imagination of the subject of influence
4. Dynamic and active of development
5. Artistic means as a tool for the formation of these concepts
6. The main goal - the impact on the subject.

Distinctive features are:

1. Vision- primary, image - the result of image perception
2. Image - an artificially created category, an vision- the result of a long process and the influence of socio-cultural factors.
3. The purpose of the image, as a rule, is a positive attitude to the object, the vision can be both negative and positive
4. The vision is a publicistic category, the image is advertising, that is, the image is a tool of PR workers and PR technologists, while the image is of journalists and publicists.

That is, there is more in common between these concepts than differences. In our opinion, the main difference is the sphere of using “vision” and image ”and mechanisms of their formation, because image is an artificially created category, and vision is the result of a long process and the influence of natural factors.

## REFERENCE

- [1]. **Kovaliv, Yu.** (2007). Literaturoznavcha entsyklopediia: u dvokh tomakh [Encyclopedia of Literature: in two volumes]. Kyiv: Akademiia [in Ukrainian].
- [2]. **Mykhailenko, V.** (2013). Teoriia tvoru y tekstu [Theory of work and text]. Kyiv: Palyvoda A. V. [in Ukrainian].
- [3]. **Borev, Yu.** (1975). Estetika [Aesthetics]. Moscow: Politizdat [in Russian].
- [4]. Slovnyk ukrainskoi movy: v 11 tomakh [Dictionary of the Ukrainian language: in eleven volumes] (1974). I. K. Bilodid (Ed.). Kyiv: Naukova dumka [in Ukrainian].
- [5]. **Halych, O.** (2008). Teoriia literatury [Theory of literature]. Kyiv: Lybid [in Ukrainian].
- [6]. **Zdoroveha, V.** (2013). Pryroda i spetsyfika obrazu v zhurnalistytsi [The nature and specificity of the image in journalism]. Visnyk Lvivskoho universytetu: Serii zhurnalistyka, 26, 17-20 [in Ukrainian].
- [7]. **Berger, A.** (2005). Videt – znachit verit. Vvedeniye v zritelnyuyu kommunikatsiyu [Seeing is believing. Introduction to visual communication]. Moscow: Viliams [in Russian].
- [8]. **Hrydchyna, V.** (2008). Pryroda obrazu [Nature of the image]. Uchenyye zapiski Tavricheskogo natsionalnogo universiteta im. V.I. Vernadskogo: Seriya Filologiya. Sotsialnaya kommunikatsiya, 21 (60), 277-284 [in Ukrainian].
- [9]. **Glazychev, V. Sem shagov k gorodu budushchogo** [Seven steps to the city of the future]. Retrieved from [http://www.glazychev.ru/habitations&cities/2006\\_7\\_shag.htm](http://www.glazychev.ru/habitations&cities/2006_7_shag.htm) [in Russian].

- [10]. **Kondakov, N.** (1975). Logicheskiy slovar-spravochnik: 2-e izdaniye [Logical Reference Dictionary: 2nd Edition]. Moscow: Nauka [in Russian].
- [11]. **Braha, I.** (2002). Movna reprezentatsiia obrazu derzhavy u presi Ukrainy (kinets 1970-kh - pochatok 2000-kh rokov) [Language representation of the image of the state in the Ukrainian press (late 1970s-early 2000s)]. Dys. kand. filol. Nauk. Kyiv: Kyivskiy natsionalnyi linhvistychnyi universytet [in Ukrainian].
- [12]. **Alokhina, I.** (2001). Imidzh i etyket dilovoi liudyny [Image and etiquette of business man]. Moscow: Sprava [in Ukrainian].
- [13]. **Tiahunova, N.** (2013). Metodychni zasady formuvannia imidzhu vyshchykh navchalnykh zakladiv [Methodical principles of formation of the image of higher educational establishments]. Visnyk ekonomiky transportu i promyslovosti, 42, 432–435 [in Ukrainian].
- [14]. **Bilyk, T.** (2011). Kontseptualnyi prostir poniattia «imidzh» u psikhologichnii literaturi [Conceptual space of the concept of «image» in psychological literature]. Psikhologichni perspektyvy, Volyn. nats. un-t im. Lesi Ukrainky, In-t sots. ta polit. psikhologii APN Ukrainy, Lutsk, 17, 12–19 [in Ukrainian].
- [15]. **Morozov, S.** (2000). Slovnyk inshomovnykh sliv [Dictionary of foreign words]. Kyiv: Nauk. Dumka [in Ukrainian].
- [16]. Psikhologicheskii slovar [Psychological dictionary]. (1996). V. P. Zinchenko. B. G. Meshcheryakova (Ed.). Moscow: Nauka [in Russian].
- [17]. **Spicheva D.** Fenomen imidzha v sovremennykh nauchnykh issledovaniyakh [The phenomenon of image in modern scientific research]. Retrieved from <http://pr.tsu.ru/articles/139/> [in Russian].
- [18]. **Atamanska, K.** Teoretychni aspekty poniattia imidzhu v naukovykh doslidzhenniakh [Theoretical aspects of the concept of image in scientific research]. Retrieved from [file:///E:/%D0%A4%D0%9B%D0%A1%D0%A3/pspo\\_2012\\_37\(2\)\\_\\_7.pdf](file:///E:/%D0%A4%D0%9B%D0%A1%D0%A3/pspo_2012_37(2)__7.pdf) [in Russian].
- [19]. **Blazhnov, E.** (1994). Public Relations. Priglaseniye v mir tsivilizovannykh rynochnykh i obshchestvennykh otnosheniy [Public Relations. Invitation to the world of civilized market and public relations]. Moscow: Nauka [in Russian].
- [20]. **Utlik, E.** (2009). Psikhologiya upravleniya: normativnyy podkhod [Management Psychology: Regulatory Approach]. Moscow: GUU [in Russian].
- [21]. **Bove, K.** (1995). Imidzh i firmennyy stil [Image and corporate identity]. Sovremennaya reklama, 5, 64-67 [in Russian].
- [22]. Kabardinskaya, I. Imidzh v sisteme marketinga [Image in the marketing system]. Retrieved from <http://www.aup.ru/articles/marketing/9.htm> [in Russian].