

SECTION 20.

CULTURE AND ART

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CONTEMPORARY SYRIAN PAINTING AS A MEANS OF MASS COMMUNICATION

The article proves that in the context of coverage of global geopolitical catastrophes, the problem of unambiguous and clear representation of facts is becoming more and more urgent, since each of the participants in the conflict defends their own views on the causes, consequences and unfolding of events. And the mass media rebroadcast the information conflict, completely disorienting the recipients. It is easy to see by looking at how the media of America, Iran, Britain, France, Israel show the war in Syria: the same event is completely unrecognizable in their situational coverage [1, p. 146–152; 2, p. 118-134].

As a result of studying the information space of Afghanistan, Israel, Iran, Iraq, Palestine, Syria, it was established that the work of the mass media is not of high quality; their functions are much more effectively performed by old means of mass communication such as fiction, cinematography and other areas of cultural production [3, p. 45-50]. It was found out that painting turned out to be the most effective and relevant in Syria: it marked the beginning of the revolution of dignity in 2011 and so far has been recording crimes committed against humanity.

Since no one has yet studied this aspect of communication, the goal was set to explore the visual arts of modern Syria as a means and method of communication with the help of structuralism (distinguishing the directions, methods and styles of modernism), semiotic and content analyzes (identifying symbolic units of communication), comparison (studying the process and experiences), modeling (defining the features of movements, directions and styles), etc.

As a result, it was discovered that culture is not silent. Contemporary artists express emotional experiences, record war crimes, sound the alarm to draw the attention of the world community to the Syrian catastrophe. So the task of mass communication theory is to show how exactly they do this (especially with the help of expressionism (see untitled works by Tammam Azzam, Bassem Dahdouh, Nazir

Ismail)). Therefore, the study is expanding and covering new areas of figurative codification.



The expressionist, futuristic and surreal factors of the production of modern civilization are under consideration.

In the context of cultural research done by T. Hundorova, S. Pavlychko, M. Moklytsia [4, p. 191-205], it was found out that expressionism brings painting closer to journalism due to the incitement of emotions, futurism actually presents art as mass communication, and surrealism testifies to the expressive potentials of the subconscious and the inner world of the producer and the recipient, who were caught in the vortex of geopolitical catastrophes.

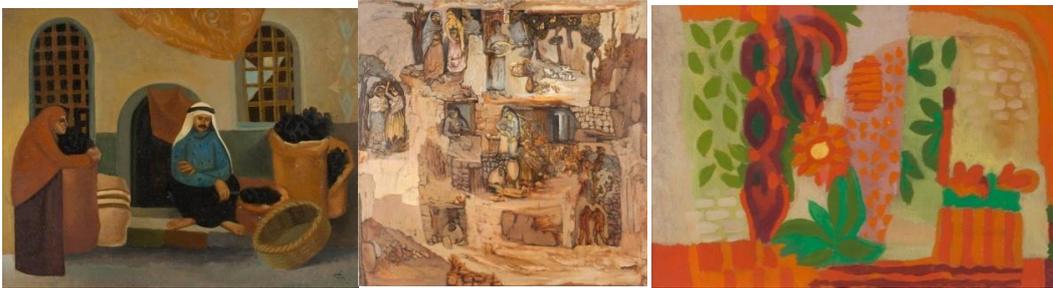
It has been proven that in the situation of total censorship, which makes presentation by means of verblivity impossible, fine art undertakes the mission of publicizing facts, conveying the truth and finding new ways of communication.

It describes how painting in the form of paintings, murals, caricatures and posters publicizes the terrible state of the Syrian Arab Republic (SAR), which has turned from the cradle of the oldest civilizations into a ruin over the last decade. Even when the engaged media are misleading, culture is not silent. However, "picking up the keys" for reading and perceiving its information is rather challenging.

So far it has been proven that symbolization was the most significant in terms of symbolism (because it allows us to introduce high abstractions into circulation and testify to the connection of generations). The symbol also helps shape the worldview positions of representatives of numerous Syrian religions (with emphasis on Christianity, Islam and Judaism). Communication not only states reality with the "language" of symbols, but also demonstrates ways to escape from its ideological cataclysms. However, gaining features of stereotyping, signs lose their aesthetics. So the paintings are transformed into posters, murals, caricatures.

It was found that allegory, as a rule, manifests itself when certain meanings are consciously (rationally) added to the structure of the picture (such stereotypical codification tends to posterity and caricature), the symbol is introduced intuitively

(however, it mostly already exists in religious canons (see untitled works by Naim Ismail, Nashat Zuaby, Naim Ismail)).



The metaphor is formed paradoxically (in the form of a consistent logic of fastidious associations, reminiscent of a dream or delusion).

The level of interpretation depends on the morphological and syntactic parameters of the etymon: the author demonstrates his worldview and the uniqueness of their style, the audience reads the images available to them. In the end, it was determined that the most difficult thing to work with is surrealistic images. However, even they are ideologically marked in the Syrian semiosphere (see untitled works by Zukari, Fateh-Moudarres).



So this highly artistic modern art is relatively readable.

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