

## THE PROBLEM OF VISUALIZATION IN THE TEACHING OF PHILOSOPHICAL DISCIPLINES

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Today, the fact of transition from "the culture of a text" to "the culture of a visual image" is obvious and undeniable. This is related with the transformations in the Western cultural paradigm and, consequently, the principles applied to description of scientific phenomena, both in the sphere of natural science and humanities.

In the process of philosophical education, visualization is often used as a way to clarify the content of information offered to students.

The individualization in social sphere and increasing intensity of cultural interactions creates new image of the person who studies. Traditional "listener" turns into a person who consumes and retransmits meanings in form of messages.

In the new socio-cultural situation, a visual medium appears to be the effective instrument of communication with students. Teaching appears to be a communication space based on the current interest supported by conditional motifs (see J. Elkins, [4]).

Due to its basic properties (such as clarity, capacity, compactness and intensity of the impact), visual image works as a hermeneutical tool. Visual message also has a function of a "limiter" determining the measure of interpretive freedom within the boundaries of a certain scientific discourse.

The second important aspect of the relevance of our work is rooted in the problem of visual expressiveness in general. We touch upon the problem of ability of visual image to convey fundamental scientific or metaphysical categories.

Contemporary educational technologies follow the transformations in the culture, contributing to the transfer of non-visualized images and meanings. Thus, the sphere of the inexpressible i.e., extra- or sub-semiotic space is being described by means of visual metaphors, analogies or allegories.

Teaching philosophical disciplines, we face the problem of description of social, mental, ontological or axiological phenomena. It's possible to state the inadequacy of any description for mapping the "states" and "transitions" of the pre-reflexive or hyper-reflexive phenomena such as primary person's *inside-the-world-self-detection*, an individual mystical experience, a number of bodily experience phenomena, social processes, fundamental basements of the material world etc.

In this context, the visual sphere seems as a set of expressive means that can expand the scope of readable meanings. Visualization considered to be both a technical method for (re)creating of certain reality and the principle of relation to reality, which incorporates subtle nuances of perception and expression.

In this regard it is necessary to clarify the term of "visualization" using philosophical discourse, bypassing the purely technical aspect. We denote visualization as a methodology of perception and expression unfolding in two mutually complementary directions: a) creation of image as a manifestation of some idea (in this case visibility unfolds its expressive, outward-directed means); b) disclosure of the meaning of visual image (hermeneutics of a visible object where visual means are used for the singling out inward-directed messages and their comprehension).

The main tasks of visualization include showing (instead of telling) and looking (instead of reading); making hidden meanings visible; creating the rules for interpretations; localization and intensification of information messages impact.

There is a problem of visual phenomena description. Traditional means for such kind of activity are charts, graphs, tables which are often just a simplification of complex phenomenon. The philosophical approach could offer a different, both in the levels of specification and generalization, principle of work with visual phenomena. Phenomenology, in particular, considers a visual image as a phenomenon of consciousness inscribed in the horizon of a complex system of interactions, where corporeality, sociality and psychology correlate.

The measure of *visualibility* is determined by the sphere where described ideas are functioning, the set of available explanation instruments and the topical tasks of visualization. Therefore, visualization practices should include not only the techniques of visual media (work with video or photo material), but also the techniques for constructing a “visible” image by non-visual means (the examples of this are present "phenomenological" descriptions in A. Robbe-Grillet’s texts).

The prospects for visual representation of traditionally “non-visual” phenomena in the process of philosophical education could be the next:

a) Developing the principles of *representation* which can be regarded as a sample of a “realistic” or positivistic scientific description.

b) Usage of *mediation* (creation of an image-mediator between some idea and socio-cultural reality of a student.) The details of this kind of connections are presented in the concept of the visual image rhetoric [1, 4].

c) Construction of the *equivalence* (creation of an image that breaks the system of sign relations and stimulates creative activity of a listener or viewer.

d) Conversion (representation that went from its object so far that the outcome turned out to be a totality of incommensurable concepts, values or even dimensions). Mainly, this phenomenon takes place in scientific descriptions which go beyond empirical verification inherent in the natural science approach and touch the sphere of metaphysics. In an effort to represent theories, the content of which can be expressed exclusively mathematically, scientists often tend to use the means of rhetorical visualization. As the main features of such visualization can be considered the incommensurability of the parameters being compared, the construction of an impossible spatial and temporal "place" for the observer, the use of excessive aesthetic means to create the effect of reliability.

All the mentioned aspects can outline the perspectives of visualization in the teaching of philosophical disciplines. In this context, visualization goes far beyond the technical means and is a serious work with language and methodological “instruments”.

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