HOME   Revista ESPACIOS ⌄   ÍNDICES ⌄   A LOS AUTORES ⌄

Virtual reality and emotional intelligence in the system of information society phenomena

Realidad virtual e inteligencia emocional en el sistema de fenómenos de la sociedad de la información

Viktor V. NIKOLIN 1; Olga I. NIKOLINA 2; Ilia V. NIKOLIN 3; Ivan N. TAZOV 4

Contents

ABSTRACT:
The article analyzes three types of reality: functional, film reality and virtual, in comparison with the phenomena of human being: labor, love and play, which degenerate in the modern information society, but partially retain the dynamics, and also generate certain mental supra-individual essences, regulating human behavior in corresponding realities. Virtual reality rests on the game, functional - on work, and film reality - on love, which implies the transformation of the listed phenomena: the game is replaced with variability, love - with sympathy for the character, and work organized rationally - with human-morphic emotional intelligence.
Keywords: Labor, death, love, play, anthropic phenomena. Functional, virtual, film reality, emotional intelligence, egregore.

RESUMEN:
El artículo analiza tres tipos de realidad: funcional, cinematográfica y virtual, en comparación con los fenómenos del ser humano: trabajo, amor y juego, que degeneran en la sociedad de la información moderna, pero retienen parcialmente la dinámica, y también generan cierta supra mental -esencias individuales, que regulan el comportamiento humano en las realidades correspondientes. La realidad virtual se basa en el juego, funcional, en el trabajo y en la realidad cinematográfica, en el amor, lo que implica la transformación de los fenómenos enumerados: el juego se reemplaza por la variabilidad, el amor, la simpatía por el personaje y el trabajo organizado racional -Interfaz emocional mórfica.
Palabras clave Trabajo, muerte, amor, juego, fenómenos antrópicos. Funcional, virtual, realidad cinematográfica, inteligencia emocional, egregore.

1. Introduction

In the modern information society, we can distinguish three types of reality that are different from the anthropological point of view, that is, how they manifest the phenomena of human existence: Death, labor, play and love (Fink, 1988). We distinguish three types of reality that interact in the environment of anthropic human phenomena, and generate its alienated

forms. These alienated forms of phenomena can be analyzed according to their dynamics as different sorts of egregores, with their own peculiarities and laws. Film reality is based on the phenomenon of love, virtual reality - on the phenomenon of game, and functional reality - on the phenomenon of labor.

2. Materials and Methods

2.1. Analysis of film reality

The object is the three realities and phenomena in them, and the method is the analysis of the alienation of phenomena and their correspondence to realities, as well as the application of the egregore idea, as the realization of alienation in realities. Consider the connection between realities and phenomena. Film reality, although it is a category of virtual reality (Nikolin, 2016), is characterized by the passivity of the viewer, who is included into the film reality (Nikolin, 2016), first, through sympathy to the character, secondly, through spying on this character. Inclusion in film reality means empathy of the viewer to the character. This empathy is also achieved through the likening of the movie character. "The viewer in the film reality of modern mass culture basically enters it through the likening to an actor, more precisely to his character." (Nikoli, 2014) The phenomenon of love here has a degenerate form, firstly, it is not love, but only sympathy, from the perspective of which the viewer sympathizes to and empathizes with the character. If there is no sympathy and empathy, then the film reality does not achieve its result. Secondly, the viewer is concerned about the character, but does not take upon himself his responsibilities for the actions and results of the actions, that is, it is sympathy and an ersatz of love, without responsibility, which a real phenomenon implies. Thirdly, sympathy for the character fades after the end of the film and is not transferred to life, which is due to lack of responsibility and action. Fourthly, sympathy, on the one hand, is aimed at one's subject, that is, the character, and on the other hand, the character experiences love and attraction to another character whom the viewer also likes, that is, there is a partial transfer of love of the character to the viewer. But the sympathy of the viewer to the character and to his love subject are different, this is a new conflict of relations with another, with penetration into his relationship to a third person. In traditional love, a person feels sympathy for the object of love and there is one object of love, and the appearance of the second object usually causes jealousy. In film reality, the situation is similar to jealousy, but the viewer here is not jealous, but empathizes. This is a fundamental alienation of the phenomenon. We can say that in film reality the viewer is not to love the person of the opposite sex, but to love the love for this character of the character, to whom the viewer has sympathy.

Sympathy for the character in film reality does not imply neither love, intimacy, nor responsibility, quickly fades and provokes the viewer to a new attitude to the other, through the sympathies of the character. These features of sympathy show the nature of the disengagement of love into the sympathy of the viewer. This kind of sympathy no longer presupposes the viewer's struggle for the object of love and passion, his or the character's. Sympathy is devoid of an aspect of activity, there is no obligation and responsibility, but the main thing is that sympathy quickly fades, it is per saltum and one-time, which cannot be said about the love that remains for a person for all his life. The dynamics of a person's mental experience in a state of such sympathy is a flash of the character, and the viewer experiences this outburst of emotions to a lesser extent. The assimilation of the dynamics of sympathy leads to the inability to love, to distort the phenomenon of love into a state of rapid attenuation, and also imparts to a love relationship the desire to avoid responsibility, increases interest in the emotions of another person, in the total loss of the own emotions.

All this is accompanied in film reality with one more powerful factor: the exception of the action of the viewer. The viewer should remain a passive observer throughout the film, who spies on someone else's life. In this case, the passivity of the observer is not associated with psychological passivity, on the emotional and mental level; the viewer experiences various, often polar, fluctuations in the psycho-emotional state. Depending on the chosen genre and some internal needs that actually motivate a person to watch this or that film, and in fact,

"eat one's fill" or vice versa compensate for various kinds of missing emotions in real life. The so-called storm of feelings is necessary for a person to feed a certain egregore with psychic energy, the release of which is actively accompanied during a movie. In this case, the phenomenon of alienation is close to the individual egregore of a person. Where is the thought, there is energy. The internal value-semantic matrix of a person forms a request, such an internal need both for getting and for living certain psycho-emotional states and experiences. Often it does not matter what - love, tragedy, fear or horror, the question is how great is the need for the desire to experience the main plot of the work together with the main character.

In case of empathy to the character, the dominant idea of the film comes into resonance with the psychological state of the person and throws out a huge amount of emotional energy, thus forming a kind of non-material being or energy essence of the egregore. Viewers become a collective being for a while, remaining completely distracted from real life. Egregore is formed during a collective viewing. Temporarily formed mental space, energetically imbued with viewers, under the influence of collective viewing, inspiring the human psyche with emotional contamination, forcing to emulate the main characters of the film in real life. The stronger the emotional immersion into the film reality in viewers is, the more powerful the field structure of egregore is. Love is always a powerful archetype and it programs people to perform various kinds of actions. The temporary love of the main characters connects the viewer to the internal archetypes, forming a stable but invisible connection between the viewers. In this case, the egregore is no longer an independent entity that pushes a person into a kind of "enlightenment of being," that is, analogous to the existence of Heidegger, but a conditional formation analogous to the state on earth, which does not appear spontaneously, but exists constantly at the level of the archetypes of the collective unconscious.

The formation of the egregore occurs around the "main idea" of the film, that common that unites people who are concerned about the main characters and believe in this reality. This unified "basic idea" is the basis on which the essence appears and lives, called the egregore. In order to "live", the egregore needs to support and develop in the audience a "basic idea", a kind of film ideology. In this sense, egregore is manifested not only as a new being in the form of film reality, but also as bringing a person to a certain state of faith in the main character, forcing to believe and worry, live a different life and prolong their existence in the film reality. Moreover, this state can be harmful to a person and his idea, depending on the viewing of the film that the person has chosen. Vitaly Bogdanovich (Bogdanovich, 2010) in his work "The Code of the egregore," offers to consider the egregore as a manifestation of the collective unconscious of our psyche. He wonders what comes first? Material or non-material, spirit or body, etc., what makes us worry, and actually just watch movies.

2.2. Virtual reality analysis

We note the qualitative differences between film reality and virtual reality. First, unlike film reality, virtual reality assumes the user's action". Cyberspace allows a huge number of people to go beyond the role of the passive viewer of the performance staged by others, allows them not only to participate actively in the performance, but also to increasingly establish their rules." (Zizek, 2012) Secondly, this action, on the one hand, should be liked by the user; on the other hand, it must be connected with certain values of the user, which are recognized by the community of players. If the game as a phenomenon is based on rules, then the game reality implies common values that give the user's activity new meanings. The value in the game at the lowest level is reduced to winning, but if only such an aspect of value remains, the game will not be popular and will not capture the entire player. The value of the game in general and his participation in it should be widely accepted and approved, then he is able to withstand the negative attitude to his disappearance in virtual reality on the part of people close to him, that is, recognition of the gaming community can suppress the negativity of those wider and closer people. Thirdly, the value of the game situation for the user captures him in some unity of the physical and mental state, he is immersed in the virtual reality entirely, the death of his game body is reflected in

his mental state, that is, the gamer is experiencing virtual death as real, while unlike film reality, he feels it is not through another character, but through his own being (Orehov, 2001). Death in virtual reality becomes conditional, there is an opportunity to replay the game, there are spare lives and the experience of such death is one of the unique factors that makes virtual reality attractive. Fourthly, the game as a phenomenon has an amazing quality - it seeks to repeat its action. If in labor, the repetition of action requires a new effort, then in the game, the repetition is the law of the game itself. Thus, the phenomenon of the game has a feature of dynamics, - repetition of the action, especially of the successful one. The dynamics of repetition, inherent in the phenomenon of the game, is preserved in virtual reality and causes a repetition of the action of the player. Fifth, the game is usually directed against the other. If the love, there is sympathy for the other and empathy, then in the game, there is the battle, and victory over the others gives the maximum satisfaction to the player (Vinichenko et al., 2016; Rogach et al., 2016; Nakhratova et al., 2017; Simonin et al., 2016).

At the present time, there is some shift of the ordinary person into the state of the playing person. In this case, players form virtual communities, symbols of these temporary unions are visible symbols or recognizable game logos, for example, Umbrella Corporation - a fictional military and pharmaceutical corporation playing a key role in the plot of the series of "Resident Evil" video games and films. The logo of Umbrella can be seen both in cars and in the form of a stripe on stylized clothes for the main characters of the series of video games. The more a person surrounds himself with attributes from fictional virtual plots in real life, the stronger the egregore of the computer addiction is.

2.3. Functional reality

In the functional reality, based on work, there is a constant increase in the alienation of labor itself, because of which the worker strives to get out of the labor process. Alienation, in particular, is related to the scientific organization of labor and the rationalization of labor and the worker's actions. This is the real action giving earnings, but it becomes more difficult and tedious as the labor intensity and productivity increases. This can be summed up so that the employee's motivation disappears.

Historically, the development of labor comes from the religious, through the craft to its rational state. In the religious phase, labor is ecstasy and delight, coming from contact with the divine and the eternal. The craft state of labor protects the worker himself, giving him a space of secrecy and sustainability of the labor itself (Changli, 1973). Note that the craftsman remains integrity in the labor process and his motivation is focused on the result, on a general understanding of the process and the importance of its nuances. Industrial labor, as mentioned above, alienates the worker from the labor process. Marx associated this with the displacement of man and his living labor by the past, materialized labor. Labor reaches the maximum alienation on the assembly line, when the person, working on the shop floor, does not belong to himself, the motive and purpose of production and his labor are unclear to him, unlike the craftsman. The monotonous work on the conveyor can only be stimulated by earnings, but it cannot give motivation to a worker (Marx, 1974).

Emotional intelligence in this context is an attempt of the head of the labor process to convey his activity, understanding and charisma to the worker, to ignite him with his own emotions (Bradberry and Greaves, 2010). That is, the energy and leadership of the head tends to be converted into employee motivation. In this context, it is important to understand the source of the emotional intelligence, it comes from the Japanese principle of a circle of quality and kanban, when an employee takes himself off in his own rationalization of his work.

This is because with industrial modernization, as it happened in Japan, in fact, for the first time, modernization as a transfer of technology, there was no destruction of the mentality and the value core of the Japanese man and worker. That is, the motivation of the Japanese worker's labor has preserved the religious, holistic vision of the process, and at the same time, the religious attitude towards labor as a ministering leads the employee to self-dissolution in this process. There is no such motivation for a Western worker, and there

cannot be any.

Emotional intelligence sets a task to restore the motivation of a western-type worker, but this recovery occurs without the restoration of historically deceased forms of motivation, but through the broadcast of the leader's activity and energy to the employee. At the same time, informationally, the head seeks to pass a craft, but not a religious attitude to work to the employee, but this craft (rational and holistic) attitude in our time is so complicated that the employee often does not understand even the language of the leader. The attitude towards the motive on the part of the worker is so that the motive is dying, but the leader seeks to revive it, radically distinguishes the western worker from the Japanese one, who does not need such motive because he has it in himself. The paradox is that the Japanese employee, immersed in the motif of self-dissolution, is in a state close to the virtual reality addictive.

3. Results

So, in the dynamics of labor (within the framework of functional reality), on the one hand, the particular division of labor becomes more efficient and productive, on the other - it increasingly loses its inner motivation that the emotional intellect seeks to compensate in the case of a Western worker. Such a double dynamics shows the result of the alienation of the phenomenon of labor in a functional reality. Labor, in the aspect of impact, is directed not so much at another person as on the subject of labor, and it is not so much the interaction of people as the impact of a person on a nonliving object. At the same time, a living person is increasingly excluded from this influence by means of labor.

This double alienation of labor: loss of motivation and loss of control of the impact on the subject can be characterized as the loss of the presence of the employee in the very process of labor.

A person, interacting with a non-living object, generates an egregore, which has become a kind of energetic vampire - it seems to squeeze the remains of energy out of people for the sense of inner stability. An employee perceives the world through a system of "plus-minus" assessments, and the main vector of assessments is a minus, since a negative way of thinking has become the norm. Hence, there is lack of internal motivation for work; a living person can feel more seriously involved in the process of labor only in cases of external stimulation (including material, financial).

Since a person can feel danger from anywhere, which can cause his internal problems, difficulties at work, a threat to life, the threat of dismissal, all this develops a certain way to think negatively and fix his attention on the negative aspects. Z. Bauman writes that the main defining feature of society and man in the modern era was self-confidence, in other people, in public institutions, in the modern state, this confidence fades and the person is in a constant state of tension (Bauman, 2004). A constant sense of a person's conflict with the surrounding world, both at work and at home, generates the work of the egregore, his negative essence. As is known, the energy of negative thoughts is much stronger than the inert psycho-field of a person, even tuned to a positive.

Thus, the egregore arose as a result of the alienation of a person and the ways of a person's thinking activity - it controls the sphere of human thinking at the thought level; it inspires situations that provoke the release of energy, which feeds it. The most intense energy stands out as a result of negative thinking, since this is the main vector of human thinking. Therefore, the entire structure of the interaction between the egregore and the alienated person is built on the basis of the creation of a conflict, which was the result of the alienation of the phenomenon of labor in a functional reality.

Any system built and providing a system of encouragement and punishment forms its own egregores. Any person in the system of functional reality is under the influence of egregore. Its manifestations are very illustrative and are manifested materially: late for work - a remark, not on time prepared documents - reprimand, stole - lawsuits are awaiting. A person is constantly in a high psychoemotional state. Stresses, conflicts, depression and apathy became a constant companion in the system of functional reality of a working man

(Table 1).

Table 1
Dynamics and specificity of the three types of reality

Reality	Dynamics	Directivity	State	Phenomenon
Film	Decays	Sympathy for another	Passivity	Sympathy for the character
Virtual	Renewed	Competition with another	Activity	Repeating a valuable action
Functional	Loses presence	On the subject	Loss of motive	Displacement from the process

4. Conclusions

A relationship between the reality type and the prevailing phenomenon is revealed, which is a method of analyzing the phenomenon itself, more precisely that alienated form that is stable (as an egregore) existing within the framework of a given reality. It must be recognized that each type of reality alienates phenomena in a special way; its analysis is the prospect of research.

Bibliographic references

Bauman, Z. (2004). Rise and decline of the labor. Sociological researches, 5, 77-86.

Bogdanovich, V. (2010). Egregore code. St. Petersburg: Publishing House «Veda».

Bradberry, T. and Greaves, J. (2010). Emotional Intelligence 2.0. Moscow: «Publishing House Mann, Ivanov and Ferber».

Changli, I.I. (1973). Labor. Sociological aspects of the theory and methodology of the study. Moscow: Nauka.

Fink, E. (1988). Main phenomena of human existence. Human problem in Western philosophy. Moscow. Progress.

Marx, K. (1974). Economic and philosophic manuscripts, 1844. The complete works. Moscow: Politzdat.

Nakhratova, E.E., Ilina, I.Y., Zotova, A.I., Urzha, O.A., Starostenkov, N.V. (2017). Analysis of the relevence of educational programs for applicants and the labor market. European Research Studies Journal, 20(3A): 144-152.

Nikolin, V.V. (2016). Seriation in advertising, films and fiction. Omsk: IP Zagursky.

Nikolin, V.V. and Nikolina, O.I. (2014). Time and phenomenon of human existence. Omsk: State Pedagogical University Press Publishing House.

Orehov, S.I. (2001). Transformed nature of virtual reality. Herald of Omsk University, 2, 33-36.

Rogach, O.V., Frolova, E.V., Kirillov, A.V., Bondaletov, V.V., Vinichenko, M.V. (2016). Development of favourable learnıng envıronment and labor protectıon ın the context of harmonızatıon of socıal ınteractıon of educatıonal system objects. Internatıonal Electronic Journal of Mathematics Education, 11(7): 2547-2558.

Simonin, P.V., Sokolova, A.P., Bogacheva, T.V., Alexeenko, V.B., Vetrova, E.A. (2016). Institutionalization of Conflict and Compromise Solutions and Social and Labor Relations in Higher Educational Institutions. Indian Journal of Science and Technology, 9(19): 93906.

Vinichenko, M.V., Frolova, E.V., Maloletko, A.N., Bondaletov, V.V., Rogach, O.V. (2016). Main directions of creating a favorable learning environment and labor protection in the interest of

enhancing health of the personnel and students in education foundation. International Electronic Journal of Mathematics Education, 11(5): 1163-1174.

Zizek, S. (2012). Plague of Fantasies. Kharkov: Publisher Humanities Center.

1. Doctor of Philosophy. Department of Philosophy. FSBEI of HE "Omsk State Pedagogical University". Omsk. Russian Federation. E-mail: nvv06@mail.ru

2. Doctor of Philosophy. Department of Philosophy. Omsk State Pedagogical University. Omsk. Russian Federation. E-mail: olga_nikolina@mail.ru

3. PhD in Philosophy. JSC "Reactor". Omsk. Russian Federation. E-mail: kontakt2014@bk.ru

4. JSC "Reactor". Omsk. Russian Federation. E-mail: tazov@inbox.ru

[Índice]

[In case you find any errors on this site, please send e-mail to webmaster]