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国家“形象”与“样子”概念界定的理论方法研究(比较分析)
**RESEARCH OF THEORETICAL APPROACHES TO DEFINING
THE CONCEPTS OF “IMAGE” OF A COUNTRY (COMPARATIVE
ANALYSIS)**

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注解。 领土形象研究在现代科学中占据领先地位, 不仅对国内, 而且对国外也具有重要意义。 特别令人感兴趣的是通过艺术作品对国家形象的认知。 文章分析了定义“形像”和“样子”概念的主要方法, 并找出了它们的异同。

关键词: 形象、领土形象、国家形象、样子、艺术样子、定位、创造力、城市景观。

Annotation. *Research of territorial image in modern science occupies a leading position, and is important, not only for domestic, but also for foreign audiences. Of particular interest is the perception of the **country's image** through works of art. The article analyzes the main approaches to defining the concepts of “image” and identifies their similarities and differences.*

Keywords: *image, territorial image, country image, image, artistic image, positioning, creativity, urban landscape.*

The relevance of the research topic is dictated by the need for time. Today's cultural environment, saturated with so-called information “garbage” from the Internet and other popular communication channels, tends to move to a different level of perception of reality. That is why in the modern world there is an increasing interest in other sources of information, especially with regard to the perception of the image of one's country in the aspect of the perception of literary, pictorial, musical works, as well as art in the film industry.

The subject of this study is the concepts of “image”, “image”, used in modern science, especially in foreign science as synonyms, but this is not entirely true. In our research, we will rely on two areas of research of these concepts: “ – image,

image), the purpose of which is to study the laws of creation, functioning and interpretation of images of “other”, “alien”, foreign to the perceiving person objects and “imagology”, according to the author of the encyclopedia according to the image of Panasyuk A. Yu., - the science of forming an opinion of a person or group of people (audience image) about an object (person, product, organization, country) based on the image of this object formed by them[7].

The object of research is territorial image.

The subject of the research is approaches to defining the concepts of “image” and “image” of a country.

The purpose of the research is to study theoretical and methodological approaches to the definition of the concepts of “image” and “image” of the country in the context of scientific research: “Image of Russia in the works of Russian and Chinese artists”.

Objectives of this research paper:

1. Analyze theoretical approaches to defining the main concepts of the research topic.
2. Conduct a comparative analysis of the concepts of” image “and” image “ of the country from the point of view of different sciences.

Research methodology.

The research is based on a structural and functional approach. Method of analysis and synthesis: analysis of domestic and foreign scientific papers, literature, and research sites.

At the beginning of this study, it is necessary to emphasize that fairly young field, especially in cultural studies, which is poorly. Although the fact that never before in the development of human history have people attached such importance and interest to the image as today (in social interaction, personal image is important to participants, in the activity of an enterprise, a corporate image, an image of a product and service is needed, and the image of the government is also necessary.

Along with this, with the acceleration of informatization and globalization, people have begun to pay more attention to the image of the city, regional image, country image, national image), which explains the emergence in recent years of interest in scientific research related to image issues.

The concept of “image”, which originated in Russia in the 90s of the last century, and in France much earlier, is most often used in such sciences as political science, economics, and it would seem that it has nothing to do with cultural studies, but this is only at first glance, because the concept of “image” in the literal sense translated from English, it means “image”, is a key word in cultural studies.

The article attempts to separate the concepts of “ image “and” image “ in the context of studying the perception of the country’s image through the eyes of artists.

According to the conducted etymological studies, it was revealed that the term “image” can be defined as a picture of an object that has appeared in the human mind and reflects objects and phenomena of the surrounding reality. Authors Qin Qiwen and Zhou Yongkang, in their book *Introduction to Image Theory*, consider the concept of “image” in three ways: first, as the appearance and shape of a person and objects, and secondly, it is a substance that can act on a person’s senses, generating impressions, ideas, thoughts and emotional activity. Finally, it is the unity of the concrete and the abstract, as well as the material and the spiritual. [14].

In English, there are several meanings that correspond to the concept of “image”, this is the literal translation of “image”, as well as “figure”, “form”, “identity”. According to Lian Xiaoming, research on the country’s image, which originated in Europe in the 1990s, has now developed into a mature system. Although these studies are primarily based on the image aspect, they cover a complex range of factors, such as time, psychological space, ways of seeing, attitudes, cognitive schemas, the collective unconscious, ideology, utopia, the history of ideas, hierarchical relationships, thinking, language, fiction, projection, and even theory. They also provide additional references to elements related to specific image-making, such as the relationship between image and illusion, and even when applied to the image of the state [12].

The scientific direction “imagology” appeared in France in the 50s, but more interest in it began to develop in China in the works of Meng Hua, the subject of the study of imagology was the images of “other”, “other”, “foreign” countries, cultures, and nationalities. In the context of imagology, the following dimensions of the “image” can be distinguished: internal and external, general and local, static and dynamic, real and false, material and spiritual. The complexity of these factors and the setting of these dimensions in imagology provides a useful analytical tool for understanding the image of the State.

In literature and art, an image is defined as a specific, vivid and artistically attractive picture with a certain ideological content and aesthetic meaning, created by an artist (writer) who selects, refines, transforms and processes material from real life. In psychology, the concept of “image”, called representation, refers to the mental reproduction of external stimuli of the perceptual process by people. Since the individual is a “perceiver” of images, any objective image is reflected through human perception, so the image becomes a concrete impression of a certain object.

Along with this, in the psychology of creativity, the term “image” correlates with the concepts: “imagery” or “representation” and is a reflection of the image of something previously perceived, which was not in front of us at that moment. In other words, an image of something that was perceived in the past and stored in memory is defined as a representation.

Sensation, perception, and representation are all part of perceptual consciousness, but representation is a step forward from sensation and perception, since it has the characteristics of an intuitive image and an initial generalization.

In the definition of the concept of “image”, we are close to the definition of O. A. Stein, who believes that “...image as a construct of consciousness, a way of perceiving the world, a way of passing mental life determines the system of meanings in which thinking and seeing phenomena occur. Images have the ability to encode events, transforming them into symbols that are open for reading”[15].

Along with this, we share the point of view of Y. R. Gorelova, who presents the image as “a way of interaction between a person and the world, an intermediary between a person’s consciousness and external reality. According to the author, the image is in some sense a visual declaration of reality. On the one hand, it is always based on real phenomena, things and events. There can be no image at all, but only an image of something (a person, event, phenomenon, place). On the other hand, the image shows not so much how this event (phenomenon, person, object) exists in reality, but how it was reflected in the consciousness of a particular person, social group, people, or even the whole of humanity”[3].

Many researchers in the field of art believe that the formation of an image begins with the level of sensations. When a person receives signals from the perceiving senses, the shape, color, sound, or even smell is read. On this basis, a bank of sensations is formed. If something from the past experience of similar fragments of reality influencing the recipient’s feelings is added to this information, and thinking in the forms of categorization, analysis, generalization, and imagination processes are connected, then the image fabric is formed. Therefore, according to researchers, in the formation of an image there are stages of primary sensory perception, logical comprehension, and the processes of memory and imagination are activated. And what is also important to note, the image is not a blurry picture, on the contrary, the image always assumes the integrity of the picture.

Thus, when forming a holistic image, a person always relies on their immediate feelings and experiences, as well as on the totality of all previous experience and attitudes. There is a structuring of information about reality and giving meaning to the experience of direct perception. Once formed, the image begins to limit the range of what is perceived, emphasize something, retouch something.

While speaking about the artistic image (in the context of our research, it is very important to focus on the definition of this concept), it is necessary to emphasize that this is the result of creative transformation, the transformation of the surrounding world. However, if an artistic image cannot be placed within a certain framework, then it can be presented in the form of an artistic idea, positioned to the world in the form of an artistic representation, as the embodiment of a certain aesthetic experience.

Studying the theoretical approaches to the definition of the concept of “artistic image”, we found that many researchers (V. E. Khalizev, T. G. Gorelova, V. A. Maslova, etc.) agree that this is an image of reality in the refraction of the author’s (artist’s, writer’s) perception of this reality. Along with this, it is also the author’s

form of thinking, but it is also important that this is a sensory perception of reality. Thus, they agree on the understanding of the artistic image as a special form of aesthetic human cognition of the world, the constructive nature of which is revealed in the dialectical relationship of the individual and the general, subjective and objective, sensual and rational.

At the same time, when studying the peculiarities of perception of the image of a city, region, or country, it is important to interpret this concept as a “picture of the world”. Thus, according to T. G. Goranskaya, “the picture of the world appears as a subjective view of the objective world. The correlation of the “image of the country” with the concept of” world view “allows you to connect many interpretations of the country together”[2]. The perception of the country’s image is both individual and socio-cultural.

Ryabkova T. V. asserts that the concept of “image of a city, country” is the object of research in a number of humanities. In his research, using a historical and cultural approach, the author considers the city as a combination of spiritual and material culture, as a geographical space united by a cultural community, a place of residence [10].

A number of authors of the semiotic direction (Yu. M. Lotman, Z. G. Mints) consider the city as a “text”, the basis of such research is urban culture, urban space. This text, according to researchers, can be laid down in the artistic manifestation, and in everyday life, and in folklore. A large role in the consideration of this approach is assigned to the visual arts, namely the urban landscape. “Depending on the nature of the landscape motif, it is possible to distinguish industrial, urban and architectural landscape, often “veduta” (seen, view, picture, point of view) is mentioned as a separate subgenre” [10, p. 207]

We agree with the point of view of T. V. Ryabkova that image of the city as a cultural category differs from the image of a particular city, which is associated with an emphasis on its originality. Yu. V. Lobanova writes about this in more detail, suggesting the following origin of the artistic image of the city: “The city initiates artistic images associated with its life; at the same time, the focus of artistic culture turns out to be the city’s inherent features of originality, which are manifested in different ways in works of art of different cultural eras and stylistic trends. The uniqueness of the urban environment exists and is found in the images of art on three interrelated levels (specific, typical, individual)” [6].

The urban environment occupies an important place in the work of every artist who has dedicated it to landscape art. Creatively perceiving the space around him, the artist reflects it in his paintings, transforming it in accordance with his artistic worldview. Thus, Zhang Huan in his article “The image of Moscow in the eyes of Russians”, analyzing the role of fine arts in shaping the image of the city, writes that numerous artists depicted Moscow, both during its historical heyday and at

the time when it ceased to be the capital of the Russian state. The paintings show not only well-known urban landscapes that have survived to this day, but also unique, now lost architectural ensembles. [13]. Moscow was captured by both Russian artists and foreign masters, and their canvases can still represent the most important milestones in the historical development of Russian cities. Along with this, it is thanks to the works of artists, famous and unknown at all, that today we can tell about the life of peoples, their activities, and culture in general.

When forming the image of a country, artists most often draw individual fragments of life, nature, architectural monuments, cultural heritage objects, and other elements that form an idea of the object being depicted (1 picture)



Painting 1. Liu Xiao, Ode to Russia

For example, a painting by artist Sun Yumin depicts architectural details and a monument on Victory Square in Vladivostok, Russia. (Second picture)



Painting 2. Sun Yumin, Victory Square, Vladivostok, Russia

The high mountains in the background are made in the way of traditional Chinese ink painting. The monument in the picture is a visual symbol embodying the image of the city. Lighting effects are depicted on buildings in close-up. People walking around the square represent the real atmosphere of urban life, however, the nearby hills and mountains create a gloomy picture of the gloomy autumn nature of Primorye

The painting gives a unique visual representation of the nature of this work of art, on the one hand it is the image of a hero, on the other hand it is a symbol of the country that won socialism in the civil war.

And the Vladivostok artist Igor Obukhov has a completely different view of this hero (picture 3) – for him it is not just a monument, but a symbol of Vladivostok, as a young traveler setting off on a long journey to Moscow, a road 9288 km long.



Painting 1. By Igor Obukhov

However, exploring the images of another country, many artists see it from their own angle. So, in the painting by the artist Sun Yumin, the square for the Power Fighters of the Soviets is depicted against the background of dark hills that are not in Vladivostok, but they are found in the paintings of Chinese artists, as the personification of the specifics of the nature of China

A completely different interpretation of the concept of “image”, in which many researchers agree, and here the point of view of A.Y. Panasyuk is close to us, that this is an artificial image formed by the mass media, psychological and partly manipulative influence in order to form the necessary attitude to the image object. At the same time, the image can combine both real properties of the object and non-existent, attributed, ideal [8]

Along with this, a number of researchers (G.G. Pocheptsov, E.A. Petrova, A.P. Pankrukhin) agree that the image of the territory (city, region, country) this is a complex imaginative representation, most often emotionally colored, about the perceived object and it is formed both in the individual and in the mass consciousness. And another important factor is that the image is a universal education and can be applied to any object. And how does N.S. Biken view it? "... the image of a territory is a set of emotional and rational ideas, beliefs and impressions of people in relation to a given place that arise as a result of comparing all the characteristics of the territory, personal experience of visiting the territory and rumors, as unofficial, but very important information that influences the creation of a certain image. The basis of the image of the territory is its external and internal characteristics (territorial individuality), some of which cannot be changed: natural, geographical features, cultural values, history" [1].

A.E. Kiryunin identifies cultural as one of the main components of the territorial image, as a set of reflection of not only material, but most importantly spiritual values of the territory. In this connection, it can be stated that the target audience associates the country or region with the culture of a certain people, its history, traditions, etc. [4].

Most often, the image of the region, like any other image, is divided into internal and external. The internal image is formed in the representation of its population living in this territory, they are the main carriers of this information for an external audience. Whereas the external image is formed by representatives of another territory. In both cases, the image must meet the expectations of these social groups. And since many image researchers agree, it should be emotionally colored.

In the process of forming the image of the territory, a very important aspect is the search for the correct and unique positioning. One of the key experts in the field of territory marketing, A.P. Pankrukhin, believes that the positioning of the territory is the first strategic decision based on the results of research on target markets and the use of other tools for processing marketing information about the state of the surrounding market environment and factors affecting the prospects for the development of the territory [9]. The purpose of positioning, in his opinion, is to select profitable target market segments and determine the directions of development from the current to the necessary competitive positions of goods and services of the territory both inside and outside it.

According to T.V. Sachuk, positioning in territorial marketing is "... an activity undertaken to help consumers distinguish, recognize, and prefer a particular territory against the background of others" [11]. In his works, this author proves that the positioning of the territory is aimed at maintaining the attractiveness and prestige of the territory, and its recognition occurs through official and unofficial

symbols of the territory (coats of arms, flags, anthems of the territory), thanks to which, most often, the consumer builds associative links with it.

Unofficial symbols also help to evoke associations associated with a given territory. Such objects are: monuments of nature and architecture, famous personalities, goods (for example, Tula gingerbread, Orenburg shawl), events (WEF, Pacific Meridian), etc. Associations are not always positive, they can also have a negative character (for example, Tambov wolf, bandit Petersburg).

The recognition of the territory is related to the geographical location of the region. The territory is described through the associations associated with it. Therefore, an important element of the recognition of the territory is its name, which can also cause both negative and positive emotions.

All these elements (official and unofficial symbols) form a certain image of the territory in the human mind. Y.P. Zinchenko believes that the leading role in the formation of the image is played by different levels of communication between citizens, government officials, subjects of spiritual creativity, journalists, various communities.

Among them are the following:

- traditional media (radio, television) using news and analytical materials, entertainment programs (“The Life of others”, “Let’s Go, Let’s eat”) as the main tool for creating the image of an individual (politician), groups of people and entire states and territories;
- An Internet communication channel that opens up great prospects for creating the desired image of a certain territory (city, region, region, state) by means of Internet media, social platforms, websites, video hosting and other online tools;
- special events aimed at transmitting the specifics of the culture of the region, its national characteristics and achievements (the Dymovskaya Toy Festival, the Scarlet Sails Alumni Evening, the Olonkho National Epic Festival, the City of Masters Festival-exhibition, festivals, contests and exhibitions of various kinds, such as the Vladivostok International Biennale of Visual Arts arts);
- the work of intermediaries, which include travel agencies, diplomatic embassies, foreign representative offices of companies, etc.;
- getting personal experience by visiting the territory and communicating with its residents.

To solve these problems, according to the theory of F. Kotler, the following tools are traditionally used:

- a slogan that creates a platform based on which the image of the region can be further enhanced (“St. Petersburg” is the city of white nights”, “The sun smiles on Gelendzhik”);

- themes and positioning carried out at the regional, national and international levels (for example, “Armenia is an open-air museum”, “Ivanovo is the city of brides”, “Japan is the land of the rising sun”). The branding of the territory may be based on its positioning as a historical, cultural, religious, tourist or industrial center;
- Visual symbols (Big Ben in London, Eiffel Tower in Paris, Red Square in Moscow);
- events and actions taking place on or in connection with the territory (holding a major event, for example, an international exhibition or the Olympic Games).

The tools for forming the image of the territory can also include the search for existing or the creation of new legends associated with this region.

Thus, having considered theoretical approaches to the definition of basic concepts on the topic of research, we came to the conclusion that an image is a spontaneously emerging idea of a country, whereas an image is a purposefully formed image in the minds of the target audience.

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