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ОТ СИНКРЕТИЗМА К РЕДУКЦИИ: ИСТОРИЧЕСКАЯ ТРАНСФОРМАЦИЯ КОММУНИКАТИВНЫХ ПРАКТИК

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Аннотация. Введение. Статья посвящена исследованию кризиса современной коммуникации, проявляющегося в росте недопонимания и конфликтности в условиях «гиперкоммуникации». Актуальность работы обусловлена выявленным противоречием между технологическим прогрессом средств связи и снижением качественных характеристик человеческого общения. Цель – выявить закономерности сенсорной и лингвистической редукции в истории коммуникации и обосновать необходимость синтеза традиционных и новых форм для достижения взаимопонимания.

Методы. Исследование использует междисциплинарный подход, объединяющей лингвистику, философию языка, теорию коммуникации, культурологию и индийскую философскую традицию. Применяются сравнительно-исторический метод, семиотический, прагматический анализ, элементы дискурс-анализа.

Анализ. Разработана лингвосенсорная типология коммуникации, охватывающая четыре исторических этапа, выявлена устойчивая тенденция к сужению спектра задействован-

ных сенсорных модальностей от полисенсорности древнего мира к редукции до преимущественно двух каналов в современной цифровой среде. Установлена корреляция между сенсорной редукцией и трансформацией языковых структур. Введена условная модель «40 % восприятия», иллюстрирующая масштаб сенсорных потерь. Предлагается интеграция восточной философской традиции как альтернативной модели понимания целостной, чувственно-насыщенной коммуникации.

Результаты. Исследование подтверждает гипотезу о глубоком разрыве между технологическим прогрессом коммуникации и качеством человеческого общения, обусловленном сенсорной редукцией и соответствующими языковыми трансформациями. Теоретическая значимость работы заключается в развитии междисциплинарного подхода к изучению коммуникации и обосновании перспективности мультисенсорной лингвистики. Делается вывод о том, что преодоление кризиса современной коммуникации требует восстановления сенсорной полноты опыта через синтез технологических инноваций и традиционных, в том числе восточных, моделей целостного общения.

Ключевые слова: коммуникация, сенсорная редукция, цифровая эпоха, языковые трансформации, историческая типология, эмодзи, клиповое сознание, индийская философия языка.

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FROM SYNCRETISM TO REDUCTION: HISTORICAL TRANSFORMATION OF COMMUNICATIVE PRACTICES

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Abstract. Introduction. This article explores the crisis of modern communication, manifested in the growth of misunderstandings and conflicts in the context of «hypercommunication.» The relevance of this work stems from the identified contradiction between technological progress in communications and the declining qualitative characteristics of human communication. The goal is to identify patterns of sensory and linguistic reduction in the history of communication and to substantiate the need to synthesize traditional and new forms to achieve mutual understanding.

Methods. The study utilizes an interdisciplinary approach, integrating linguistics, the philosophy of language, communication theory, cultural studies, and the Indian philosophical tradition. Comparative historical methods, semiotic and pragmalinguistic analysis, and elements of discourse analysis are applied.

Analysis. A linguosensory typology of communication has been developed, spanning four historical periods. A consistent trend toward a narrowing of the spectrum of sensory modalities, from the polysensory nature of the ancient world to a reduction to predominantly two channels in the modern digital environment, has been identified. A correlation between sensory reduction and the transformation of linguistic structures is established. A hypothetical «40 % perception» model is introduced to illustrate the scale of sensory losses. The integration of Eastern philosophical traditions is proposed as an alternative model for understanding holistic, sensory-rich communication.

Results. The study confirms the hypothesis of a profound gap between technological progress in communication and the quality of human communication, caused by sensory reduction and corresponding linguistic transformations. The theoretical significance of the study lies in the development of an interdisciplinary approach to the study of communication and the substantiation of the potential of multisensory linguistics. It is concluded that overcoming the crisis of modern communication requires restoring the sensory fullness of experience through a synthesis of technological innovations and traditional, including Eastern, models of holistic communication.

Keywords: communication, sensory reduction, digital age, linguistic transformations, historical typology, emoji, clip consciousness, Indian philosophy of language.

Introduction. The modern era is characterized by an unprecedented development of communication technologies. The speed of information transmission, its volume, and global reach have reached levels that seemed unimaginable half a century ago [8; 12]. Social networks have become an integral part of the daily lives of billions of people, forming a fundamentally new communicative environment. In this era of «hypercommunication,» we observe a growing crisis of human mutual understanding, an increase in social conflictogenicity, the spread of phenomena of loneliness online, and increasing cases of communicative failures (from misunderstanding of irony to outright hostility), all of which testify to deep-seated problems that cannot be solved simply by increasing the speed and accessibility of communication. This study addresses the fundamental foundations of the communicative act in search of the causes of the communication crisis.

The central problem of the study lies in identifying the gap between the quantitative indicators of technological progress in the sphere of communication (speed, channel bandwidth, audience reach) and the qualitative characteristics of communication content [7; 15] (its depth, fullness, emotional richness, and ability to generate genuine mutual understanding). This gap has deep historical roots and is connected with the process of sensory experience reduction in communication. An interdisciplinary approach is employed, combining methods from linguistics, philosophy, cultural studies, and history.

Of particular significance to our study is the appeal to the Eastern, specifically Indian, philosophical tradition. Unlike Western rationalism, which has largely reduced communication to the exchange of verbal messages, Indian thought for millennia has developed concepts of holistic perception, the inextricable connection of word, feeling, and being. The theory of aesthetic experience (rasa) of Abhinavagupta and the doctrine of meaning as holistic intuitive comprehension (sphoṭa) of

Bhartrhari offer a unique perspective [14] for understanding what has been lost in the evolution of the Western communicative model.

The object of the study is communicative processes in their historical retrospect, covering the eras of antiquity, the Middle Ages, the Modern era, and the present day (postmodern/digital age). The subject of the study is the evolution of linguistic means and sensory modalities as interconnected and interdependent components of a single communicative act. The purpose of this article is to identify the patterns of reduction of sensory and linguistic diversity in the history of human communication and to substantiate the necessity of synthesizing traditional (holistic, sensory-rich) and new (technologically mediated) forms for achieving genuine mutual understanding in the modern world.

The work addresses such tasks as: studying the etymology and semantic evolution of concepts describing communication in their cultural-historical context; linguo-cultural analysis of dominant types of communication and sensory modalities in different historical eras; studying the transformations of linguistic structures at the levels of syntax, lexicon, and pragmatics, including through the prism of the Eastern philosophical tradition.

Theoretical and Methodological Foundations. Etymologically, the term «communication» derives from the Latin *communicatio* – «to make common, to connect, to share.» In the modern understanding, communication is a broad concept revealing the nature of interaction between two or more systems in the process of information exchange; it serves simultaneously as a means and condition of existence of these objects, the realization of their potential for self-development [3, p. 45; 4, pp. 120-125].

In the scholarly literature, there are several approaches to the relationship between the concepts of «communication» and «interpersonal communication» (*obshchenie*). Some researchers identify these concepts, considering them as social interaction using human speech and language (L. S. Vygotsky, S. L. Rubinstein, T. Parsons, C. Cherry) [1]. M. S. Kagan proposes distinguishing *obshchenie*, which has a practical, material, spiritual character, whereas communication is a purely informational process, the transmission of messages [3]. G. M. Andreeva considers *obshchenie* a broader category and identifies in its structure three interconnected aspects: the communicative (the exchange of information proper), the interactive (exchange of actions), and the perceptual (perception and cognition of partners by each other) [1].

For the purposes of this study, oriented towards the analysis of communication in historical retrospect and in the context of sensory fullness/reduction, we will adhere to an approach according to which communication is understood as a generic concept encompassing various forms of information exchange (including technically mediated ones), while *obshchenie* is understood as its specific form, presupposing subject-subject interaction, dialogicality, and mutual activity of partners.

An important aspect of the theoretical foundation of the study is the problem of the relationship between sensory experience and its linguistic expression. Sensory modalities are understood as the channels of perception through which a person receives information about the surrounding world: sight, hearing, smell, taste, touch, as well as proprioceptive sensations (movement, balance, body position). In modern neuroscience, as noted in the research literature, up to

thirty-five distinct sensory capacities are identified [4], which significantly expands the traditional notion of the five senses.

The study examines the question of how changes in the sensory profile of communication, the transition from polysensory interaction to predominantly audiovisual communication, affect linguistic structures and communicative strategies. In the conditions of digital communication, reduced to two sensory modalities, the problem of compensating for lost channels arises: language is forced to take on the functions of conveying meanings that were previously transmitted non-verbally (smell, touch, intonation, distance), which leads to the transformation of linguistic means, the growth of compensatory mechanisms (emojis, stickers, graphical highlighting), and changes in syntax and utterance pragmatics.

The tenets of the speech act theory by J. Austin and J. Searle, distinguishing between constative and performative utterances, as well as illocutionary acts: representatives, directives, commissives, expressives, declarations, are relevant in the analysis of digital communication [6]. At the same time, special conditions arise for the realization of speech acts, due to the lack of direct contact, asynchronicity, screen mediation, and anonymity. Furthermore, new types of speech acts emerge (e.g., the «like» as a special performative of approval) and the conditions for the success of traditional ones are transformed.

Sensory reduction, i.e., the absence of intonation, gestures, facial expressions, tactile contact, leads to the fact that the illocutionary force of an utterance often goes unrecognized or is distorted, which manifests in possible misunderstanding of irony, flaming (unprovoked aggression), trolling, etc. [2;7].

Methodology. The interdisciplinary nature of the study requires a comprehensive methodological approach, combining methods from various humanities disciplines.

The comparative-historical method allows tracing the evolution of communicative forms from antiquity to the present day. Semiotic analysis is oriented towards investigating the semiotic nature of communication, focusing on the change of dominant sign systems from natural language and iconic signs to artificial languages and digital codes, and on sensory reduction – the loss of certain types of signs and modes of signification. Pragmalinguistic analysis is applied to study speech acts in their situational context. Elements of discourse analysis allow considering communication in a broad socio-cultural context. Discourse is understood as «speech immersed in life» (N. D. Arutyunova), which implies considering institutional, cultural, and historical factors influencing communicative practices [3]. The hermeneutic approach is oriented towards understanding and interpreting communicative phenomena, particularly in the analysis of the Eastern philosophical tradition.

The theoretical and methodological foundation of the study unites the Western scientific tradition (linguistics, philosophy of language, communication theory, neurolinguistics) with Eastern philosophical thought, which allows moving beyond a purely rationalistic approach to communication and posing the problem of its sensory fullness in a broader anthropological and cultural context.

Historical Typology of Communication: A Linguo-Sensory Approach

1. Communication in *ancient cultures* was predominantly oral in nature, which determined its fundamental properties. Research by M. Parry and A. Lord, dedicated to the Homeric epic and the South Slavic epic tradition, convincingly demonstrated that oral poetry functions fundamentally differently than written poetry [14]. In the absence of written fixation of the text, mnemonic techniques became a necessary condition for its preservation and transmission, namely formulaicity, repetition, fixed epithets, and standardized plot blocks.

Communication in antiquity was polysensory, that is, it engaged all five senses in their indivisible unity. Ritual, sacrifice, and dance represented syncretic actions in which word, movement, smell, taste, and tactile sensations formed an unanalyzable whole. Polysensoriness created the effect of «presence» and «co-being,» which modern phenomenology describes as the foundation of authentic communication [14]. The most striking example of auditory communication as the foundation of culture is the Vedas. The very name of Vedic literature – shruti (Sanskrit श्रुति – «that which is heard») – points to the fundamental significance of auditory perception. Vedic texts were transmitted orally for millennia and memorized with exceptional precision, which required the development of complex mnemonic systems. The sacredness of sound in the Indian tradition reaches its apogee in the concept of Om (Sanskrit ॐ) – the primordial sound containing within itself the entire universe and all possible sounds. The Upanishads assert that Om is the essence of the Vedas, the essence of all existence. The Indian tradition preserved and theoretically conceptualized that type of polysensory, auditory-centered communication which was displaced in the Western world with the spread of writing.

2. The *Middle Ages* are marked by a change in the dominant type of communication; the oral word yields to the written, although this process occurs unevenly. A key characteristic becomes diglossia, i.e., the coexistence of two languages – the sacred (Latin in Western Europe, Church Slavonic in the Orthodox world, classical Arabic in the Islamic world) and the vernacular languages. The written culture of the Middle Ages is strictly hierarchized; the genre system is structured according to the degree of proximity to the sacred center: from liturgical texts, Holy Scripture, writings of the Church Fathers, hagiographies, chronicles, to legal documents, business writing, and secular literature [12].

In medieval communication, polysensoriness is preserved, but sensory experience is strictly regulated and codified in accordance with religious doctrine. The auditory channel retains its leading significance: the ringing of bells performs not only a signaling but also a sacral function, organizing the space and time of the medieval city [11; 13]. The visual channel acquires new meaning; icon painting is interpreted as «speculation in colors.» The architecture of the Gothic cathedral or the cross-domed church creates a special space. The sense of smell is actively engaged through the use of incense and fragrances in worship. Smell acts as a marker of sacred space, separating it from the profane world. Tactility manifests in the veneration of relics, touching icons, and pilgrimage to holy places. However, all these forms of sensory experience are strictly regulated by the church and are not spontaneous. Communication functions as the transmission of authoritative knowledge, fundamentally monological. Truth is given in Revelation and fixed in Holy Scripture and Tradition.

The task of communication is the accurate transmission of the existing truth, which makes the role of commentary, gloss, and scholia more significant.

3. The invention of printing in the *Modern era* became a turning point in the history of civilization, determining the formation of «typographic man» [15]. The printing press created conditions for the unification of national languages; the development of science necessitated the emergence of a scientific style of speech, oriented towards precision, unambiguity, logicity, and demonstrability. Syntax becomes more complex, with the appearance of extended periods and systems of subordinate clauses allowing the expression of complex logical relationships. Journalism emerges as a new type of communication, oriented towards a broad audience and the discussion of socially significant issues; journals and newspapers shape public opinion as a new communicative space [11].

The dominant profile of communication becomes sight, but a special kind of sight – reading silently, alone. Prerequisites are created for the formation of the autonomous subject of the Modern era, but this simultaneously leads to the loss of sobornost' (collective spirituality) and the eventfulness of communication. The process of «sensory reduction» begins; communication gradually loses its connection with smell, taste, and tactility, relying increasingly on sight (text, print) and hearing. Bodily co-presence ceases to be a necessary condition for communication.

4. The digital revolution of the late 20th and early 21st centuries generates key changes in language and communicative practices. Text compression occurs; restrictions on message length in SMS (originally 160 characters) and on social networks (140-280 characters) stimulated the development of ultra-short forms of utterance, abbreviations (LOL, IMHO), contractions, and the omission of complex grammatical constructions [5; 7].

New genres emerge, such as the social media post, comment, repost, meme, and story. The meme as a unit of cultural information in the digital environment acquires a specifically verbal-visual character, often combining an image and a brief text [9]. Written language on the internet increasingly converges with oral speech, giving rise to the phenomenon of «written spoken speech» [8]. Parcellation (splitting a sentence into separate fragments), ellipsis (omission of implied elements), and incomplete constructions are actively used.

It is worth noting the increased use of iconic elements such as emojis, stickers, and GIFs, which have become an integral part of digital communication. Researchers note that «pictograms, not being punctuation marks, can act in a substitutive function» [5]; their presence in the text depends on the communicants' goals and the content of the original text. Neuroscientific research (M. Wolf, N. Carr) shows that the digital environment forms a new type of reading – scanning, browsing, skimming for keywords – to the detriment of deep, thoughtful, linear reading [15].

The process of sensory reduction continues: communication becomes almost completely confined to two channels – sight (reading from a screen, watching videos) and hearing (listening to audio messages, podcasts, calls) – while smell, taste, and tactility are excluded. The screen becomes a universal medium mediating many types of communication, creating a paradox: with an apparent expansion of communicative possibilities, a narrowing of the quality of communicative experience occurs. Bodily presence, which in antiquity was the foundation of authentic communication, is lost.

Analysis of Communicative Losses: From Sensory Reduction to Linguistic Incompleteness

Consequently, language is limited in its means of conveying meaning if it lacks the support of non-verbal components. In oral communication, meaning is conveyed not only by words but also by intonation, speech rate, loudness, pauses, gestures, facial expressions, the speaker's posture, and the distance between interlocutors. In direct communication, verbal means account for about 30–40 % of the information transmitted [14]. Written text conveys only words and punctuation marks, devoid of intonational coloring, which creates the problem of contextual insufficiency, exacerbated in the digital environment by the absence of physical presence.

Digital communication is characterized not only by sensory reduction but also by the loss of situational context: communicants do not know where the interlocutor is, in what physical and emotional state, or whether they are doing something else simultaneously. This information in direct communication is read automatically and largely determines the interpretation of utterances; its absence can lead to communicative failures.

The conditions for the success of a speech act include, among other things, the sincerity of the speaker, their authority, the correspondence of the utterance to the actual state of affairs, and the correct recognition of the illocutionary force of the utterance by the addressee [6]. In digital communication, these conditions are often violated due to the absence of non-verbal markers of illocutionary force, which sometimes manifests in the misunderstanding of irony and sarcasm. In oral speech, irony is marked by intonation, facial expressions, and sometimes gestures; in written text, these markers are absent, leading to literal interpretation.

Trolling and flaming become specific forms of verbal aggression in internet communication. Researchers define trolling as a «provocative message that plays the role of a stimulus for the development of a communicative conflict,» whose pragmalinguistic characteristics «exclude the possibility of constructive communication» and set a «negative-emotional tone of communication» [8]. Flaming represents the «result of a process of destructive communication, a transition from the conflict stage to the post-conflict stage.» Trolling is a single provocation, while flaming is a mutual exchange of aggressive remarks, where ad hominem attacks often occur. The functioning of these forms of verbal aggression is conditioned by the addressant's pragmatic aim to destabilize the communicative process.

Emojis are used to compensate for the absence of non-verbal elements. These graphic pictograms, used in digital communication to express emotions, actions, objects, and symbolic situations, can from a linguistic perspective be considered paralinguistic elements, not fully independent signs, acting as markers of mood, intention, and attitude towards the communicated content. Emojis «are not a language in the narrow sense of the word, but function as a supplement to written speech, expressing pragmatic nuances that in oral speech are conveyed by intonation, gestures, and facial expressions» [10]. They perform predominantly expressive and phatic functions of communication, helping to compensate for the loss of non-verbal components.

The status of emojis is determined by the absence of a defined syntax and the possibility of combining signs to convey complex meanings, therefore emojis cannot be considered a meta-

language. Unlike ancient pictographic systems, such as Sumerian cuneiform or Egyptian hieroglyphs, which developed towards phonetization and the acquisition of grammatical functions, emojis remain a paralinguistic means, supplementing but not replacing verbal speech. The perception of emojis depends on age, level of digital competence, and cultural experience; their interpretation across different cultures can vary significantly, creating a risk of communicative failures in intercultural communication.

Results. The conducted study of the evolution of communicative processes from antiquity to the digital age allows us to formulate several theoretically significant conclusions, confirming the hypothesis of a deep gap between the technological progress of communication means and the qualitative content of human interaction.

The historical typology of communication demonstrates a successive change in dominant types of communicative experience. The ancient world was characterized by the syncretism of word and sense, where communication represented a polysensory event engaging all five channels of perception in their indivisible unity. Oral culture, mnemonic techniques, the formulaicity of epic, and metaphorical thinking created a special type of consciousness. The Indian tradition, which preserved in the Vedas and the concept of shruti («that which is heard») a model of auditory-centered communication, and in the teaching on the sacredness of sound (Om) a theoretical conceptualization of polysensoriness, offers a unique perspective for understanding the lost dimensions of interaction. The Middle Ages, while preserving external polysensoriness, subordinated it to strict hierarchy and codification. Communication turns into the transmission of authoritative knowledge; sensory experience is regulated by church institutions. Diglossia and genre hierarchy consolidate the monological nature of medieval communication. The printing revolution of the Modern era shifts the dominant channel and initiates the individualization of perception. The digital age brings sensory reduction to its extreme, while text compression, new genres, syntactic transformation, and the growth of iconic elements (emojis, stickers) reflect the adaptation of language to the conditions of screen-mediated interaction. This occurs alongside a narrowing of the sensory profile of communication to two channels.

The analysis of communicative losses allows for a quantitative (in the conditional «40% perception» model) and qualitative assessment of the consequences of sensory reduction. The main consequence is the phenomenon of «contextual insufficiency»: language, deprived of the support of intonation, gesture, facial expression, smell, and tactile contact, proves unable to convey those subtle nuances of meaning that were transmitted non-verbally in polysensory communication.

The progress of communication cannot be measured solely by the speed of information transmission, its volume, and global reach. Genuine progress presupposes the preservation and development of the qualitative characteristics of interaction – depth, fullness, emotional richness, and the ability to generate mutual understanding. Modern communication, for all its technological achievements, demonstrates an alarming tendency towards sensory and linguistic reduction, which creates systemic risks for human mutual understanding and requires critical reflection and correction.

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