

EXPERIENCE OF USING VISUAL ANALYTICS OF ACCESSORIES AND JEWELRY IN IMAGE BUILDING (PART 1)

ДОСВІД ВИКОРИСТАННЯ ВІЗУАЛЬНОЇ АНАЛІТИКИ АКЕСУАРІВ І ПРИКРАС В ІМІДЖБІЛДІНГУ (ЧАСТИНА 1)

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Abstract. *The purpose of the article is to build a conceptual scheme for interpreting the colour and symbolic components of individual accessories and jewellery and to demonstrate this scheme using individual illustrative examples. In this part of the article, the author has implemented a visual-analytical study of some accessories. Several conclusions follow from the analysis. Firstly, accessories and decorations visualize shadow (unmanifested, unrealized) cultural and social identities of their owners. Visual images of accessories and decorations usually represent meanings and values that have not been actualized, realized, materialized in the experience of an individual and/or a social (cultural) group and in relation to which an individual and/or a social group experiences reversion (ressentiment in a negative aspect) affective complexes. Usually, such complexes include a mixture of pity/regret, sadness, melancholy, shame, unrealized grandiosity, vanity. Secondly, accessories and decorations in their structure reflect the listed identities with accompanying affective complexes and act as symbolic tools for maintaining the failed internalization of identities. They “report” on this failed internalization both to the subject-carrier and to his environment. Thirdly, accessories and decorations indicate the psychic system and simultaneously program it in terms of re-experiencing the failed (unfinished) experience in transferences-repetitions of both the individual and social levels.*

Keywords: *accessories, decorations, cultural and social identities, image building, visual analytics.*

Анотація. *Метою статті є побудова концептуальної схеми інтерпретації колірних та символічних складових окремих аксесуарів та прикрас та демонстрація цієї схеми на окремих ілюстративних прикладах. У цій частині статті автор здійснив візуально-аналітичне дослідження деяких аксесуарів. З аналізу випливають кілька висновків. По-перше, аксесуари та прикраси візуалізують тіньові (непроявлені, нереалізовані) культурні та соціальні ідентичності їхніх власників. Візуальні образи аксесуарів та прикрас зазвичай представляють смисли та цінності, які не були актуалізовані, реалізовані, матеріалізовані в досвіді індивіда та/або соціальної (культурної) групи та стосовно яких індивід та/або соціальна група переживає реверсійні (ресентимент у негативному аспекті) афективні комплекси. Зазвичай такі комплекси включають суміш жалю/жаль, смутку, меланхолії, сорому, нереалізованої грандіозності, марносластва. По-друге, аксесуари та прикраси у своїй структурі відображають перелічені ідентичності з супутніми афективними комплексами та виступають символічними інструментами для підтримки невдалої інтерналізації*

ідентичностей. Вони «звітують» про цю невдачу інтерналізацію як перед суб'єктом-носієм, так і перед його оточенням. По-третє, аксесуари та прикраси вказують на психічну систему та одночасно програмують її з точки зору повторного переживання невдалого (незавершеного) досвіду в перенесеннях-повтореннях як на індивідуальному, так і на соціальному рівнях.

Ключові слова: аксесуари, прикраси, культурні та соціальні ідентичності, побудова іміджу, візуальна аналітика.

Introduction. The apparent peripherality of jewelry and accessories in the construction of a visual image contrasts with their significance in understanding the wearer's identity. Politicians and non-politicians, people involved in power or indifferent to it, when asked how important accessories and jewelry are for their image-building, would most likely give an evasive answer. At the level of common sense, the cultural and social meanings of these visual additions to the image often recede into the background in comparison with the cost and the corresponding high cost/low cost. Journalists at public events of various politicians usually ask how much a watch, brooch, chain/necklace costs, what level of stones or metal is used in its production, etc. Such curiosity is motivated by the creation of sensations and hype around the corrupt background of certain politicians. The brand's high cost is in focus, while any socio-cultural and/or psychological meanings are in the background. The latter may be of interest to subtle connoisseurs of jewelry aesthetics, or art historians, cultural scientists, or committed political historians/biographers interested in writing (to order, in most cases) stories from the lives of great people. In general, for social scientists and humanists, including specialists in international relations, the topic of presenting various identities in visual images of accessories and jewelry could hardly be considered thoroughly developed.

The purpose of the article. The purpose of the article is to build a conceptual scheme for interpreting the color and symbolic components of individual accessories and jewelry and to demonstrate this scheme using individual illustrative examples.

Literature review. In building a conceptual scheme for analyzing accessories and jewelry, the author relies on a synthesis of several theories presented in a number of collective monographs (Romanenko, Yakovenko, 2008; Romanenko Y., Yakovenko A., Ogarenko, 2009; Romanenko, Syvatnenko, Zinchenko, 2014; Romanenko, Syvatnenko, Potseluiko, Tashchenko, 2015; *Ethnic Identity: The Sociosystemological Dimension of Geopolitics*, 2016; Romanenko, 2017; Romanenko, 2019).

This synthesis allows us to apply classical structural functionalism and (neo)functionalism of T. Parsons and N. Luhmann, structuralist semiotics of R. Barthes and W. Eco, symbolic interactionism of J.-G. Mead, orthodox psychoanalysis of S. Freud and archetypal psychology (Jungian psychoanalysis) of K.-G. Jung for the identification of cultural, social and mental meanings (Freud, 1914; Jung, 1969; Luhmann, 1984; Parsons, 1983; Eco, 1976). This tetrad of theories allows us, firstly, to determine the highest cultural and social identities that correspond with social characters and control the habitualization of the latter in the visual images of accessories and jewelry (structural functionalism and neofunctionalism). Secondly, to determine the structures of formation of non-verbal messages derived from identities and visualizing the latter through certain compositions of accessories and jewelry (symbolic interactionism). Thirdly, to implement an analytical decomposition of the unconscious meanings and values of the individual and social-group level presented in visual images (orthodox psychoanalysis and analytical psychology).

The author of the article uses as reference and empirical sources a part of scientific articles devoted to accessories and tattoos of cultural, social and sociological, semiotic content, as well as journalistic posts and articles that are in the public domain (Gage, 1993; Jewitt & Van Leeuwen, 2010; Kress, & Van Leeuwen, 1996; Ledin & Machin, 2018; Leong & Clark, 2003).

The main results of the study. Each of us is interested in constructing a particular image through which we seek to influence our environment and to shape its expectations, either purposefully or unpurposefully. Each person creates these expectations in accordance with the image of the “mirror self,” which in symbolic interactionism is called me, or I through the eyes of another. This “I through the eyes of another” determines the assumed expectations regarding us.

In turn, we, by projecting (modeling) these expectations in our consciousness, construct an image that is consistent or inconsistent with them. Whether a person constructs an image that is consistent or inconsistent with the expectations of others is determined by the set of their identities and the recognition or non-recognition of the value set of the environment corresponding to this set. Recognition or non-recognition in the construction of a visual image correspond to two polar scripts and one intermediate (conformist) one. The script of the positive pole (the pole of loyalty or complete identification - let's call it that) corresponds to a conscious or unconscious choice of visual components that directly correspond to a set of identities and a correlating set of values of a particular group from the person's environment.

Moreover, when choosing a positive script, the person consciously or unconsciously follows the attitude "the more visual similarities with the standard others in my environment - the better." Visual components that correspond to identities and value sets, in the loyalist script predispose not just to an increase in similarity, but to its exaggerated (exaggerated) amplification, to the level of bending, enumeration, amplification, caricature, grotesque.

Let's give a number of visual examples.

Example 1. In an organization where a dress code has been introduced that requires employees to wear gray suits, some employees exaggerate wearing a gray suit by wearing other gray clothing items and accessories (gray blouses and shirts, gray ties, gray shoes, gray accessories, etc.). The motivation for such all-consuming internalization of a set of identities and a set of values can be very diverse - from fear of losing a job to expressing gratitude, appreciation, solidarity, selfish mimicry, etc.

Example 2. Citizens wearing clothing and accessories with state symbols (coat of arms, flag, excerpts/lines from the anthem, etc.). In this variant, loyalist motivation can also vary in a wide spectrum - from ethno(state)centrism and patriotism to the banal fear of being noticed in disloyalty and/or imitation of the identity of certain groups with selfish intentions, etc. The script of the negative pole (the pole of negativism or complete de-identification - let's call it that) corresponds to a conscious or unconscious choice of visual components that directly contradict the set of identities and the correlating set of values of a particular group from the person's environment. Moreover, when choosing a negative script, the person consciously or unconsciously follows the attitude "the more visual differences with the standard others in my environment - the better." Visual components that correspond to countercultural identities and value sets in the negativist script predispose not simply to an increase in differences, but to their exaggerated (exaggerated) amplification, to the level of challenge, rebellion, protest, provocation.

Let us give a number of visual examples.

Example 3. A visitor to an Orthodox church attends a church service wearing clothes with signs of visual eroticism (deep neckline, short skirt) and accessories that reveal her affiliation with a pagan religious organization (amulets, earrings, beads with images of plants, animals, heavenly bodies, etc.). The protest and negativity of the image are reinforced by tattoos of dragon-like creatures on the exposed areas of the body.

It is clear that both the identities and value sets of the visitor and her environment in the Orthodox church are inconsistent. The visual image constructed by the visitor is completely inconsistent with the expectations of her environment, demonstrating a defiant rejection of her (the environment's) identities and value sets. Her clothes and accessories are a challenge to the environment, protest against its sacred things, and can provoke corresponding reactions (irritation, indignation, hatred, moral or physical violence, etc.).

Example 4. A teenager attends a high school in Ukraine wearing clothes and accessories that combine the style of goths and metalheads. These subcultural groups have their own visual markers that allow them to be distinguished from other groups. The discrepancy between both identities and values, as well as the unconscious or conscious desire of the teenager to realize rebellious intentions in relation to the environment is obvious. Both from some peers and teachers, he causes a number of ridicule or moralizing remarks and negative evaluative judgments.

The script of intermediate content (conformist) corresponds to a non-provocative middle ground, which corresponds to an image with an accompanying philosophy of "not standing out and

adapting." Such a visual image can be assessed as conditionally neutral, "normalized", moving away from both exaggerated typicality and individualization.

Jewelry and accessories are part of personal semiosis and allow to exert a targeted or non-targeted influence on the image-building of an individual and their group background.

Analysis of jewelry and accessories of international political leaders presupposes, firstly, understanding of their general cultural, social and mental (pre)meaning. Secondly, correlation of accessories and jewelry with a particular part of the body, and therefore, corresponding connections of general purpose with undeveloped (unfinished, understaffed, shadowed, non-initialized, undeveloped) cultural, social mental qualities, processes, functions. Thirdly, visual-analytical interpretation of particular meanings associated with color, material-textural, figurative-symbolic components of accessories and jewelry.

Understanding of the general purpose of jewelry and accessories stems from the essence of the decoration process, and therefore, the cultural, social and mental understanding of beauty. The category of beauty itself is related to aesthetics, that is, its content is connected with culturally (censorship) organized sensuality. Culturally organized sensuality consists of two components: explicit (manifested) and implicit (shadow, unmanifested). Two such components are contained in any visual image. The use of jewelry or accessories by a particular person presupposes the presence of unmanifested cultural, social, mental qualities, processes and functions that are to one degree or another shadowed.

Beauty is hypnotic to one degree or another, which means that in relation to the psyche of the subject it performs the function of lulling (anesthesia) and the role of a kind of anesthetic in relation to cultural, social, mental qualities, processes and functions. Beautiful objects, phenomena, people can literally and figuratively distract other people from mental pain, which is usually associated with the shadowed part of the psyche as a kind of accumulator of unrealized opportunities. Such pain may be associated with memorial and/or toxic emotions due to the unrealized experience of a specific (psychobiographical) content.

The process of shadowing in the psyche itself is associated with the presence of a shadow, which K.-G. Jung considered an independent archetype (Jung, 1969). The author of this article does not consider it important to debate with Jung about whether the Shadow represents a certain independent archetype or a separate part of the psychic apparatus, a kind of "container" of un-lived, rejected, devalued, desired, possible, but unrealized experience. In the second sense, the shadow coincides with the block of long-term memory, which contains all the listed subgroups of past memories.

Jung's understanding of the Shadow includes the possibility of its manifestation by projection. In this context, we will analyze jewelry and accessories as projections of shadow (unmanifested) cultural, social, and mental qualities and functions in a certain segment (zone) of the body. These symbolic projections perform three main functions in relation to the psyche of the individual.

First, they act as indicators of shadow (unmanifested) cultural, social, and mental qualities and functions, that is, visual images accessible for observation that allow us to build hypotheses and/or inferences regarding the described mental qualities and functions as inaccessible to direct research.

Second, these symbolic projections perform an identity-supporting function. Visual images as derivatives of identities keep them in the field of perception and attention, and therefore can enhance the process of internalization of the corresponding identities. Thirdly, accessories and decorations perform an imago-constructing (compensatory-complete) function, connected, first of all, with the transcendental-constructing possibilities of the imagination in culture and the psyche. They allow symbolically completing the mental apparatus with missing (usually shadowed) qualities, initializing mental processes, manifesting and developing shadowed mental functions in one direction or another.

The correlation of accessories and decorations with one or another part of the body, and therefore, the corresponding connections of general purpose with undeveloped (unfinished, incomplete, shadowed, non-initialized, undeveloped) cultural, social mental qualities, processes, functions presupposes an understanding of the connection of the body scheme with the projective zones of the mental apparatus and the superstructures of cultural and social censorship. In this case, the bodily-organic purpose of a particular part of the body can correspond to a certain degree to the cultural, social and mental meanings projected onto these parts.

The author of this article in his earlier scientific and educational works used the body scheme developed in psychoanalysis (both orthodox and body-oriented), reflecting the topographic model of the psyche by S. Freud and the body scheme developed on its basis by A. Lowen (*Freud, 1914; Lowen, 1958*). In the topographic model of the psyche, Freud identified three levels: upper, middle and lower. In this case, the upper level corresponds to censorship (Super-Ego), the middle - consciousness (Ego), the lower - the unconscious (Id). The development of this scheme in Lowen's body-oriented psychoanalysis made it possible to identify similar zones in the body scheme, conditionally dividing the corresponding parts of the body into the Super-Ego/persona zone (head-neck-shoulders), the Ego zone (torso to the pelvic bones and genital area), the Id/body zone (genital area and lower limbs).

The authors of the "Dictionary of Fashion History" classify accessories into two types: 1) accessories that must be carried with you. They are separated from the body, and therefore this distinguishes them both functionally and culturally-socio-psychically (semiotically). This type (subgroup) includes purses, bags, umbrellas, canes, ceremonial swords. 2) accessories that are worn on you (in separate sectors of the body) (*The Dictionary of Fashion History, 2010, p.1*). This type (subgroup) includes various types of headwear (baseball caps, berets, bombers, jowls, boyarkas, bunnets, eight-piece caps, veils, gauchos, jockey caps, boaters, bonnets, peaked caps, caps, cloches, cowboy hats, kerchiefs, coppolas, Kubankas, bowlers, ski caps, Panamas, pork pie hats, slouches, snoods, tablets, tokes, trilbies, ushankas, fedoras, floppies, peaked caps, homburgs, top hats, knitted hats, shapoklyaks. From this list, the author deliberately excludes ethno-specific headwear that reflects the axiospheres and value sets and hierarchies of individual ethnic groups (e.g. Asian hats, turbans, kippahs, etc.). yes, then we will talk about the cultural meanings of the most common headdresses in mass European and American fashion.

Of the listed headdresses, three subgroups are distinguished, corresponding to three styles of clothing and, accordingly, three types of cultural qualities with which a person strives to complete his or her highest censorship: cultural-classical, sport-military, stage (demonstrative)-romantic.

Each headdress as an accessory is associated with a group of meanings that indicate an unconscious (shadowed) deficiency associated with certain cultural meanings. Their deficiency is associated with three aspects, which can be divided into three groups: 1) meanings associated with rational self-organization and higher value and/or theoretical consciousness; 2) meanings associated with rational (rational)-volitional self-organization/self-regulation and empirical consciousness; 3) meanings associated with social communication, adaptation, mimicry, "reincarnation", etc.

By preferring certain headdresses, the individual indicates, firstly, what group of meanings the deficit is associated with, in relation to which meanings he has experienced indicates a deficiency, a weakened ability or impossibility of their internalization (mastering, processing, reproduction, construction, etc.). Secondly, such self-designation in the unconscious perception of environmental actors creates the prerequisites for inexplicable mutual attraction, sympathy, cordiality and other positive emotions both of the individual to environmental actors with such a deficiency and on their part.

The explanation for this in the context of various theories of transference in general and mirror (narcissistic) transference seems to be the most relevant. Individuals who claim to internalize meanings from the value consciousness sector (failed scientists, university professors, philosophers, ideologists, artists, including those who already occupy the designated positions but show signs of positional inconsistency) - with fedoras, homburgs, top hats, trilbies, bowlers, pork pie hats, cloches, floppies - unconsciously semiotize their own claims, thereby demonstrating a shadowed need to complete the construction of the highest sphere of value knowledge. In this way, they reveal both unrealized abilities-possibilities and suppressed (shadowed) identities of scientists, philosophers, moralists-mentors. At the same time, the opportunities and abilities of such people in the sphere of empirical consciousness and adaptation, satisfying needs in the sectors of economic, political, social capital most often turn out to be accomplished and realized.

Illustrative examples of such individuals may be lawyers, businessmen, doctors, representatives of political elites, other spheres of highly paid professional activity, socially recognized and politically influential. But in the biographies of such people, their spiritual-value, theoretical-cognitive and creative intentions remain unrealized. In childhood or youth, one of them dreamed/wanted to become an artist, scientist, philosopher, religious mentor (preacher), - and these dreams remained unrealized

due to the choice of the opposite program of life activity. For example, a young man with contemplative-theoretical thinking, who dreamed of entering the philosophy department, was motivated by pragmatic parents to enter the economics department and choose a career as a financier.

The indicated circumstance contributed to the shadowing of abilities, intentions and identities of the corresponding content. These individuals have established themselves as highly adapted pragmatists with high incomes and social (political) capital, but in the spiritual-value sector they were forced to come to terms with the state of undisclosed/unrealized and immersed in fragmentation. As a rule, the state of their axiosphere is eclectic, disordered, fragmented.

The opposite of well-adapted empiricists, in whom the functions of value and theoretical thinking can be suppressed, shadowed and unrealized, are non-pragmatic people of value consciousness, "theorists", poorly adapted in relation to economic capital, having no permanent source of income or living as a rentier due to the lack of need for hired labor, in certain cases - socially peripheralized or marginalized, politically insignificant.

They lack self-discipline, volitional qualities, pragmatic rationality, they can show excessive contemplation, inability and unwillingness to build a career and accumulate financial deposits, etc. On the other hand, these can also be empiricists of a low level of development, who have physical and mental health, but are economically, socially and politically maladapted due to the existing or previous cultural, social, mental dependence in their biography. In the mental sense, such personalities correspond to sensuality - the sphere of contamination of thinking - emotions and / or imaginativeness (dreamy), which can manifest itself in the contamination of thinking - imagination. The psyche of such personalities shows a weak discriminating ability in the aspect of separating evaluative contents (evaluative judgments, fantasies, dreams) from theories and facts.

Such a mental background usually corresponds to the person's preferred wearing of baseball caps, eight-piece caps, peaked caps, ski caps, beanies, bombers, caps, coppolas, jockey caps, and visors. At the same time, the headdress itself may not match the general style of clothing (for example, wearing a baseball cap and a classic suit/shoes). A separate group of headdresses stylizes the psyche, which resorts to theatrical (histrionic), demonstrative, mimicry, imitative behavior repertoires. Such behavioral themes correspond to bandanas, berets, boyarkas, flews, hats with veils, yarmulkes, cowboy hats, malakhais, panamas, caps, snoods, sombreros, skullcaps, turbans, fezzes, hijabs, turbans, sheilas, etc. The very completion-completion of the average censorship (worldview, orientation, hierarchy of values, status-role hierarchy) by the identities of the corresponding groups and the accompanying mimicry (adjustment) motivation in such cases can be empirically identified.

The corresponding claims, as well as shadowed mental (as well as cultural and social) qualities are determined partly by geometric forms and visual images, partly by stereotypical ideas or fantasies that are associated with certain social identities. Ties are a continuation of the cultural-classical headdress in the set of accessories. The semantics of a tie at the level of common sense (let us stipulate, in its modern unified-standardized image) corresponds to the "maintenance of the vertical", which in the axiosphere of the personality corresponds to the worldview, direction, hierarchy of values and status-role hierarchies. These structures allow us to build an image of the world, the direction of movement in it and determine the sequence of such movement in life time and the available temporary (social-status) opportunities. The unformed worldview, uncertain direction, unstructured or non-hierarchized values can semiotically correspond to the obsessive wearing of a tie. Since there are several subgroups of ties, their wearing allows us to complete the worldview, direction, hierarchy of values or status-role affiliation in different ways.

The semiotic interpretation of the above-mentioned additional equipment depends on four groups of meanings: a) phallic-narcissistic and exhibitionistic (classic ties and regatta ties); b) aristocratic and/or gender (androgynous)-egalitarian (ascots, plastrons and shar-pei); c) simulation-imitation (bow ties, bow ties); d) memorial-ritual (bolo ties).

The modern version of the tie, mass-produced, was proposed in the USA. Such ties in the cultural and psychological sense correspond to the first group of meanings with an emphasis on phallic (penetrating, penetrative) masculinity, and therefore, a worldview that is built (centered) around the issues of knowledge, sex, war and power. It is worth noting that we are talking not only and not so much about sexual meanings, but about cultural ones. Masculine identity, visualized in a classic tie and a regatta tie, builds a culture of permeability, penetrability, objectification, objective

cognition, schematic abstraction, etc. The orientation of the bearer of such an identity usually reveals intentions of mastering/possession, appropriation, penetration, destruction. At the same time, the visually corresponding censorship clip of the tie corresponds to a group of meanings associated with efforts to maintain the image of the world, the built direction and the value vertical. At the same time, the semantics of such efforts are “read” in the color and symbolic components of the tie.

Example 5. Donald Trump prefers ties of two color groups: red and blue metallic (*Donald Trump's ties*). The colors correspond to the image of the world of “chaos in order” and “order in chaos”. On the one hand, blackmail, agonal attacks, pressure, manifestation of phallic aggression, deconstruction of all rules and restrictions in red, on the other hand - cold calculation, empirical rationality/prudence, betting on current benefits, deals, political populism - in blue.

Vladimir Putin's persistent preference for burgundy ties (a combination of red and black as well as black and grey in various combinations) marks a restrained-prolonged aggression, with a shade of self-isolation and pessimism, a group of resentment values concerning the identity of the state and the geopolitics of Russia (*Vladimir Putin's ties*).

Such "classics" have already been the subject of both detailed criticism and revision, which, however, does not completely de-actualize it. The cultural, social and psychological nuances of gender (androgynous)-egalitarian (ascots, plastrons and shar pei) ties, which are more reminiscent of scarves, demonstrate (macro)cultural, gender and psychological compromises of rationality and emotionality, masculinity and femininity, intentionality and plasticity/flexibility. Since the designated types of ties are widespread in the British aristocratic environment and have a corresponding secular origin, their geometric configuration, which implies the absence of a rigid form, corresponds to the emotional-sensory plasticity/plasmaticity of the scarf. The behavioral sphere of representatives of the upper classes is organized in the same aspect (on the one hand, according to the type of a ritually directed multitude of habits and traditions, on the other hand, multiple improvisations). Androgynous dispositions, which are part of the British gender culture, correspond, on the one hand, to gender egalitarianism and feminism, on the other hand, to manifestations of asexuality. Visual decorations of the head and neck area also include various hairpins (clips), earrings and chains (beads, necklaces, chokers).

The semantics of hairpins (clips) is related to the censorship tools of the motivational sphere, since the unconscious psyche usually projects images of habitual adaptation mechanisms in relation to instinctive motives onto these artifacts. Simply put, identifying the meanings of visual images of hairpins (clips) allows us to build analytical hypotheses about how a person tries to cope with part of the unconscious (derived from instincts and emotions) motives, how they are regulated. Both the material of the hairpin (clip) and its geometric configuration and accompanying visual symbols are analytically significant in the analysis. Earrings, onto which the unconscious image of auditory censorship is projected, have a similar censorship meaning. In this aspect, the visual analysis of the material, geometric configuration and visual symbols of the earrings allows us to hypothesize about the organization of filters of auditory perception. Considering the completing, supplementary functions of jewelry, we can talk about either a deficit of certain filtering capabilities in the auditory register and/or, accordingly, cultural settings of auditory perception (auditory attitudes).

Example 6. Yulia Tymoshenko has a whole collection of earrings of various geometric configurations and colors (*Yulia Tymoshenko's jewelry*). Among the color range of both metals and precious stone inserts, white consistently dominates. The cultural semantics of white corresponds to the highest value knowledge in the social hierarchy (clergy, intellectual class), respectively, to the perfectionist request for the highest quality information. Hypothetically, Tymoshenko's auditory attitudes correspond to these characteristics, which are combined with a system-analytical mindset, goal-oriented will and high organizational skills,

Beads, necklaces, chokers, chains, and other various pendants in the neck area mark the corresponding deficiencies in the medium censorship zone (worldview, focus, hierarchy of values).

Example 7. In 2021, Kamala Harris became the first woman to take the post of Vice President of the United States. Harris took office wearing her favorite pearl jewelry. The vice president admits that pearls are not just her favorite stone, but a symbol of the path she took from a simple student to the highest-ranking woman in US history. At the inauguration ceremony, Harris wore a gold necklace with Australian pearls and diamonds. It is curious that even during the election campaign, women

supporting Kamala came to vote wearing pearl accessories (In a black suit...). The addition of feudal-aristocratic elements to the average censorship indicates a deficit of corresponding social identities, i.e. old money identities in Kamala Harris's identitarian set. Thus, the bourgeois identity of self-made women is contrasted with the "innatist" identities of oligarchic and aristocratic social groups. At the same time, the unconscious psyche visualizes the corresponding deficit of such an oligarchic and aristocratic origin. Brooches semantically correspond to attitudes of consciousness and can perform an indicative or programming function directly dependent on the visual image of this accessory. At the same time, the wearer of the brooch can use it either unconsciously, as a visualization of the current mood and / or stable affective background, or for conscious psycho-semiotic (including political) games.

Example 8. Madeleine Albright always wore an invariable brooch on her chest. In total, the Secretary of State's collection included more than 300 of them, and each sent a certain signal to her partners. All kinds of balls and flowers are a good sign ... Among her brooches, there were many with figurines of beetles and reptiles - such decoration on the chest was considered a bad sign. "Saddam Hussein called me a viper when I worked as a permanent representative to the UN. I had a wonderful brooch with a snake, which I decided to always wear when discussing Iraq," (*Madeleine Albright: diplomacy and the language of brooches.*). Albright was proud. The intention of the impact of different brooches on different partners of international political communication was manifested in the latter's unconscious reading of the meanings associated with the images of this or that insect or reptile, as well as the semantics of other symbols included in the compositions of accessories. However, for Albright, her brooches became both a way of influencing a partner and an instrument of affective self-diagnosis and self-programming, which the Secretary of State pointed out more than once.

Accessories of the hand zone are often watches, bracelets, rings and signet rings. Hands as a contact zone semiotically and mentally correspond to communication and the peculiarities of the manifestation of aggression (preferred strategies and tactics of directed movement towards an object). Through hands, objects of the environment are both instrumentalized and transformed into part of the psychic system of the subject of communication, becoming his internalizers.

One of the most important psycho (socio-cultural)-reflecting and psycho (socio-cultural)-programming accessories is a watch, which corresponds to the image of time (images of time if a person has a set-collection of watches). The symbolic components of the watch (geometric shape, symbolic and color features of the dial) act as indicators of shadow (latent) cultural, social, mental features of the image of time, that is, more often suppressed and / or unrealized temporal possibilities. They simultaneously visualize certain values as time-turners and hold in the field of perception and attention derivatives of certain temporal identities that the person evaluates as significant. A watch as an accessory and decoration can perform an imago-constructing (compensatory-completed) function associated, first of all, with the possibilities of the transcendental possibilities of the imagination. They allow symbolically transferring the personality into an imaginary space, the experience of which was suppressed or peripheralized due to certain circumstances.

A number of heads of state (presidents) prefer prestigious Swiss brands, for example, Patek Philippe and Vacheron Constantin, Rolex (V. Zelensky, E. Macron, D. Trump, V. Putin, A. Lukashenko, D. Biden, Kim Jong-un). The shadow of Swiss identity and the image of its time corresponds to the values of stability, precision/punctuality, linearity, provincial tranquility. It is worth noting that color and visual-symbolic differences are informative for putting forward analytical hypotheses (*What watches do presidents wear. Imidge. Brand watches and accessories.*).

Illustrative examples and interpretations.

Example 9. Thus, Trump's stable color preferences in watch design are a combination of golden-yellow and white (ivory shade), corresponding to perfectionist-narcissistic sensuality (Patek Philippe, Rollex). The line of wristwatches released by Trump was similar in color to Swiss brands, which was the reason for its commercial failure. The color design of this line includes the same gold (golden-yellow) and white (ivory), demonstrating a combination of emotionally colored eccentricity, on the one hand, and perfectionism, on the other (*What watches do presidents wear. Imidge. Brand watches and accessories.*).

Trump's corresponding emotional states, on the one hand, are expressed, expressed in every possible way and emphasized by himself. On the other hand, the expressed emotions are accompanied by a rhetorical frame of sublime (moral-perfectionist) reasons. Both Trump in his current presidency and on earlier steps of the social-status pyramid (Trump the businessman) correspond to the image of an eccentric politician whose reactions to certain situations are unpredictable. Trump's unpredictable sensuality corresponds to the shadowing of this mental feature both for himself and for those around him. His narcissistic sensitivity as a politician requires from the latter a corresponding (adjusted) type of communication (we are talking about adjustment from below) in order to win his (Trump's) favor.

Example 10. Kim Jong-un prefers Swiss Movado models (total black and in a rose-gold case). A visually significant detail of both models is the absence of time markings on the dial, except for the top point corresponding to the number 12. Thus, for the psyche of the North Korean leader, small units of time are of no value, which corresponds to the temporal indistinction and devaluation of small time-gates (time cycles of insignificant duration), and therefore, to an infantile rather than an adult-mature perception of time. On the other hand, the "claims to eternity" reflected in the propaganda of North Korean Stalinism are shadowed. Fluctuations between "very good" (in the golden image of time) and "very bad" (in the black image of time) correspond to manic-depressive mood swings and the corresponding type of character organization (*What watches do presidents wear. Imidge. Brand watches and accessories.*).

Example 11. For V. Putin, who prefers Swiss brands, the marker features of the design are the predominance of gray and black colors, on the other hand - luxurious high cost, which is deliberately emphasized by the owner. Economic individuation and the strategy of distinguishing oneself from the masses using luxury goods correspond to the psyche of people from social groups that did not have significant economic and cultural resources. At the same time, attunement to the cultural identities of Switzerland and pessimistic rationality consistently correlate with the worldview of the head of state, who does not have an optimistic view of Russia's environment and the construction of relations with it. Putin's collection includes expensive Swiss watches Blancpain Aqualung (Aqualung) limited edition, collectible Patek Philippe and IWC "Pilot's Watch Mark XVII", platinum Lange Tourbograph Perpetual "Pour Le Mérite" (costing up to 500,000 euros) and Patek Philippe 5208P (the latter are characterized by complex technical functions: minute repeaters, perpetual calendars and chronographs) (*What watches do presidents wear. Imidge. Brand watches and accessories.*).

Conclusions. In this part of the article, the author has implemented a visual-analytical study of some accessories. Several conclusions follow from the analysis. Firstly, accessories and decorations visualize shadow (unmanifested, unrealized) cultural and social identities of their owners. Visual images of accessories and decorations usually represent meanings and values that have not been actualized, realized, materialized in the experience of an individual and/or a social (cultural) group and in relation to which an individual and/or a social group experiences reversion (ressentiment in a negative aspect) affective complexes. Usually, such complexes include a mixture of pity/regret, sadness, melancholy, shame, unrealized grandiosity, vanity. Secondly, accessories and decorations in their structure reflect the listed identities with accompanying affective complexes and act as symbolic tools for maintaining the failed internalization of identities. They "report" on this failed internalization both to the subject-carrier and to his environment.

Thirdly, accessories and decorations indicate the psychic system and simultaneously program it in terms of re-experiencing the failed (unfinished) experience in transferences-repetitions of both the individual and social levels.

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