

Today's "the most sexy thing": virtual space or real life?

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ABSTRACT

The issues of Reality and Simulation of Reality are highlighted in this article. The nature of Desire is also discussed as a fundamental in contemporary culture and media environments. Special attention has been paid to advertising, as a form of creating desire and simulations of reality which stimulate growing frustrations in society. Online space is also been viewed as a new trend in the simulation of life and a faked advertising reality. In the article I attempt to compare both of these "worlds" – simulated by culture and virtualised by media.

KEYWORDS

Reality, simulation, media, advertising, sex, desire.

Introduction

A key issue in contemporary media and cultural studies is the question of what is Reality. Throughout history, humans were trying to comprehend their own existence and validity based on the reality of their own body and on the reality of everyday life. After a while, the human body started to lose its status as a bastion of reality. It happened with the help of growing interests in different kinds of "virtual" worlds, as well as the expansion of media influence. So, with rapid cultural transformations of the present the problem of definition of reality perhaps becomes the most difficult question.

In this article I would like to discuss the general issues of Reality and simulations, which prevail in our society. Also, issues about the nature of desire and simulations of desires are considered as one of the main topics of this work. But what is more interesting for us is to revise advertising from a "desire"- point of view, because the most of our desires in society are stimulated by media and especially by advertising. I am interested in defining why this is so, and through what kinds of virtual spaces consumers satisfy desires which may be more preferable than real life. This work is based on the idea of "Reality" suggested by Jacques Lacan, where he defines Reality as a condition of mind before the trauma of birth, before the start of subject-object relationships, a state before any Desire. We can understand it as a state of being in the womb. Hence it is very important to grasp the difference between Real and Reality; here "Real" is understood as the validity of yourself in the social sphere (Lacan, 2004). This can be seen in contrast to Reality as the situation before subjectivity, before any external influence, and simulation, as an imitation of real objects, which aims to convince individuals in reality of something which is not actually existent.

This conceptual approach to Reality was developed in the late 1960s and the beginning of the 1970s through figures such as Roland Barthes, Jacques Derrida, Jean Baudrillard, Gilles Deleuze, Jacques Lacan, Richard Rorty, Nikolas Luhman, and Michel Foucault and many others. The search for “what is real today” can also be understood through the construction of hyperreality (a term used by J. Baudrillard), as a sign of Reality and the Real. In this article I will use these terms as defined above as a way to look closer into the concepts. In addition, the basic term which needs to be specified is “Desire”. This concept firstly appeared in antiquity in works of Plato and Aristotle and during the years Hobbes, Spinoza, Kant and other philosophers were facing and working on “Desire” as a concept. But as we consider Desire through the frame of postmodern culture, it is important to base it on interpretations in Lacan and Zizek. “Desire's *raison d'être* is not to realise its goal, to find full satisfaction, but to reproduce itself as desire.” (Zizek, 39, 1997) and “(Desire) is produced in the margin which exists between the demand for the satisfaction of need and the demand for love” (Lacan, 4, 1958). In order to understand the problems of the existence of desires and why people follow it, we also need to define what exactly stimulates desires. Why do the media successfully create a simulated world and why do consumers willingly and actively perceive it as the real one? For this reason, we need to analyse how simulated reality is formed and what makes us strive for greater simulation.

“Real” life

The present is determined by postmodern culture which can be defined through some cultural changes. These changes are distinctive features of the present. In general a postmodern mentality bears the mark of disappointment in ideals and values of the Renaissance and the Enlightenment with its belief in progress and the triumph of the mind and human capabilities. The term "postmodernism" has no clear definition, because in essence it is an ambivalent and contradictory phenomenon. But it would be logical to specify some basic issues which characterise this cultural period. These characteristics of postmodernism (Hassan in Kovrizhenko, 12, 2004) could be understood as:

1. destruction of traditional forms;
2. intertextuality;
3. marginality manifestation relating to morality and ethics;
4. rejection of the canons;
5. blurring (uncertainty);
6. fragmentation;
7. ironic, grin, cynicism;
8. hybridization (changing genres, generating unclear forms)
9. carnivalization of life;
10. impersonality, superficial;
11. quotation;
12. understanding of the world as constantly changing, amorphous, multiversion in the development of reality.

These “visualised” characteristics of postmodernism easily can be observed in our culture. Being a member of society we become a part of this culture and unconsciously feel the changes. But the question is “do we really feel this cultural influence? What do we really feel? And eventually, what is real?”

Now we can trace a significant shift in the current position of “sense” and “reality”, as a space of human existence. The current postmodern belief is that a correct description of Reality is

impossible. That means it is impossible to be asked about Reality, impossible to comprehend it, because comprehension is an essence of distaining from Reality. Here we meet an interesting issue: if Reality is so impossible to reach where do we live and what surrounds us.

Jean Baudrillard established and developed this through his concept of the *simulacrum* (from Lat. *simulacrum* - image, likeness). According to this concept the world is functioning as a world of "appearances", the world of delusion/simulations of consciousness is correlated with reality, but takes much more real than reality itself. This particular world is called hyperreality (Kovrizhenko, 15, 2004). In this case, is there anything that still could be trusted as real? Because simulation, as we mentioned before, is an assurance in self-sufficiency of "empty" form without sense, a loss of connection between sign and reality. So it can be said that cultural space is formed by simulacrums, which represent nonexistent things.

In *Symbolic exchange and death* Baudrillard develops the concept of three levels of simulacra: counterfeit, production and simulation (50, 1993). He defines an exact or total simulation as a sort of slogan of modernity: "The principle of simulation governs us now, rather than outdated reality principle. We feed on those forms whose finalities have disappeared. No more ideology, only simulacra" (Baudrillard, 2, 1993). One of the basic principles of cultures existence is "To dissimulate, is to pretend not to have what one has. To simulate is to feign to have what one doesn't have" (Baudrillard, 3, 1994). One simple example that simulates the concept of reality is a change in attitude to a scandal; before there was a tendency to hide a scandal and now there is a tendency to hide that it is not a scandal, - which is typical for the media industry and politics. Media total simulation in culture leads to a disappearance of sense by itself and not only, but also to disappearance of "demand" for the sense (because average individuals are satisfied by an empty form of "hyper good") (Baudrillard, 63, 2000). This looks more like a "corrosion" of culture, because it started from small reductions in truth and keeps on damaging the whole of society. By media, people unconsciously get less and less sense of what they observe and the overall meaning becomes rapidly displaced. So now we should "... produce not only goods, but also consumers, who will make demand on this goods" (Baudrillard, 85, 1993). The same applies to 'sense' - it is important not only to produce sense but also to make a demand for that sense, which has not been done yet.

In this case the guarantee of reality relies on the individual's memory - what is kept in memory is a fact of reality. News, broadcasted by television, stays in the mind and becomes a guarantee of reality, as the fact of news. Hence the sense of broadcasted content becomes actual information for the viewer. This forms a worldview but if there is not enough sense or sense is reduced individuals revert back to a reliance on the hyper good. But it is not only news and reduced sense which forms our life. The main feature of the facts of understanding is stereotypical actions which make up our daily life. Facts of news and events are remembered, but it is only enough to create a worldview. However, in order to excite individuals there is a need for special events, some sort of real events (Deleuze developed the concept of the Event (The Logic of Sense)). Social reality is given to us in the casual structure of cultural norms, routinely, as a chain of "stereotypical" events, those events which fit into our daily picture of the life. Therefore, these events are not "real events". In contrast to equability of social (symbolic) reality, the experience of the Real through the Symbolic can occur only due to an Event. So the "real events" – are such events that go beyond routine and casual expectations, causing an exciting effect of "Passion of the Real."

But the Passion of the Real, is also an over-desire to face the Real. It is not only painful and somewhat paradoxical, but it also may be disgusting because it is deprived all symbolic layers, over which our understanding is impossible. In this meaning Zizek gives an example of facing real erotic desire, which turns to disgust as soon as it's symbolic layer is gone. For example, if we use

a tiny camera and put it inside a woman during sex, we can see all process from inside: "At this point, everything turns ups and down: when someone gets too close to the object of desire, erotic attraction turns into disgust for real flesh" (Zizek, 13, 2002). This works not only for over-erotic desire, but for any kind of over-desire, especially if we are considering the Real which deprives any kind of symbolic.

So now we can see that symbols which prevail in our life generally form it and somehow fill it up by different Desires. Knowing the background of today's culture, we can try to analyse some contemporary issues of Desire. As we see Reality now it is not what we can reach and the Real is not what we can actually understand. Contrary to this, Desire is something that we still think we can satisfy. To analyse this illusory idea we will talk about our virtual space – the media industry.

Virtual space

Sociologist Nikolas Luman suggests that advertisements are one of the most "mysterious" phenomena of the whole mass-media industry; as a type of global communication they can only be understood in a frame of postmodern culture (Luman, 2005). Because it is a complete reflection of the non-existent reality that is formed by it, and, as we saw earlier, the stylistics of postmodernism help advertising "speak" to consumers with "the same language". This approach to advertising lies in considering its effect on consumers as seduction. Here seduction is understood as a special strategy that covers all levels of post-modern society - from politics to media, from home to work, from art to craft.

Baudrillard also expressed some interesting ideas regarding the role of information in society. He assumes that information does not produce any sense and only "plays" it. This can happen because information substitutes communication by its similarity (simulacrum). All this gives rise to specific attitudes of mediated society and its consciousness. Generally, postmodernism focused on modeling reality, creating an artificial reality and not a reflection of reality. Naturally all this can be done by media. Contemporary media is characterised by the use of set multicultural symbols, intertextuality, polysemy (multivaluedness). It often uses the "game" principle which is usually expressed with the highlighted irony and game presentation of the message. Media currently does not see an enforcement mechanism for the implementation of the desired user action, but rather considers it as a seduction, "sexual abuse" of unreal discourse. Reality and the world have quite unexpectedly become postmodern and contemporary people need to adapt to frameworks of new culture fastly. To the forefront came concepts of sexuality and desires of the individual. Human's greatest concerns focusses solely on themselves. Now the main concern is about the quality of their own life, personal rights, personal space, care and adoration of their own body which becomes literally the object of worship and desire in postmodern culture ("I want myself!").

Seduction in today's advertising often occurs through the "illusory, virtual image of non-experienced" – according to Gilles Lipovetsky, a famous French researcher of postmodernism (Jameson, 74, 2008). Advertising as a mythological form of communication is based on the abolition of "routine" and the introduction of a "non-routine" life. In order to create this "gap" advertising uses symbols which have the meaning of "routine" cancelation. Some advertising transfers the consumer to another world, elements of schizophrenic discourse, as an expression of individual freedom, an atmosphere of the "long time holiday" and of course an erotic images – are all used as strong signs of the abolition of day-to-day and ordinary life. This is done in order to create so-called "text-treat" and "text-pleasure", causing euphoria (Barthes, 117, 1999).

The strategy of desire in advertising includes the use of sexual attraction in the sublimated form for the benefits of producers and corporations. On the international market, an average 25% -30% of commercials appeals to the sexual sphere of life. Generally, erotic images strive to,

- 1) attract attention of consumers;
- 2) weaken critical opinion;
- 3) create an emotional atmosphere around the product – in other words causing desire.

The category of Desire has actively been developed in recent decades of postmodernism and has gone the way from sexual desire (libido) by Freud to a broader understanding - as cultural variations of need which arise with the possibility of having.

Today adverts have become mini-movies which reflect the pace of consumer society - it is busy, because we are working to consume more. Advertising always says that we wear the wrong clothes, proclaim the wrong ideas, buy the wrong things and generally do not look appropriate. However, in order to be "like they want us to be", we must purchase products which declare the type of behavior that people think they want to meet. This all leads to the fact that advertising becomes not just the sign of the product, it becomes a commodity in itself. Therefore, a product that should be promoted falls "under the spell" of the simulation. At the initial stage advertising creates a representation of the product when an advertisement should carry only trivially true or false information about its referent (goods) in order to sell it. And on the next stage advertising creates only the image of the product and to sell it. At the same time this image becomes an element of other images, symbols and social simulations which prevail in community (Emelin, 1999). Furthermore, we need to remember that the value of good, as we knew it, does no longer exist. Now it consists of the production costs, taxes and the virtual image of the good. And the actual value of itself modeled and simulated by media.

Advertising becomes an articulation of all social issues. It constantly asks consumers - whether they use ("like everyone else") a special kind of product, do they have a proper desire promoted by media; do they meet the values and interests of this community. At some time this question applies to all in society, and not only to the single individual. Obviously, instead of diagnosing the market demand, we analyse simulated demand and diagnose inclusion of individuals in a simulated society (Jameson, 2000). So advertising discloses not a commodity of the product, it creates a virtual image of it. In most of the cases customers buy products considering not only a material quality of it, but also an advertised value that was put into product. This is happening as for some people brand values matter much more than actual material values. Because they are buying not just goods, but also a new desired image of them.

Generated in the unconscious, products of desire are constantly exposed to coding, recoding and decoding. In this process advertising plays one of the main roles, acting as a regulator of the impulses flow of Desire, offering a new value and reference systems. Production is related to sexual desire, sensual sphere of human love and erotic. The effect of all above mentioned factors is so large that advertising can be called "the power that controls whole human life" (Kovrizhenko, 37, 2004). In this situation, the instincts should not just come loose in a person - they must rage inside, fight and eat him/her: a hunger for success, exotic sex experiences, exotic food and drinks, craving for super comfort things and pursuit of fashion. A perfect member of modern society is a person who is not just rushing, lost in the whirlwind of endless possibilities, crushed and swept by a storm of temptations.

All non-standard advertising that goes "beyond" the standards and breaking canons is usually created within the context of post-modern culture. One of its aims is to get consumers to look at the product / problem in a different way, to expand the boundaries of perception, to make them want something new. A realization of these kinds of ideas can lead to cultural shock, which is globally one of the main goals of modern media. The creative component of desire in today's media and advertising is a search of things which inspires hunger, things which are pleasant to look at or what everyone is ashamed but secretly dreams of (what make us 'to cross the line'). Desire awakens the dark side in a person, instincts which are deeply hidden from society and from themselves. And the more people get the more they want to get something new and this type of search may lead to undesirable (immoral) experiments. But the goal of "possession" will still be not achieved and limits of permitted boundaries will be expanded more and more and new desires will still demand new satisfaction.

Over the time feelings become dull and people want to feel increasingly new and have strong emotions. This can lead them to a set of questions: how far one can go to meet new Desire? What if the desire of one thing excludes another? And, most importantly why do they torment us so much? To all this issues media and culture can give an answer. On the one hand, modern mass media strongly encourages development of "cool" culture of communication in society where, according to Gilles Lipovetsky, "everyone lives like in a bunker of indifference, protected from their own and other's emotions". But on the other hand media is trying to create an illusion of social activity, not indifference in society, proclaim active civil positions of a majority, etc. Both of these points shows another characteristic of postmodern culture - *aspiration to extreme* / opposite points, rather than a reflection of the real situation (Extremism as philosophical problem, 38, 2011).

First of all I would like to note that the extremism of modern culture is seen not only as an aspiration to gigantism, loosing of ideals and the loss of sense of proportion - all these are the manifestations of a cultural crisis. A more important aspect of extremism is that culture throws society from one extreme to another: from super violent horror movies ("Saw," "The Texas Chainsaw Massacre," etc.) to sweet TV soap series / reality shows; from incredibly glamorous life of movie stars to extreme poorness of third world countries. This is what we consider as extremism of culture. Since childhood media and its formed reality inspire us by the image of a "successful and happy" life (both qualities are inseparable) to desire a better living than we have and slowly move us to extreme lines of culture. You should be the one who is dressed exclusively, drives a luxurious car, visits VIP-parties etc. All their life people strive to meet these expectations and if they do not succeed (which is usually the case) they become angry with everything and everyone around them. Media, advertising, corporations promote only that picture of life which constantly raises the bar and prevents reaching the desirable. At this point a person is experiencing the strongest frustration in their entire life, because it is clear that the reality which was formed around is just a simulation and the person does not have any alternative reality. Obviously, we live in an age of illusions. Being in the center of contemporary culture, a human is surrounded by simulated reality which models an individual's life and directs it to a certain framework. All around life is simulated and it becomes very difficult to find something real now. Therefore preferring the invisible/unconsciously simulated reality (which is everyday life) over the visible/consciously chosen virtual reality (social networks, computer games, etc.) is a personal choice of humans who do not see other ways to expand the external and inner bounders. In some point we meet this with a need of making choices between virtual and real, cultural simulated or virtually programed realities. What deception shall we pick?

The Choice

The fact that advertising influences our daily choices and preferences is well known and we are stopped by its simple daily influence. However, the mechanisms of global promotion lies much deeper than a simple demonstration of sexual pictures. Erotic commercials can excite a genuine interest to a simple product which we want to own. Permanent reviewing of such erotic advertising excite even more and desire to have a new good become dominant in our thoughts. However, if the purchase of a simple thing (coffee, perfume, air conditioning, etc.) is able to meet unsatisfied wishes the hunger for a "new life" and success is not so easy to satisfy; it's not enough to buy one thing, you need to "buy" lifestyle, simulate reality and confirm it by having goods filled up with an illusory sense.

However, modeled reality is inseparably linked to a constant increase of frustration. This feeling comes when a person cannot have what he/she wishes for. According to this we can assume that media and advertising are industries of elusive pleasure which can never be reached. Usually we do not pay a lot of attention to broadly duplicated erotic images (sexual act, male and female bodies, sexual subtext of commercial), but it all sexualizes our ambient space, permeating it by constant Desire, constant sexual and life frustration. According to Terri Fisher's research (Fisher, 72, 2012) men and women think about sex 19 and 10 times per day respectively. These results are not surprising – everyday reality in which we live is impregnated by sex. Smooth car interior resembles a silky female skin, the label of new drink hints at the slim curves of the body, and by buying pasta we immediately recall the half-naked man from commercials who is cooking it "for you!". We easily perceive this kind of images and according to given coordinates building proper reality filled up with sexual context. So unconscious Desire is always present within us, and strongly supported by the media environment.

In the simulated world of things we identify several types of Desire (this segmentation is on probation and is applicable in this article): 1) the desire to possess a thing, which directly depends on purchase of the product ("It will make me happy!"). 2) Stimulated sexual desire (permanent). This condition is stimulated by the external environment, media in general. It is important to understand that the possession of goods does not make a person happier, but makes them sexy and desirable in their own eyes. It brings people closer to satisfaction. This item is more comparable with the phrase "I want myself ... and others will want to!" 3) The desire to be part of the group / subculture. It can be done through the acquisition of certain goods, adoption of new ideas and values of the group, by rejection of canons ("If I get it, I can be a part of something").

After achieving their desires people should be satisfied, but this is not always the case. This happens because the nature of pleasure is still open-ended. Erich Fromm was looking for an answer to this issue: "What is pleasure? Even though the word is used in different ways, considering its use in popular thought, it seems best defined as the satisfaction of a desire that does not require activity (in the sense of aliveness) to be satisfied. Such pleasure can be of high intensity: the pleasure in having social success, earning more money, winning a lottery; the conventional sexual pleasure; eating to one's "heart's content"; winning a race; the state of elation brought about by drinking, trance, drugs; the pleasure in satisfying one's sadism, or one's passion to kill or dismember what is alive" (Fromm, 94, 2005). So we can see that pleasure can differ day by day. And all these kind of wishes want to be satisfied. It is raised by postmodernism, fed on media and grown into never endless flows of new desire. Repeatedly passing the threshold of the susceptibility of a person emotionally stuns, its reserve of emotions exhausted, natural sympathy is lost and heat of alive lost as well. It is not just an emotional coolness or a barrier; it is being laid complete and deep indifference to display other emotions and suffering.

This statement reflects the present situation in contemporary society. The searches of greater sexual expression excite within us all new internal and stimulate external Desire. As much ambient reality becomes uninhibited the more people want to get from it and the more they allow to themselves. Such searches of “personality” take us deeper into the virtual world of illusions and desires of Others, but the general situation with Reality does not change. Going deep and expanding permitted boundaries the individual still does not reach the full satisfaction, because Desire always moves away from us and never stops to seduce. However, in addition to advertising in recent years we have faced a new phenomenon of virtual online spaces (various social networks, services, online worlds, online games, etc.) which also successfully form new user identities, new values and ideals, life goals and desires (in this sense they deform existing identities). This new tendency of online space is changing people. Because for many it totally replaces the "old" routine. But for others it is just a new window of satisfaction and hence desirable. As multimedia produces a large informative stream, this stream is becoming increasingly "misty", saturated by simulated models. The virtualisation of cultural space allows us to visualise and observe the simulation as a key concept of our culture. But according to Žižek virtual reality is only a superficial manifestation, a symptom of what is going on with culture. "Today everyone is talking about virtual reality. But I think, frankly, that the virtual reality - is a rather miserable idea. It simply means 'let us reproduce in an artificial, digital media an experience of reality'. I think that a much more interesting notion crucial to understand, what is going on today, is the opposite – not 'virtual reality' but 'the reality of the virtual'." (Žižek, Introduction, 2003). Indeed, from this perspective, virtual worlds (games, social networks) do not really create a new reality as they reify an already simulated one. In this sense it is interesting to see “the real effects produced, generated by something which [can] not fully exist” (Žižek, Introduction, 2003). Virtual computer space gives people a chance to touch different realities which everyday life and media cannot.

According to Lacan humans can get recognition through the Other person. This can mute constant desire of unity with the world when people unite with other one. In this case this “Other” becomes sort of “Other stage for play” (Lacan, 45, 2004) where humans are looking for a so called “object little-A” which is temporary replaced by the illusory object of Desire. And this becomes a short moment of completeness in life. A search of such Other takes a lot of personal effort, but the main driving force which make us move forward is a satisfaction with one main wish – reaching the harmony of life. Fromm sharply notes that one of the components of permanent unconscious progress - is the Desire of joy. People want to be happy and move from one pleasure to another, look for new temptations that can animate them even for a short moment of existence. “Of course, in order to become rich or famous, individuals must be very active but not in the sense of the "birth within". When they have achieved their goal they may be "thrilled," "intensely satisfied," feel they have reached a "peak." But what peak? Maybe a peak of excitement, of satisfaction, of a trancelike or orgiastic state. But they may have reached this state driven by passion that, though human, is nevertheless pathological, in as much as they do not lead to an intrinsically adequate solution of the human condition. Such passions do not lead to greater human growth and strength but, on the contrary, to human crippling. The pleasures of the radical hedonists, the satisfaction of ever new cupidities and the pleasures of contemporary society produce different degrees of excitements. But they are not conducive to joy. In fact, the lack of joy makes it necessary to seek ever new, ever more exciting pleasures.” (Fromm, 95, 2005).

Conclusion

Our world is an illusion, full of simulacra, but most people do not think about it in this way. For them on-line / gaming is a more simulated space than daily life. However, gaming and social

networks are a simulation generated by the simulation. Willingly and consciously people put themselves into it. In fact, because daily life does not bring a lot of joy for many consumers, a creation of an active virtual world which officially simulates reality gives a new turn in development of non-existent needs, useless products and new desires. Social networking has become our present and most desired daily activity. It give us the right to be anyone and to be with anyone, people can come up with an alternative personality, can "buy" a virtual fortune, "post" and "share" great photos, have thousands of online friends. We can say that being online is today's new sexy thing. And here we consider "sex" not as tangible sexual actions but as intangible representations constructed in online space.

The Desire problematic could easily be generalized in the hypothesis that individuals will never be able to fully enjoy the possession of things because the Desire of having is much stronger than the material realization of that Desire. The online industry gives us much more freedom than advertising but does not give the main - the opportunity to be fully satisfied, the ability to be yourself. It seems that online networks and worlds form the different side of the same "media" coin- it all simulates life and all gives us imagined desires. Delia Steinberg Guzman says, "In the age of communication man has lost the gift of communication. ... dares to admit that he feels and thinks, and no one wants in any case, confess that sometimes he does not know what is really thinking and feeling" (Steinberg Guzmán, 29, 2004). This is true, because people prefer to not express their own opinions and "repost" the quotes of great authors of the past or funny pictures and smiles. The wish to stand by online and to be online are two different things, but again the Desire is greater than its implementation. From online spaces people accept new values and new worldviews largely unconsciously these patterns are brought into the real world which again leads to deep frustration, because one simulation is radically different from another. Virtuality is that you cannot sense, cannot bring it in the real world, but for many this space becomes much more real than the simulated world of postmodernism. But individuals still cannot go beyond the scope of culture. We were born and raised in this space; we live by its rules, everyone tries to find own ways out of depressing routines. But our world is so mediated that we can escape from a simulated hyperreality only into online reality.

As we can see ideas are always sexier than live implementation. Imagination is always more pleasant than reality, virtualisation of life space is always more attractive than real life display. People never intentionally choose daily reality with its mediocrity and routine. Virtual reality (online and mediated) is chosen precisely because it is devoid of these qualities. Models of the world around us have many facets; this is a sexually saturated space, a constantly growing dissatisfaction, an imposition of Desires on us. It is a constant simulation from the cradle to the grave. The Choice that we are making always lies in a frame of the cultural space that we live in. As it is impossible to reach absolute truth, it is impossible to reach desire. Every day brings a multiple choice for individuals and every time we need to choose what is "*the most sexy thing*" today. Sometimes we choose virtual space, sometimes we choose goods, sometimes – our real partners; but every time the "sexy" element should be present. In some way, sex is a sickness of our culture and it 'infects' all sides of life, either as an image or as an action. No matter what we choose, no matter what desires we want to satisfy, after making one choice we look for another one. This is a chain of never endless satisfaction. So in some sense virtual reality is an alternative way for people who do not want to live in routines and for people who do not want to be abused by the media to live beyond their satisfactions and beyond the desires which cause them.

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