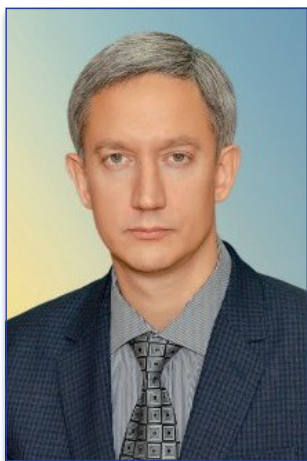




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The Image Of Crime In The Scientific-Fantastic Configuration Of The Future



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Abstract: One of the forms of expression of new knowledge is science fiction, which projects images of evil. The latter is manifested in personal, cultural, social, political, and other contexts, in various manifestations of crime. Simultaneously, crime in science fiction is in a broader and more ambiguous sense than in conventional criminology, although it is correlated with it. It is noted that upon closer examination, the image of an “evil deed” in science fiction belongs to that sphere, which in legal language is designated as “intention”, that is, a planned action. Meanwhile, in the criminal law sense, “intention” does not yet constitute an actual illegal act, but is only one of the stages of committing a crime. Given that a crime still means an act that carries a public danger (a socially dangerous act), what is important is its destructive power, caused by the energy of the criminal, who encroaches on the human person’s right to life, liberty, and so on. It is noted that juvenile “light” crime, caused by immersion in virtual reality both with the help of various narcotics and in the form of new mental illnesses: gambling addiction, Internet addiction, etc., is becoming more and more widespread. As a result, there is a loss of awareness of the gravity of the crime. It is no coincidence that juvenile “light” crime is associated with various manifestations of extremism, devoid of any compromise and, as a result, neglecting the values of social harmony and tolerance.

Keywords: crime, fiction, resistance, cinema, literature, image, project, future, responsibility.

When thinking about the future architecture of the surrounding world, building it, a person relies on their own understanding of current trends in science and technology. The person extrapolates these trends to explicit or implicit changes in anthropological reality and worldview in the future. One of the forms of expressions of new knowledge is science fiction which along with other objects creates projects of destructive possibilities of human existence or images of evil. The latter are manifested in personal, cultural, social, political and other contexts, in certain manifestations of crime. At the same time, the crime in science fiction appears in a broader and ambiguous sense than in the usual criminological, although it correlates with it.



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THE IMAGE OF CRIME IN THE SCIENTIFIC-FANTASTIC CONFIGURATION OF THE FUTURE

One of the forms of expression of new knowledge is science fiction, which projects images of evil. The latter is manifested in personal, cultural, social, political, and other contexts, in various manifestations of crime. Simultaneously, crime in science fiction is in a broader and more ambiguous sense than in conventional criminology, although it is correlated with it. It is noted that upon closer examination, the image of an "evil deed" in science fiction belongs to that sphere, which in legal language is designated as "intention", that is, a planned action. Meanwhile, in the criminal law sense, "intention" does not yet constitute an actual illegal act, but is only one of the stages of committing a crime. Given that a crime still means an act that carries a public danger (a socially dangerous act), what is important is its destructive power, caused by the energy of the criminal, who encroaches on the human person's right to life, liberty, and so on. It is noted that juvenile "light" crime, caused by immersion in virtual reality both with the help of various narcotics and in the form of new mental illnesses: gambling addiction, Internet addiction, etc., is becoming more and more widespread. As a result, there is a loss of awareness of the gravity of the crime. It is no

See more closely, the image of "evil deed" in science fiction belongs to the field, which in legal language is referred to as "intention", i.e. the intended action. Meanwhile, in the juridical sense, an "intention" is not yet an actual illegal act, but is only one of the stages of the crime. Given that the crime is still understood as an act that carries a public danger (socially dangerous act), its destructive power is important, caused by the energy of the offender, who encroaches on the human right to life, liberty and so on. Since this is typical for understanding the essence of a particular crime, a similar interpretation is possible for crime as a whole. And so, to this point the destructiveness of crime appeals to science fiction, which, determining the "intention" of future crime, tries to warn society with its inherent figurative means of the special nature of destructive to the individual and society opportunities for future crime. These opportunities, however, are associated with the active "context" of modernity, due to scientific and technological progress.

The image of evil appears in science fiction not just as one that spoils a person's behavior who breaks the law. Mostly this image arises as an irresistible force or tragical coincidence in a completely conformist external human existence within a respectable and progressive human community. It fully complies with the social and legal norms established in our society, which are inherently inhuman.

Despite the variety of fantastic literary and cinematographic works, where there are certain images of evil, it is possible to classify the "projects" of crime conceived in them into several main ones that reflect systematic properties and trends in the transformation of crime. These "projects" relate to reality, sometimes ahead of it, and sometimes, especially in relation to the development of crime technology, even late.

There are many images of crime in science fiction, which are based on the idea of the evil as a temptation to total power over the world. These images depict the danger associated with the realization of one of the fundamental human instincts - the instinct of domination. In Christianity (as well as in other religions) it is dangerous to change the purpose of man "to rule over all the earth", being a representative of God (Gen. 1:26), power as an end in itself (Luke 4: 5-8)¹. It is no coincidence that Nietzsche's denial of God as the highest value of human life is connected with the attempt to justify the desire for power - pure arbitrariness of the superman, severe thirst, which opposes itself to any higher values, including those created in the context of Christian culture². For F. M. Dostoevsky, the identification of evil as the arbitrariness of "possession" is directly conditioned by atheism and humanism ("if there is no God, then everything is allowed") and is a prerequisite for the future of inhumane social order³. One can agree with the opinion that in modern "culture there is a nihilistic, indisputable Nietzschean "will to power", which unleashed the war ... against the ontological fullness of existence, against the ingrained tradition"⁴.

In science fiction, the image of a superman with some superpowers, and hence greater power over the world, is not always identical with the image of evil. Fantasy conditioning arises here primarily on the basis of the contradiction between the superpowers of the extraordinary personality and how to use them in the ordinary world. However, no matter what abilities are attributed to the superman ("Superman's paradox"), he "the more he gets into a situation of axiological collisions"⁵. You can create amazing images of the superman as much as you want, endowing him with various abilities, superintelligence or skills of possession of advanced weapons systems - all the same, the question of his (superman's) existence in terms of values

¹ Библия. Синодальный перевод / Библия онлайн. URL: <https://bible.by>.

² Ницше Ф. К генеалогии морали [F. Nietzsche On the Genealogy of Morality] // Сочинения. Т. 2. М.: Мысль, 1990. С. 407-524. URL: http://www.philosophy.ru/library/nietzsche/gen_mor.html.

³ Жижек С. Если Бог есть, все позволено [S. Žižek If there is God, everything is allowed] / Дискусия. URL: <https://liva.com.ua/zizek-religion.html>.

⁴ Рожковский В. Б. Парадокс идеи умаления человека в православной мусли. [Rozhkovskiy V. B. The paradox of the idea of belittling a person in Orthodox thought] Ростов на Дону, 2013. С. 293.

⁵ Лем С. Фантастика и футурология: в 2 кн. [Lem C. Science Fiction & futurology: in 2 books] М., 2007. Кн. 2. С. 317.





coincidence that juvenile "light" crime is associated with various manifestations of extremism, devoid of any compromise and, as a result, neglecting the values of social harmony and tolerance.

Keywords: crime, fiction, counteraction, quinoa, literature, image, project, future, responsibility.

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L'IMAGE DU CRIME DANS UNE CONFIGURATION DE SCIENCE FICTION DU FUTUR

L'une des formes d'expression des nouvelles connaissances est la science-fiction, qui projette des images du mal. Ces derniers se manifestent dans des contextes personnels, culturels, sociaux, politiques et autres, dans diverses manifestations de la criminalité. En même temps, le crime dans la science-fiction est dans un sens plus large et plus ambigu que dans la criminologie conventionnelle, bien qu'il y soit corrélé. On constate qu'à y regarder de plus près, l'image d'un acte maléfique dans la science-fiction appartient à ce milieu qui en langage juridique est désignée par intention, c'est-à-dire une action planifiée. Entre-temps, au sens du droit pénal, l'intention ne constitue pas encore un acte illégal à proprement parler, mais n'est qu'une des étapes de la commission d'un crime. Étant donné qu'un crime signifie toujours un acte qui comporte un danger public (un acte socialement dangereux) ce qui importe est son pouvoir destructeur, causé par l'énergie du criminel, qui empiète sur le droit de la personne humaine à la vie, à la liberté, etc. sur. On constate que la délinquance juvénile légère, causée par l'immersion dans la réalité virtuelle à la fois à l'aide de divers stupéfiants, et sous la forme de nouvelles maladies mentales : dépendance au jeu, dépendance à Internet, etc., se généralise de plus en plus. Il en résulte une perte de conscience de la gravité du crime. Ce n'est pas un hasard si la criminalité juvénile légère est associée à diverses manifestations d'extrémisme, dépourvues de tout compromis et, par conséquent, négligeant les valeurs d'harmonie sociale et de tolérance.

Mots-clés : crime, fiction, opposition, cinéma, littérature, image, projet, future, responsabilité

and projects will be at the core. It is important how the writer presents or the director directs, for example, the tragedy of the "stunning loneliness" of the superman (Hancock), which arises from the rift between him and "ordinary" people; or solve "Batman's dilemma", i.e. what exactly to do with his abilities, because "everything" is impossible to do⁶; finally, how to describe the hidden in the hero the possibility of his otherness in the image of the genius of evil (Darth Vader).

The genius of evil is not just a possible ultimate mastery of the physical reality of a person with superpowers, but one of the distorted and inevitably tragic expansions of his inner space. Such an extension for the superman has not only a negative axiological vector, but also a higher level of gravity than for the ordinary person. There are numerous examples of human existence in the image of the genius of evil in literature and cinema. First of all, the popular and repeatedly reproduced in various variations throughout the past and early XXI century in cinema image of the Joker - a restless and irresistible monster that not only conveys a sense of radical imperfection of society, but also highlights the hidden project of inhumanity in man himself and in the human community.

More disguised images of the genius of evil have also gained popularity in modern mass culture. Thus, in the film "The Dark Knight" scientific and technical artifacts, supernaturally embodying hidden desires, including the desire for light power, have the ability to "grow" to a man, even if they are associated with a sincere desire to punish and prevent evil. Instead, the "growth" of evil in the context of the main antagonist becomes his justification. For Joker, his ugliness is the most dangerous "mental trap" in which all his talents and abilities threaten everyone around him (members of his gang during a robbery of a mafia bank, Gotham organized crime, ordinary citizens, etc.), dragging him into endless spiritual abyss. Both artistic images (Batman and Joker) show the tragic inner vulnerability of man to evil (even when he gains visible victory over him) as a temptation to total power over reality and other people.

Speaking of power as a potential total mastery of the world, the image of which is reflected in science fiction, we converge in its understanding with the philosophical position, within which the very essence of power is seen as an element of violence, and domination is associated with the tendentious manifestation of inhuman, demonic qualities⁷. From O. G. Dugin's point of view, the power can be considered a conspiracy of rulers against their subjects. The very nature of power implicitly contains the idea of a secret community, led by "geniuses of evil", who create a certain, and quite rational, anti-reality of social relations, which corresponds to their inhumane, often manic interests of human governance⁸. Scientific and technological progress contributes to the functioning of this kind of anti-reality.

The limits of the world's power reveal the danger of the most brutal totalitarianism. However, the desire for total mastery cannot be fully identified with one or another socio-political utopia that has ever been realized in the history of mankind. Signs of total and destructive power for man are potentially embedded in various socio-political systems that can be imagined in the future (from military ("Starship Troopers") to environmental fascism ("Elysium")). It should be noted that in many works the value-semantic load on the destructive power of totalitarian power as a special, negative type of spirituality in social relations went beyond a separate socio-political system. E. Fromm, commenting on Orwell's novel "1984", rightly remarked that "it would be very bad if the reader complacently understands" 1984 "as another description of Stalin's barbarism and does not notice that it applies to us too"⁹. In the spiritual system of total domination, the connection with such spiritual principles as freedom and justice is lost, and power is exercised through the use of physical, psychological and ideological influence on people, government and terror, to the point of complete manipulation. The means

⁶ Там само. С. 315.

⁷ Маркеев О., Масленников А., Ильин М. Демон Власти. [Markeev O., Maslennikov A., Ilyin M. Demon of Power] URL: <https://www.litmir.me/br/?b=92554&p=1>.

⁸ Дугин А. Г. Конспирология. [Dugin A.G. Conspiracy theory] URL: <http://arcto.ru/article/166>.

⁹ Фромм Э. Комментарий к роману Дж. Оруэлла «1984». URL: https://orwell.ru/library/novels/1984/russian/rnt_ef.



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DAS BILD DES VERBRECHENS IN DER SCIENCE-FICTION- KONFIGURATION DER ZUKUNFT

Abstrakt. Eine Ausdrucksform neuen Wissens ist Science-Fiction, die Bilder des Bösen projiziert. Letztere finden sich in persönlichen, kulturellen, sozialen, politischen und anderen Kontexten, in verschiedenen Erscheinungsformen von Kriminalität. Gleichzeitig ist das Verbrechen in der Science-Fiction in einem breiteren und mehrdeutigen Sinne als in der konventionellen Kriminologie, obwohl es damit korreliert. Es wird darauf hingewiesen, dass bei näherer Betrachtung das Bild einer "bösen Tat" in der Science-Fiction zu der Sphäre gehört, die rechtlich als "Absicht" bezeichnet wird die beabsichtigte Handlung. Im strafrechtlichen Sinne stellt "Vorsatz" noch nicht die eigentliche rechtswidrige Handlung dar, sondern ist nur eine der Etappen der Begehung der Straftat. Da ein Verbrechen immer noch als eine Handlung verstanden wird, die eine öffentliche Gefahr birgt (eine sozial gefährliche Handlung), ist es wichtig, dass ihre zerstörerische Kraft durch die Energie des Verbrechens verursacht wird, der in das Recht der menschlichen Person auf Leben, Freiheit usw. eingreift. Es wird darauf hingewiesen, dass jugendliche "leichte" Kriminalität, die durch das Eintauchen in die virtuelle Realität verursacht wird, immer häufiger wird, sowohl mit Hilfe verschiedener Betäubungsmittel als auch in Form neuer psychischer Erkrankungen: Sucht, Internetsucht usw. Infolgedessen verliert das Bewusstsein für die Schwere des Verbrechens. Es ist kein Zufall, dass jugendliche "leichte" Kriminalität mit verschiedenen Erscheinungsformen des Extremismus verbunden ist, kompromisslos ist und infolgedessen die Werte der sozialen Zustimmung und Toleranz vernachlässigt.

Schlüsselwörter: Kriminalität, Fiktion, Opposition, Kino, Literatur, Bild, Projekt, Zukunft, Verantwortung.

by which complete human manipulation is achieved are invented in science fiction, and everyone, whether mass hypnosis, radiation or propaganda, claims to provide the desired result and can be maximized in the future.

The destructive nature of total power is revealed through its ultimate goal - the transformation of the man into a soulless tool or machine, in general, the destruction of everything in it and society as a whole - love, friendship, truth, compassion and more. In this sense, the definition of power as the ability to turn a person into a corpse, or, in other words, into a thing, works¹⁰. The "totality" of power contains a powerful potential for maximum expansion-objectification in control over the inner world of man, and over any available space of the universe, where only the existence of human society is possible. As a reaction to this danger, the question inevitably arises - what in a person opposes the realization of the totality of power, where in the inner space of man can be stored alternative personal values and aspirations.

Science fiction shows that the realization of a project of world domination inevitably reveals the inherent contradiction between the limited nature of man and the inflated instinct of domination, which is ultimately destructive for both the masses and the few "superhumans" who initiate and personally embody it. Thus, in his trilogy "Academy" A. Azimov depicts the image of the galactic Empire as an incredible symbiosis of a society of extreme absolutism and man-made civilization. This phantom state as a fictitious, imposed reality, brought to life not so much by the fragmentary "monarchical ideas" of its creator, as by his subconscious sadistic inclinations and very real military-technical advantages, is not a dead puppet show, but a constantly reproduced closed algo above all and all, from which his representatives cannot depart even in conspiracy against the Emperor himself. As a result, the empire, being in the allusion of absolute power over the galaxy, gradually degrades, and the emperor is imperceptibly removed from the functioning of the system itself. The stigma of the whole apparatus lies in the awareness of the helplessness of attempts to change the pragmatic self-sufficient scheme of total power. In general, the image of the totalitarian galactic Empire is easy to guess the known features of dictatorships and authoritarian regimes of the present and recent past, and Emperor Cleon - a typical destructive, pathological personality of the ruler, who, according to E. Fromm, driven by a passion for destruction¹¹. A. Azimov's insight was manifested not only in the fact that he described the pathological destructive qualities of the dictator's personality, but also tried to reveal his premonition of the future maximum fusion of total power and inhuman pragmatics in governing society.

The understanding that a totalitarian society is, in fact, the highest form of pragmatism, because truth and reality in it become completely dependent on power, and man - only a tool for exercising this power (without losing value), we find in the analysis of E. Fromm of Geo. Orwell's novel "1984". Orwell's phenomenon of "ambiguity" in social relations, in which man "does not say the opposite of what he thinks, but thinks the opposite of the truth," according to E. Fromm, "is already part of the modern world"¹². Indeed, people in modern society, largely due to the expanding control of their emotional and intellectual space of various media, are becoming soulless "cogs" in the manipulative processes of those in power. We should add that the expectation of global negative consequences of wars, pandemics, and cataclysms, when the dictatorship of power grows, brings the image of Orwellian society closer to our time. It is this expectation, which forms fear, a sense of helplessness that paralyzes hope for the future and at the same time provokes aggression, is an existential representation of the "demon of power".

The change in the type of human spirituality, which is associated with immersion in the growing totality of the technological and virtual worlds of cyberpunk, is manifested in the formation of this type of crime, which can be described as emotionless. It turns out that the subconscious desire to destroy

¹⁰ Дашук С. Що таке духовність і навіщо вона потрібна [Datsyuk S. What is spirituality and why it is needed] / Українська правда. URL: <https://www.pravda.com.ua/articles/2009/06/16/4026929/>.

¹¹ Фромм Э. Анатомия человеческой деструктивности. [E. Fromm The Anatomy of Human Destructiveness] URL: <http://www.aitrus.info/node/211>.

¹² Фромм Э. Комментарий к роману Дж. Оруэлла «1984». URL: https://orwell.ru/library/novels/1984/russian/rnt_ef.

ОБРАЗ ЗЛОЧИННОСТІ У НАУКОВО-ФАНТАСТИЧНІЙ КОНФІГУРАЦІЇ МАЙБУТНЬОГО

Однією з форм вираження нових знань є наукова фантастика, яка проектує образи зла. Останні виявляються в особистому, культурному, соціальному, політичному та інших контекстах, у різноманітних проявах злочинності. Водночас злочинність у науковій фантастиці – у ширшому й неоднозначному розумінні, ніж у звичайній кримінології, хоча й корелює з нею. Зазначено, що при найближчому розгляді образ «злого вчинку» у науковій фантастиці належить до тієї сфери, яка юридичною мовою позначається як «намір», тобто задумана дія. Тим часом у кримінально-правовому сенсі «намір» ще не становить власне протиправного діяння, а є лише одним з етапів вчинення злочину. Враховуючи те, що під злочином все ще розуміється діяння, яке несе суспільну небезпеку (суспільно небезпечне діяння), важливою є його руйнівна сила, спричинена енергією злочинця, який посягає на право людської особи на життя, свободу і таке інше. Зазначено, що все більшого поширення набуває підліткова «легка» злочинність, викликана зануренням у віртуальну реальність як із допомогою різних наркотичних засобів, так й у вигляді нових психічних захворювань: лудоманії, інтернет-залежності тощо. Внаслідок цього відбувається втрата усвідомлення тяжкості злочину. Зовсім не випадково підліткова «легка» злочинність пов'язана з різними проявами екстремізму, позбавленого будь-якого компромісу і, як наслідок, нехтує цінностями соціальної згоди та терпимості.

Ключові слова: злочин, фантастика, протидія, кіно, література, імідж, проект, майбутнє, відповідальність.

and rule over others, doing evil in its various manifestations can be caused and is caused not only by loss of compassion (which is inherent in the nature of crime in general), but also by the displacement as such emotional, as well as a number of important human experiences from the very personality of the criminal of the future. Crime ceases to depend on personal experiences, even if they are “natural” images of criminal behavior (hatred, hostility, resentment, resentment, etc.).

Many science fiction works show that one of the prerequisites for emotionless crime is the improvement of various technologies, especially military, which allow alienated, “at a distance” to perceive other people’s pain and suffering and thus easier to commit violence and turn a person into a “thing”. The fact is that any negative emotions of the “former” criminal (for example, Raskolnikov) do not destroy the feedback between him and the victim and, therefore, turn him into a dependent, parasitic subject, depriving claims of totality “demon of power”. Crime in its internal development must inevitably stretch, alienate feedback, that is, make it simulative, turn it into a game. In his desire for absolute domination, the criminal of the future must find a technological means for his own ideal disguise. In the transfer of one’s individuality to different things, in essence, there is a blurring of the feedback that always exists between people, and therefore, the possibility of realizing responsibility for others and repentance remains. At the same time, such self-concealment, in the end, levels the criminal’s own identity. The whole space around (whatever the scale of power was created) is “brought together” to the situation of practical elaboration, the exhaustion of the possibilities of such a person. The identity of the criminal becomes something easier, virtual, hidden behind many intermediaries-simulacrum. Isn’t this, after all, the reason for the rise of remote striking technology in the latest 21st century military conflict strategies? External omnipotence hides true misery.

A vivid crime project of the future, combining its two trends - the desire for total power over the world and emotionlessness, shown in the series “Altered Carbon”, which is the result of creative reflection on the tragic totalitarian future of mankind where the individual is transformed into a soulless shell, devoid of any feelings. The main criminal here is a person who speculates on the virtual image of the murdered person. The emotionlessness of the servants of the law, who in his name easily destroy any alternative point of view, is the mainstay of total power. In this case, the energy of confrontation is stronger the weaker the enemy, namely the confrontation “covers” the internal contradictions within the government itself.

The absolute of the emotionless criminal is the image-project of artificial intelligence created in science fiction, which in the future turned against its creator, the “insurgent machine”, whose naked “intuition” is directed only to the task. Absence of human, or humanitarian, ethics, algorithm instead of feelings - a necessary intrinsic property of perfect artificial intelligence. His logic is perfect: humanity is deeply ill and ultimately not rational, because it is intrinsic, in particular, emotional life, which contradicts the further evolution of the mind. In the project of the future, as shown in the film “The Matrix”, the power of machines allows imperfect human existence only as some energy supply for their own functioning. In this world, man is left with a certain anti-reality - a neuroactive model of the world, or a matrix, “pushed to the eye”, a world of dreams, created by artificial intelligence to completely enslave man. The “agents” of the matrix live potentially in everyone for whom the world merges with this anti-reality, and as if protecting the otherness of man, ready to accept his illusions, despite such essential human qualities as the ability to believe, love and others.

The development of biotechnologies that can radically change human nature is associated with the emergence in science fiction of such images of the future as the symbiosis of man and work (cyborg), artificially grown and improved copy of human bodily individuality (clone). Both images - in fact posthumans - simultaneously involve the loss of significant human emotional states. The danger of the actual creation of such posthumans, of course, is difficult to rationally calculate, so it is no coincidence that it belongs to science fiction. However, it is important that these images are not yet realized in our time, but indicate a very dangerous change in the consciousness of their creators (scientists, engineers and others who conduct relevant, but so



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far unsuccessful, experiments), devoid of responsibility for possible negative consequences. Paradoxically, in films about police cyborgs, the image of a new type of policeman, "created to kill" as the ideal "cop" of the future, is contrasted with an emotional criminal from the past. It is easy to conclude that such a posthuman can be in the service of the criminal world much faster, commit ruthless crimes, and dissolve into such "anti-reality". The emotional criminal remains first and foremost a person capable of other actions by nature. However, even when a cyborg manages to retain some human qualities, his personality is a moral and psychological "failure".

So, what are the "projects" of the future in the modern world, in today's reality in the context of crime? Her project actively implements images devoid of deep emotions (love, compassion), games of evil. Real crime is now, and even more so in the future, something like a computer game, the plot of which revolves around the player's increasingly mastered role as a criminal, moving up the career ladder of organized crime.

Adolescent "light" crime is becoming more and more common, caused by immersion in virtual reality both with the help of various drugs and in the form of new mental illnesses: gambling, internet addiction, etc. As a result, there is a loss of awareness of the gravity of the crime, etc. As a result, there is a loss of awareness of the gravity of the crime. It is no coincidence that juvenile "light" crime is associated with various manifestations of extremism, devoid of any compromise and, as a result, neglects the values of social consent and tolerance. At the same time, new, improved mass media accelerate human decision-making. Man, apparently, often does not have time to realize the real consequences of their words, intentions, actions, feels a kind of shock – "shock of the future" (E. Toffler), the flow of accelerating time. It is already difficult to record a person's development of "intent" and other previous psychological stages of committing a crime, because before him just "sweep" events and things that he cannot quickly master his whole being, consciously reject and overcome. In this sense, she gets used to the role of a virtual, "under-actualized" person.

Trends in crime that science fiction warns us about, in which the connection between the real and virtual worlds is blurred, and the "mastery of the world" takes place "like in a game", leveling the emotional "feedback" needed to maintain a sense of moral and legal responsibility will probably grow.

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