CLIP THINKING AND ITS PHILOSOPHICAL ANALYSIS IN THE ONTOLOGY OF CONTEMPORARY CULTURE

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Abstract

The modern digital civilization generates a fundamentally new type of consciousness and cognitive activity known as clip thinking. This phenomenon is characterized by the fragmentation of perception, the accelerated rhythm of information flow, and the dominance of visual-emotional impressions over logical reasoning. Clip thinking becomes not only a cognitive but also an ontological phenomenon, reflecting deep transformations in the structure of human existence, communication, and culture. Philosophical interest in clip thinking arises from the need to understand how the digital environment transforms the very process of thinking, altering the perception of time, memory, and meaning. As a result, the modern individual loses the ability for prolonged concentration and analytical reflection, replacing reasoning with instant reactions and emotional associations. These tendencies pose a challenge not only to education and science but also to the humanitarian worldview as a whole. Of particular importance is the issue of preserving the depth of thought and the spiritual integrity of the individual within the fragmented culture. In this context, clip thinking can be seen as a symptom of postmodern ontology, where truth loses its absoluteness and meaning emerges from a multitude of brief interpretations. This article examines the philosophical nature of clip thinking, its ontological and cultural foundations, and its influence on human creative self-awareness in the era of digital culture.

Keywords: clip thinking, digital culture, visual consciousness, information society, simulacrum.

The Ontological Context of the Formation of Clip Thinking

Digital civilization has changed the very way humans interact with the world: reality is increasingly experienced as a stream of signs rather than as a stable structure of things. In the classical rationalist tradition, thinking is conceived as linear and demonstrative (Descartes, Kant), where truth emerges through consistent reasoning. In post-industrial society, this model is giving way to a "mosaic" perception, in which meaning flashes briefly and situationally—what we call clip thinking[1]. Classical rationality and postmodernist ontology, in their understanding of clip-based thinking, strive for integrity and depth, relying on causality and deduction as represented by Kant's "architectonics of

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[1] Кастельс М. Информационная эпоха: экономика, общество и культура. - Москва: ГУ ВШЭ, 2000. - 608 с.

reason." Postmodernist ontology recognizes the rupture of this integrity, conceptualizing the world as a network of differences and simulacra, where the sign precedes the event, and the image precedes experience[2]. In the logic of J. Baudrillard's hyperreality, the clip becomes a "unit of being" of culture; it does not correlate with the original, but produces the effect of reality here and now[3]. From here, the transition from the ontology of substance to Deleuze's ontology of event occurs not "what is?", but "how does it become?"[4] In Gadamer's hermeneutics of understanding and medial milieu, the idea is affirmed that meaning grows from the "fusion of horizons" of time, tradition, and language; understanding requires duration and dialogue[5]. The media environment, on the contrary, sets the rhythm of acceleration and fragmentation; the "message" switches faster than "understanding" can take shape, as McLuhan argues, "the medium is the message."[6] In clip-based thinking, the horizon is compressed to the screen, dialogue by reaction; and interpretation by the like, among others. Merleau-Ponty's phenomenology of experience sees experience as "embodied meaning," perception not as a set of stimuli, but as a rooted presence in the world[7]. In this case, neurocognitive research adds that the brain adapts to frequent changes in stimuli, enhancing "speed recognition" at the expense of long-term attention retention[8]. Therefore, clip-based thinking is not just a cultural fashion, but a neuro-adaptive response to an environment of heightened signal intensity.

The Enlightenment project linked the progress of thought with the deepening of rationality and subjective autonomy. In the logic of late capitalism—for example, in the work of Jameson—culture loses depth and historical dimension, turning into a "permanent present" of images.[9] Clip-based thinking here isn't a defect in thinking, but a normative form of consuming meaning: quickly, vividly, in fragments. From an ethical-anthropological perspective, clip-based thinking is a superficial "speed" of perception that reduces the capacity for empathy and sustained reflection (like Turkle's), but simultaneously opens up new formats of creativity: montage, remix, and

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Кастельс М. Информационная эпоха: экономика, общество и культура. - МосКастельс М. Информационная эпоха: экономика, общество и культура. - Мосто: Капитализм и шизофрения. - Москва: АСТ, 2007. - 576 с.
Кастельс М. Информационная эпоха: экономика, общество и культура. - Мосто: Капитализм и шизофрения. - Москва: АСТ, 2007. - 576 с.
номика, общество и культура. - Мосто: Капитализм и шизофрения. - Москва: АСТ, 2007. - 576 с.

[5] Гадамер Г.-Г. Истина и метод: Основы философской герменевтики. - Москва: Прогресс, 1988. - 704 с.

[6] Маклюэн М. Понимание медиа: Внешние расширения человека. - Москва: Кучково поле, 2007. - 464 с.

[7] Мерло-Понти М. Феноменология восприятия. - Санкт-Петербург: Наука, 1999. - 604 с.

[8] Carr N. The Shallows: What the Internet Is Doing to Our Brains. - New York: W. W. Norton, 2010. - 280 p.

[9] Джеймисон Ф. Постмодернизм, или Культурная логика позднего капитализма. - Москва: ИНИОН РАН, 2003. - 312 с.

memetic thinking[10]. The challenge is not to oppose clip-likeness to "depth," but to learn to connect them as the moment of flash with the duration of understanding, speed with responsibility. In our view, clip-like thinking is not a degradation, but a symptom of an ontological shift. We live in a world where information has its own mode of being—it "occurs" as an event. The task of philosophy is not to mourn the loss of linearity, but to develop practices of "slow depth" within an accelerated environment, hermeneutic pauses, dialogue formats, and educational modes of attention. In this way, we move from the "clip/depth" polarity to an integral model: an event-based ontology of meaning + techniques of duration[11]. The ontological context of clip-based thinking is the transition from substantial stability to eventful multiplicity. Clip-based thinking fixes the form of contemporary existence but does not abolish depth; on the contrary, it demands new technologies of understanding capable of preserving meaning in the face of fragmentation.

Epistemological Prerequisites of Clip-based Consciousness
Clip-based consciousness does not emerge as a random anomaly of the digital age, but as a result of a shift in the episteme of the deep configuration of knowledge, which determines what is considered significant and how meaning is formed. While the modern episteme linked truth with evidence and consistency, the postmodern and networked order of knowledge shifts the emphasis to the speed of meaning-making, adaptability, and the locality of interpretation. In this environment, cognition ceases to be a movement toward a preconceived final truth and becomes an end-to-end process of co-presence with the flow of information. The ontological underpinning of this shift is an altered experience of time. Modern rationality relied on duration, argument, reading, discussion, and verification. The digital environment breaks duration into a series of instants. In such temporality, knowledge ceases to accumulate in layers; it flashes across the window of attention and immediately gives way to the next impulse. Clip-likeness is not simply "superficiality," but an epistemic form corresponding to a world where event replaces substance, and the moment, narrative. The status of evidence also changes: where truth once required laborious verification, trust in appearance now prevails, the image is perceived as "self-evidence," and the signal often replaces proof. Hence, the shift of knowledge from the space of argument to the space of effect: knowledge is converted into recognition, and thought into a clip-like composition of emblems, icons, and slogans. This shift explains why rational coherence gives way to montage logic: meaning is assembled not deductively, but through the joining of disparate fragments.

The semiotic structure of knowledge is also changing; for example, in modern science, a sign typically pointed to an object through a system of rules. In clip

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[10] Turkle S. Reclaiming Conversation: The Power of Talk in a Digital Age. - New York: Penguin, 2015.- 436 p.
[11] Han B.-C. The Burnout Society. — Stanford: Stanford University Press, 2015. - 108 p.

mode, the sign acts performatively: it makes an event visible and thereby "produces" the reality of perception. Therefore, a clip is not a "piece of information," but a minimal unit of cultural action, where sound, image, and word function as a single impulse. In this format, epistemology merges with aesthetics, and in this case, to know means to instantly recognize, and to recognize means to emotionally respond. This restructuring is reinforced by neuroadaptive mechanisms of attention. Trained in an environment of rapid switching, consciousness increasingly retains long semantic chains and increasingly selects micro-patterns sufficient for an instant decision. As a result, the "threshold of sufficiency" increases; thought captures what is sufficient for action "here and now," rather than for constructing a coherent picture. This leads to the growing role of heuristics, editing strategies, and visual-affective markers. Epistemic power shifts from institutions regulating evidentiary criteria to platforms that manage attentional trajectories. Algorithmic moderation of visibility is becoming a new technology of truth: what is more common and easier to recognize is experienced as more "real." This regime changes the very foundations of normal knowledge: relevance is determined less and less by methodology, and increasingly by the conveyor belt of attention and the speed of sign circulation. Clip consciousness, however, is not reduced to simplification. It creates an alternative cognitive competence—a combinatorial depth that manifests the ability to quickly assemble meanings from disparate elements, perceive cross-links, and work with scales and registers without the need for linear unfolding. Paradoxically, it is precisely in fragmentation that a new form of temporal integrity emerges, stitched together "on the fly." This integrity is instantaneous, yet it is adequate in an environment where lengthy chains often lose practical effectiveness.

Hence, the main pedagogical intention: maintaining research depth within an accelerated environment. This is not about restoring previous forms, but about constructing "islands of duration" through dialogic practices, slow reading, hermeneutic pauses, and project-based work with sources. These are precisely what allow clip consciousness to avoid dissolving in the flow, but rather to transform the flow into material for intellectual synthesis. The network society institutionalizes this new episteme, where knowledge becomes a process of continuous reconfiguration and circulation of meanings, where sustainability is achieved not by "hard proofs," but by the density of connections, the speed of feedback, and the replication of successful schemes[12]. Under such conditions, epistemology loses its monopoly on "correct forms of thought" and transforms into navigation, where the goal is not so much to "prove the truth forever" as to maintain the trajectory of understanding in a changing landscape. Clip consciousness is an epistemological adaptation to an eventful world. Its goal is not to abolish depth, but to reinvent it in accelerated time: to combine instant recognition with hermeneutic duration, visual evidence with methodological responsibility. Philosophical work here consists of developing

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[12] Кастельс М. Информационная эпоха: экономика, общество и культура. - Москва: ГУ ВШЭ, 2000. - 608 с.

"practices of slow truth" within fast media: only in this way can clip-based thinking transform from a threat into a resource for thought.

Culture as a Medium of Clip-Based Thinking

Culture has always been not only the environment of human existence but also the instrument through which a way of thinking is shaped. In the modern era, culture was conceived as a space for the accumulation of meaning, from ancient forms of pathos to the humanistic reason of the modern era. But with the advent of the digital era, culture ceased to be a repository of meaning and became a medium for its constant circulation. Now, it doesn't so much preserve as it transmits, encodes, and accelerates semantic impulses, transforming into a flow within which clip-based perception is formed. Postmodern thought was the first to discover that culture is not a stable background for cognition, but rather becomes a mode of meaning. J. Baudrillard noted that modern man lives not in a culture of things, but in a culture of signs, where reality is replaced by image, and truth by simulation.[13] This is particularly evident in the logic of music videos: culture becomes not a system of values, but a space for the production of effects. Every cultural act—a clip, a post, a meme, a video fragment—doesn't strive to express truth; it creates a perceptual event. Culture thus transforms into an ontological factory of impressions, where meaning exists only at the moment of contact. Digital culture thus shifts the philosophical status of the "cultural text." While the hermeneutic tradition (Gadamer) saw culture as the accumulated experience of humanity, requiring thoughtful reading, the digital environment destroys the very possibility of slow understanding. It makes meaning interactive, changeable, and multiple. Every cultural subject becomes simultaneously reader, author, and viewer, creating the effect of "dissolving the boundaries" between creativity and perception. This is not simply cultural democratization; it is the anthropological dissolution of the subject, whose identity is increasingly determined by the format of participation rather than the content of experience.

From a philosophical perspective, the culture of the music video era is the space of a new ontology—the ontology of the moment. It rejects the principle of accumulation and historicity, replacing them with continuous renewal. Each image exists not for the sake of truth, but for the sake of engagement; not for the sake of memory, but for the sake of repetition. Culture ceases to be a form of "spiritual education" and becomes a mechanism for processing attention. In this sense, clip-based thinking is not an aberration, but a natural result of the evolution of culture, which has transformed from a repository of meanings into a networked organism, living at the speed of perception[14]. However, this process involves not only loss but also the possibility of a new type of meaning-making. The culture of the clip era creates a space for montage

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[13] Бодрийяр Ж. Симулякры и симуляция. — Москва: Добросвет, 1996. — 240 с.

[14] Кастельс М. Информационная эпоха: экономика, общество и культура. -Москва: ГУ ВШЭ, 2000. - 608 с.

thinking, where fragments from different eras and contexts are combined into unpredictable combinations. This is not a simplification, but a special form of synthesis—an instantaneous dialogue of cultures that previously required centuries. Contemporary philosophy (in the spirit of Deleuze) sees in this not chaos, but a "rhizomatic" structure of culture—a multiplicity without a center, yet possessing internal coherence. The culture of the clip era is a medium not for the destruction of thought, but for its radical expansion. It transfers human experience from the vertical of meanings to a horizon of connection, where every fragment can become a point of philosophical reflection. The problem is not the clip as such, but rather in restoring its depth—in learning to see existence in the moment, and the phenomenon of being in the flow of information. Thus, clip thinking is not the end of culture, but its new ontological stage, where meaning lives not in accumulation, but in constant formation. Culture as a Medium of Clip-Based Thinking

Culture has always been not only the environment of human existence, but also a tool through which thinking is shaped. In the modern era, culture was conceived as a space for the accumulation of meaning, from ancient forms of pathos to the humanistic reason of the modern era. But with the advent of the digital era, culture ceased to be a repository of meaning and became a medium for its constant circulation. Now, it does not so much preserve as transmit, encode, and accelerate semantic impulses, becoming a flow within which clip-based perception is formed. Postmodern thought was the first to discover that culture is not a stable background for cognition, but rather becomes a mode of meaning's existence. J. Baudrillard noted: modern man lives not in a culture of things, but in a culture of signs, where reality is replaced by image, and truth by simulation[15]. This manifests itself particularly clearly in the logic of music videos: culture becomes not a system of values, but a space for the production of effects. Every cultural act—a clip, a post, a meme, a video fragment—doesn't strive to express truth; it creates a perceptual event. Culture thus transforms into an ontological factory of impressions, where meaning exists only at the moment of contact. Digital culture thus shifts the philosophical status of the "cultural text." While the hermeneutic tradition (Gadamer) saw culture as the accumulated experience of humanity, requiring thoughtful reading, the digital environment destroys the very possibility of slow understanding. It makes meaning interactive, changeable, and multiple. Every cultural subject becomes simultaneously reader, author, and viewer, creating the effect of "dissolving the boundaries" between creativity and perception. This is not simply cultural democratization; it is the anthropological dissolution of the subject, whose identity is increasingly determined by the format of participation rather than the content of experience.

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[15] Бодрийяр Ж. Симулякры и симуляция.

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Simulacrum and Hyperreality in the Structure of Clip Perception
The phenomenon of clip-based thinking cannot be understood without the philosophy of simulacrum and hyperreality developed by Jean Baudrillard, one of the most insightful postmodern thinkers. Modern man lives in a world where signs have ceased to refer to real objects and have begun to exist autonomously, creating a "second reality"—hyperreality. It is this image-saturated environment that forms the basis of clip-based perception: it fosters a type of thinking in which perception replaces cognition, and effect replaces truth. Baudrillard argues that modern culture is not a system of representations, but a system of simulations, where reality is reproduced by signs that have no original[17]. In this sense, the music video isn't just a media format, but a micromodel of hyperreality: it creates the effect of reality without the need to address its source. Each music video is self-sufficient, complete, and emotional; it exists for the sake of immediate impact, not for the sake of semantic depth. Thus, a special type of perception is formed—reactive, superficial, yet ontologically significant: a person ceases to "live in the world" and begins to "live in the images of the world."

Unlike modernism, where truth was understood as the correspondence between a thing and its sign, postmodernism asserts that correspondence is no

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[16] Кастельс М. Информационная эпоха: экономика, общество и культура. — Москва: ГУ ВШЭ, 2000. — 608 с.
[17] Бодрийяр Ж. Симулякры и симуляция. — Москва: Добросвет, 1996. — С. 58.

longer possible. The world has become multiple and self-generating, and the sign is not a reflection, but a producer of meaning. Thus, music video perception doesn't simply reflect hyperreality; it is its manifestation, because it itself becomes a mode of existence for signs in the flow. Baudrillard called this state of "total simulation," where the distinction between image and object disappears, and the person themselves becomes an element of this code[18]. The transition from representation to simulation also signifies a shift in the very nature of thought: from analytical to aesthetic, from reflexive to perceptual. If during the Enlightenment, knowledge strove for conceptual expression, then in the age of digital culture, it exists in the form of a visual flow. Hyperreality, as Baudrillard wrote, is "the real generated by a model without origin or reference,"; and in this world, the clip-like becomes a mode of truth's existence as an effect, not as an essence. However, the philosophy of the simulacrum reveals not only a crisis of reality but also a new ontological perspective. Deleuze noted that simulation is capable of revealing the multiplicity of being, freeing it from the dictates of representation. In this sense, clip-like thinking can be understood as a form of "visual thinking," in which reality is conceived through images, not in spite of them. It represents not a denial of rationality, but a new modification of it—a sensory-informational one, capable of the instantaneous interpretation of symbols. In our view, simulacra and hyperreality do not destroy meaning; they radically alter its mode of existence. Clip-based perception does not annul truth, but transforms it into instantaneous intensity, into an experiential event. Postmodern man thinks not in categories, but in images; he lives not in the space of concepts, but in a field of reflections. The task of philosophy today is not to reject this world of simulacra, but to learn to discern within it the genuine movement of meaning that hides behind the surface of the visible. Only then will clip-based thinking cease to be a symbol of loss and become a new form of aesthetic-ontological experience.

Visual Dominance and the Loss of Depth of Thought
Modern culture is experiencing an era of visual dominance. Images, screens, and media are becoming the primary intermediaries between man and reality. This "visual revolution" has radically altered not only forms of communication but also the structure of human consciousness. What was previously thought is now becoming an image; what once required reasoning is now replaced by impressions. Thus, a new epistemological reality is born: the power of sight over meaning. The transition from verbal to visual thinking signifies a change in the very ontology of knowledge. In classical culture, sight was considered one of the organs of truth—to see meant to understand. Plato associated knowledge with "illumination," Aristotle with "contemplation of form," and Kant with "intuition of the senses." However, in the digital age, vision ceases to be an act of contemplation and becomes a tool for consumption.

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[18] Бодрийяр Ж. Прозрачность зла: эссе о крайних феноменах. — Москва: Добросвет, 2000. — С. 112.

Meaning loses depth, turning into surface, and visual perception replaces the process of thought. This loss of depth is not the disappearance of reason, but a symptom of a new cognitive form, where seeing has become synonymous with knowing.[19] Jean Baudrillard wrote that modern visuality has lost the distance between image and thing: "the screen does not show reality, it produces it."[20] This statement particularly accurately characterizes the logic of clip-based perception, in which the image does not refer to the object but replaces it. The visual dominant creates an environment where attention becomes fragmented, thinking reactive, and perception instantaneous. A person immersed in a stream of screens ceases to distinguish levels of meaning; the visible becomes self-sufficient, and the invisible non-existent. Thus, the visualization of culture does not mean expanding the horizon of perception, but compressing depth to the plane of effect. This loss of depth also has an anthropological dimension. When perception is limited to the surface, a person ceases to be a subject of interpretation and turns into a bearer of reactions. This leads to a weakening of the reflexivity of the ability to think beyond immediate impressions. As the German philosopher Byung-Chul Han wrote, "Modern man no longer contemplates; he consumes the visible; contemplation requires time, and modernity has destroyed time."[21] The clip-based thinking that develops in this environment reproduces not a thinking of depth, but a thinking of flashes, where truth is replaced by the intensity of impression. And yet, this situation conceals a paradox: visual culture, having deprived us of our former depth, reveals a new depth of the moment. Modern man is learning to "read" images the same way he once read text. Each frame becomes a semantic unit, each visual gesture a philosophical sign. If classical depth of thought was achieved through slow analysis, now it takes the form of instant intuition. Hus, a new form of aesthetic-ontological experience is born, where truth is not cognized, but experienced. The visual dominance of modernity does not destroy thinking, but transforms its form. It transfers depth from the vertical to the horizontal dimension; depth is no longer within, but in the connections between fragments. Philosophy of the 21st century must learn to think in images without losing concepts; The ability to see not only the image but also the structure of meaning behind it must be restored. Then visuality will cease to be a surface; it will once again become a window into existence.

Cognitive Features of Clip Perception (Neurophilosophical Aspect)
The transition to clip-based thinking cannot be viewed solely as a cultural or technological phenomenon. It affects the very nature of human consciousness, altering its cognitive architecture and the rhythm of neural processes. Modern neurophilosophy shows that the perception of information in the context of digital acceleration forms new connections between cognitive areas of the brain, where rational and emotional reactions merge into a single reactive system. This creates a new type of thinking: intense, adaptive, and visually

[19] Дебор Г. Общество спектакля. - Москва: Логос, 1999. - С. 142
[20] Бодрийяр Ж. Симулякры и симуляция. - Москва: Добросвет, 1996. - С. 87.
[21] Хан Бюнг-Чуль. Общество усталости. - Москва: Ад Маргинем Пресс, 2017. - 120 с.

intuitive. Neuroscience has documented that the modern human brain is in a state of constant sensory stimulation. A stream of images, sounds, and texts, replacing each other at a fraction of a second, restructures the cerebral cortex. Activity in the areas responsible for short-term memory and quick reactions increases, while areas associated with prolonged concentration and abstract analysis weaken. In other words, clip-based thinking is not simply a social effect, but a neurophysiological adaptation to the information environment[22]. However, it is philosophically important to emphasize that adaptation does not mean degradation.

Neurophilosophy asserts that consciousness is an open system capable of restructuring itself under the influence of the environment. This plasticity makes humans not static, but evolutionarily flexible. Essentially, the digital age has created a "new type of brain"—not linear, but networked, not analytical, but integrative. While the thinking of the Modern Age sought to bring order to chaos, the thinking of the digital age is acquiring the ability to live within chaos, extracting new structures of meaning from it. From the perspective of the philosophy of knowledge, clip-based perception forms a special epistemic model—the model of instantaneous cognition. It is based on the brain's ability to instantly integrate visual, auditory, and textual signals into a single semantic impulse. This reveals a neurophilosophical principle: consciousness ceases to be a "mirror of reality" and becomes a process of constructing reality. Thus, clip-based thinking is not a weakening of the mind, but its transformation from an analytical tool into an adaptive system of interpretation. However, this transformation carries the risk of losing the temporal dimension of thought. People accustomed to speed increasingly perceive meaning as an instantaneous event, rather than as a process requiring reflection. The philosopher Jameson called this the state of the "cultural present" of the world, where history disappears in the speed of circulating signs. From this perspective, clip-based consciousness is not only a neural but also an ontological revolution: people cease to think in terms of causality and begin to think in terms of associative synchronicity. This is not a degradation, but a new configuration of cognition, where thinking becomes a process of directly experiencing information[23]. The thinker reveals the phenomenon of the "cultural present," where the speed of communication displaces the historical depth of thought. Contemporary neuroaesthetics adds another twist: clip perception enhances the emotional richness of experience. The brain responds not to argument, but to effect, not to idea, but to intensity. Thus, "emotional cognition" is formed—a type of thinking in which reason and feeling cease to be opposites and begin to act in sync. This synthesis can be seen not as a threat to rationality, but as an opportunity for a new, holistic understanding of existence, where thinking means not only analyzing but also

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[22] Churchland P. S. Neurophilosophy: Toward a Unified Science of the Mind-Brain. - Cambridge, MA: MIT Press, 1986. - P. 76.
 Churchland P. S. Neurophilosophy: Toward a Unified Science of the Mind-Brain. - Cambridge, MA: MIT Press, 1986. - P. 76.

feeling. Thus, clip thinking is not a simplification of consciousness, but a sign of its evolutionary flexibility. It demonstrates that the mind is capable of surviving and developing even in conditions of sensory excess. Philosophy should not condemn this process, but understand it as an expression of a new ontology of thinking—dynamic, integral, and flexible. Only by combining neuroscientific knowledge with philosophical reflection can a person preserve the depth of the spirit in an era of superficial images.

Ethical and anthropological consequences of clip-based thinking
People in the digital age live in conditions of accelerated time and fragmented meanings. The phenomenon of clip-based thinking, which emerged as a cognitive adaptation to this environment, has gradually begun to influence not only forms of perception but also the ethical, anthropological, and existential structure of human existence. It is no longer a question of how a person thinks, but of who they become in the process of thinking. Clip-based consciousness transforms notions of freedom, responsibility, and authenticity, calling into question the very possibility of a coherent personality in an era of fragmented culture. Modern ethics was based on the idea of the subject as an autonomous center of moral choice. Humans were understood as beings capable of making decisions based on reason, conscience, and memory. However, clip-based civilization is shaping a different type of subjectivity—not profound, but instantaneous.

In this new space, the personality exists as a series of brief reactions, emotional outbursts, and cognitive impulses. A decision is made not on the basis of lengthy deliberation, but in response to a stimulus, image, comment, or visual effect. Ethics thus becomes an "ethics of the moment," where good and evil lose their stable ontological form and become the result of a situation.

Byung-Chul Han wrote that modern man lives not in a space of duty, but in a space of productivity, where morality is experienced as energetic exhaustion[24]. The constant need to be online, respond, react, and like creates the illusion of activity, but in fact, it destroys inner focus—the very capacity for moral reflection without which responsibility is impossible. A person loses not only the ability to contemplate, but also the capacity for inner silence, which, in an ethical sense, is a prerequisite for freedom. Anthropologically, clip-based thinking leads to the emergence of a new personality type: the individual-flow. This is a person who exists in mediated time, in the constant "fluidity" of their self.

They are capable of rapid adaptation, but not resilience; of reaction, but not creativity. Such a subject loses the depth of emotional connections and replaces communication with communication, dialogue with the exchange of signals. From the perspective of philosophical anthropology, this leads to the

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86. - P. 76.
ль. Общество усталости. — Москва: Ад Маргинем Пресс, 2017. — С. 47.

disintegration of the inner world: a person becomes a functional unit in an information field, where self-knowledge gives way to self-presentation. American researcher Sherry Turkle noted that digital communication creates an "ethic of non-instantaneous presence": a person is simultaneously everywhere and nowhere, he is present virtually, but disappears existentially[25]. This gives rise to a new ethical contradiction: the more forms of communication, the less genuine contact. Moral feeling, previously rooted in the experience of connection, is now fragmented into microgestures and signs of attention. Ethics dissolves in communication, and empathy becomes a function of an algorithm. And yet, hidden within this crisis is the potential for spiritual rebirth. Clip-based thinking, revealing the limits of fragmented subjectivity, forces philosophy to revisit the question of human integrity. Perhaps the morality of the new era should be built not on abstract norms, but on the ability to focus attention not on information, but on the individual. Responsibility in the era of clip-based thinking is not simply an awareness of consequences, but a willingness to slow down perception in order to once again hear the voice of conscience. Clip-based thinking reveals human anthropological vulnerability, but simultaneously awakens a new ethical sensitivity. It demands the development of a culture of inner silence, an ethics of mindfulness and empathy capable of restoring the lost integrity of being. In an era of speed, ethics becomes the art of slowing down, and morality a form of resistance to the flow. It is precisely in this resistance that the true humanity of modern man lies.

Dialogue and Communication in the Age of Clip-Based Thinking
Classical philosophy distinguished between dialogue as the joint creation of meaning and communication as the transmission of messages. Dialogue presupposed time, patience, mutual recognition, and working through differences; communication, the exchange of signals, technical connectivity, and speed. Digital civilization, by prioritizing speed, shifted the center of gravity from dialogue to communication: meaning ceased to "mature" and began to "emerge" as the effect of presence, likes, reposts, and clips. This transformation not only altered the rhythm of communication but also restructured the ontology of the intersubjective world; the shared "world of life" was replaced by a feed of events, where shared reality is fragmented into instantaneous touches. Bakhtin's dialogic tradition understood truth as a polyphony of voices, where each voice is essential because it brings a unique perspective. Dialogue is not a sum of opinions, but a space for the birth of meaning, impossible without the encounter of "I-Thou." Clip culture disrupts this logic: "encounter" is replaced by parallelism, the interlocutor by flow; utterance by visual impulse. Where dialogue requires duration and inner work, clip consciousness offers an immediate effect: recognition without

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[25] Turkle S. Reclaiming Conversation: The Power of Talk in a Digital Age. - New York: Penguin, 2015. - 436 p.

understanding, response without listening, resonance without responsibility[26]. Communicative rationality, as Habermas understood it, is built on claims to significance, truth, correctness, and sincerity, all of which are subject to mutual verification in public discourse. This model presupposes a shared timeframe; arguments must be heard, grievances discussed, and positions clarified. In clip-based communication, the very temporality of dialogue is destroyed: algorithmic delivery "amplifies" those statements that evoke a quick response, rather than those that withstand rational criticism. As a result, "public discourse" is replaced by affective synchronization: we share not reasons, but moods, not arguments, but emotions; community is transformed into a coincidence of impulses[27]. Dialogue loses its institutional support and shifts to a format of micro-interactions. This is the ethical flaw of clip-based communication: responsibility for meaning disappears because there is no addressee in the strong sense of the word.

Where previously the interlocutor acted as an "other-equal," today we are confronted by a "multifaceted stream" whose attention span is measured in seconds. The semantic horizon is compressed to the "here and now," and complex topics are fragmented into a format "suitable for immediate consumption."

Paradoxically, this is precisely an ontological problem: without duration, neither trust nor a common space of truth is possible; there is only shared visibility. Nevertheless, the clip-based environment also opens up the potential for reviving dialogue. Firstly, it expands the circle of included voices; what was previously peripheral gets a chance to be heard. Secondly, it creates tools for assembling fragments, allowing dialogue to be constructed as a montage of disparate statements, provided we reinstate the practices of duration—moderation, discussion regulations, and "hermeneutic pauses." Thirdly, it demands an ethics of attentiveness; we learn to discern not only "what is said" but also "how and why it is said," returning responsibility to the flow. Consequently, dialogue in the era of clip-based thinking does not disappear; it changes its medium. Its prerequisite is a deliberately created slowing infrastructure, debate formats, research seminars, long responses in the media, and digital "thinking rooms" where the algorithm does not replace the interlocutor. The philosophical task is to transform communication from an exchange of impulses into a field of shared consideration, where clip-based thinking serves to assemble perspectives, not nullify them. Dialogue remains the only procedure capable of retaining truth longer than a burst of attention. Creativity and Clip-Based Thinking: Limits and Possibilities

Creativity in classical culture is conceived as the unfolding of depth: the concept matures, the form is sought, the result strives for integrity. The clip-

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[26] Бахтин М. М. Проблемы поэтики Достоевского. — Москва: Советский писатель, 1972. — С. 184
[27] Бахтин М. М. Проблемы поэтики Достоевского.

based era changes the very method of artistic and scientific creation: the image is created through speed, meaning through editing, and integrity through the assembly of fragments. This does not abolish creativity, but shifts its focus from the "production of essence" to the organization of events. The creative act becomes a controlled dynamic of attention, an art of combining the incommensurable and capturing a brief flash of meaning.

Classical and Clip-Based Thinking
The source of novelty is that classicism derives innovation from the depths of the author's experience and the long labor of formal development; clip-based logic draws its novelty from combinatorics: remix, sample, quotation, mashup. This creativity is based on the principle of an open work; the meaning is not concealed by the author, but is refined by the participants and the platform[28]. Novelty, therefore, shifts from "authorship" to co-authorship, from individual genius to collective and algorithmic assembly. While the classical form of thought style strives for internal hierarchy (introduction - climax - denouement; exposition - development - reprise), the clip form is rhizomatic, growing through cross-links, allowing for multiple entrances and exits, and does not require a single center.[29] Creativity becomes an architecture of transitions, not a "cathedral" composition; the author's task is not to close the form, but to ensure continuity between fragments. Traditionally, the medium is subordinated to the concept, and the technology to the craft. In the clip medium, the medium itself determines the type of novelty: the platform and algorithm form "recognizable" trajectories of visibility, and the creative process includes curating the flow (timing, title, gesture format). Technological repetition does not destroy uniqueness, but changes its criteria: unique is not what has not existed before, but what is capable of capturing attention again and again.

Classical creativity is a "gestation period," while clip art is a "flash time."
If previously truth and beauty required a long period of understanding and perception, now quality is often determined by the speed of assembly and the flexibility of response. In such a case, the risk is obvious and the "length of breath" fades, but an opportunity emerges, a kind of editing intelligence capable of synthesizing disparate elements and building bridges between scientific, visual, and everyday registers.

In the world of technical reproduction and digital remixing, the "aura" of traditional authorship dissipates, but a new aura of coherence replaces the old aura. What is valued is not a closed masterpiece, but a node that can be joined, one that thrives on continuations, responses, and variations. Creativity becomes an ecology of collaboration: the author invents not only the work, but also the mode of participation. Clip speed seduces by substituting intensity for

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[28] Эко У. Открытое произведение. - Санкт-Петербург: Symposium, 2004. - С. 45

[29] Делёз Ж., Гваттари Ф. Тысяча плато: Капитализм и шизофрения. — Москва: АСТ, 2007. — С. 37.

depth: apparent novelty often turns out to be merely a packaging effect. Algorithmic visibility introduces conformism, and instead of searching for form, the pursuit of metrics. The risk is the impoverishment of the transcendental dimension when thought fails to reach its limits. Clip ontology liberates the montage mind, the ability to connect distant contexts, experience meaning as an encounter, and project knowledge at the intersections of disciplines. Scientific and artistic creativity gains the tools of rapid prototyping, field experiments with meaning, and distributed creativity in online communities. The ancient idea of techne is revived—not "inspiration," but the art of constructing regimes of clarity, where the fragment does not cancel the whole, but rather brings it to life. Therefore, clip-based thinking does not nullify creativity; it rewrites its grammar. The main task is to build a practice of duration within speed, hermeneutic pauses, exploratory "long conversations," and montage as a way of thinking in connections, not surfaces. Where the classics taught us to complete form, the clip era teaches us to keep the field open so that the new emerges not against the flow, but from its intelligent orchestration.

Philosophical Prospects for Overcoming Clip Thinking

The problem of clip thinking is not reducible to the superficiality of perception; it reflects the ontological crisis of modern thought, the loss of stable foundations of truth and value. However, every crisis in philosophical history is not an end, but an opportunity for transition. Clip thinking can be overcome not by denial, but by internal transformation, not by rejecting its speed and multiplicity, but by transforming them into new forms of semantic depth. The first direction in this overcoming is the philosophy of slow thinking. Contemporary thinkers such as Khan and Lipovetsky argue that the era of acceleration demands a return to slowness as a spiritual virtue. Slow thinking is not a rejection of technology, but the ability to create pauses within it, a space for reflection. This practice of hermeneutic attention, where each perception becomes not a reaction, but an event of understanding[30]. Overcoming clip-based thinking here begins with restoring time—the ability to live in time, not in the moment. The second approach is the ontology of dialogue. Bakhtin and Gadamer demonstrated that truth does not belong to a single subject; it emerges between them in the tension of voices. Dialogue is not simply a form of speech; it is a way of being in which a person finds themselves through another. Clip-based thinking, which has lost the depth of conversation, can only be overcome by returning to communication as co-existence, where words once again become an act of responsibility. Dialogue slows time, restoring duration and depth to meaning. The third approach is the philosophical pedagogy of mindfulness, in which the clip-based era demands not a ban on technology, but the cultivation of a new culture of thinking, the ability to concentrate, filter information, and distinguish meaning from noise. In this sense, overcoming clip-based consciousness is not a struggle with

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[30] Хан Бюнг-Чуль. Похвала медлительности. — Берлин: Matthes & Seitz Verlag, 2020. — С. 56

images, but rather learning to see beyond the images. Philosophy and education must become a school of inner concentration—an art not of speed, but of meaningful creation. The fourth direction is the aesthetics of presence, for if clip-based thinking is born from the loss of bodily and emotional experience, the antidote is a return to living experience, to the immediacy of being. Art, literature, and music are once again finding meaning as spaces of presence, where the viewer does not consume but co-creates. Such art is not opposed to digital culture; it reveals its inner potential, the capacity for an instantaneous yet authentic experience of being. Overcoming clip-based consciousness is not a rejection of modernity, but its spiritual understanding. True philosophy must not retreat before fragmentation, but must transform fragmentation into a path to wholeness. We must combine speed and depth, multiplicity and meaning, technology and contemplation. Only then will man once again become a subject, not a function of flow. The philosophy of the future is a philosophy of slow light, capable of illuminating even the momentary.

Conclusion

The phenomenon of clip-based thinking is one of the most expressive manifestations of the ontological transformation of modern man. Through an analysis of its cultural, epistemological, anthropological, and neurophilosophical aspects, it becomes clear that we are not talking about a temporary change in the form of thinking, but about a shift in the paradigm of being, in which man and meaning become mutually generative processes. The ontological context of clip-based thinking is associated with the destruction of the linear worldview and the transition from a substantial to an event-based, fragmented existence. Humans live not in a stable order of things, but in a flow of signs and meanings, where perception becomes a mode of existence. Ontology shifts from the plane of "what is" to the plane of "how things happen." The epistemological foundations of the transformation of clip-based thinking form a new type of knowledge—not analytical, but instantaneous, associative, where truth is replaced by the event of meaning. This is a transition from cognition as an act of reflection to cognition as an act of co-presence in a world of informational impulses. Culture acts as a medium for clip-based consciousness. Contemporary culture has ceased to be a repository of meanings and has become a process of their circulation. The clip-based form expresses a new ontology—an ontology of the moment, where meaning exists not as an outcome, but as an effect of perception.

The concept of simulacrum demonstrates that clip-based thinking not only reflects hyperreality but also becomes the mechanism for its generation. The world is transformed into a network of self-sufficient images, where truth resides in the intensity of impressions, not in the correspondence between a thing and its sign. Visual dominance serves as the basis for the loss of depth of thought. The image becomes not a window onto the world, but its substitute; people think with their eyes, not with concepts. However, this also creates the

possibility of the "depth of the moment," a new aesthetic-philosophical form of presence, where the image becomes an event of existence. Clip-based thinking is connected with neurophilosophy. The modern brain adapts to an accelerated world, developing an integrative type of consciousness in which the rational and emotional merge. This cognitive plasticity does not destroy the mind, but rather testifies to its capacity for evolutionary self-regulation.

An analysis of the ethical and anthropological consequences of clip-based thinking revealed that the fragmentation of perception leads to a loss of inner focus and responsibility, but at the same time gives rise to a new morality—an ethic of attentiveness, where the ability to stop and listen to others becomes a moral act. Clip communication destroys classical dialogue, replacing it with the exchange of signals. However, dialogue can be revived through the creation of slowing practices of hermeneutic pauses, digital forms of attentive communication, and philosophical spaces where meaning is born not in effect but in shared reflection. The dual role of clip thinking in creativity destroys the classical logic of depth, but creates new forms of combinatorial, montage, and networked creation.

Creativity ceases to be the production of form; it becomes the architecture of connections and the shared existence of meanings. Philosophical paths to overcoming clip consciousness are possible through a culture of slowness, an ontology of dialogue, a philosophical pedagogy of mindfulness, and the aesthetics of presence. Overcoming clip thinking means learning to connect speed and depth, instantaneousness and meaning, the digital and the spiritual. Clip thinking is not a disease of civilization, but a symptom of its new ontology. It demonstrates that humans no longer reflect reality but create it within the flow of meanings. Twenty-first-century philosophy must not reject this flow, but rather tame it, transforming fragmentation into a form of wisdom. The primary task of contemporary thinking is not to restore lost depth, but to recreate depth within the moment, where attention becomes an act of being, and slowness a form of freedom. Overcoming clip-based consciousness is the path to a new human wholeness, to the union of technology and spirit, image and meaning, speed and eternity.

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