

## BICAMERALITY AND VISUAL SOCIOLOGY

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VISION The science of sociology is a part of human culture. In that sociology focuses on interpersonal relations, I will recognize the major units of sociological relations via social relations. Brevity may be the soul of wit, but witty sociology may be misleading. All people experience life, but there is a difference between what we experience and what we say about the experience. There is a cultural division of labor, with artists who experience life, and scholars who articulate life.

. Articulators of experience become purveyors of words, disconnected from the experience which which we study, sense, feel, and yearn to express. Some of the critical relations which concern sociologists exist between doers of sociology and those who try to make sense of our articulation of life. The context in which sociologists enable others to visualize sociology may be the classroom, and the sociologists may or may not control the setting. In visual sociology, some differences depend on the viewing context. Although a picture is worth a thousand words it may also demand a thousand words. And the sociologist must enable the viewer to share the vision. Beyond asking: "Did you see what I saw?" we must enable the visual case to carry the message: "This is a case of that." When skillfully used, visual sociology limits the interpretations which the viewer can make. Sometimes, both affective and substantive responses are limited. Sometimes, normative and sociative parts of life are dominant in the visual process.

. The still picture is more than the basic unit in a set of slides or a motion picture. The processing and editing room, with its cropping, filtering, selecting, and sequencing, permits a subjective exploration of moods and feelings.

. The world is simply out there, and a camera operates in that world at a specific place & time.

To say that the camera captures the truth is untrue. If it is difficult to see sociology in the world of daily experience, one cannot see it truly in a small segment. Whatever the photographed subject might be, it is viewed from a selective angle. Whatever it may be, it is never really captured on film. It must be processed by the human mind.

. Whatever the impact of a symbolic system may have on a person, including the sociologist photographer, no symbolic system affects the chemical process of picture taking. The symbol system may operate in the mind of the viewer, but we must distinguish between what is apprehended in viewing and what is said about it. One may have a holistic view, grasping the whole scene, which cannot be accurately represented in verbal form, since the linear form of word sequences distorts the whole.

. Let us rephrase some classical terms of cinematography. The long shot establishes the overall situation. The close-up is a detail controlling device. Often after the establishing shot is made, a movie camera will scan a series of close-ups for significant aspects which the director wants to impress on the viewer. Then the camera returns to the long shot to form a gestalt to organize the elements. Note that the close-ups are sequential. One experiences a whole, but communicates sequentially, selectively, and partially. The brain is constructed to permit a simultaneous appreciation of both a whole and a sequencing communication.

KNOWLEDGE Since Locke's promulgation of the tabula rasa view of the human mind, empirical scientists have said that knowledge is filtered through sense organs. This is true for some meanings of knowledge, but it assumes a passive view of life. Predicated on the stimulus-response view of life,

the implicit theory of knowledge is a sequential concept of knowing. Consider sight. Light flows from the sun, reflects from a discrete object, and is focused through the lens of the eye where it stimulates retinal nerves which connect to the brain. The right eye connects primarily to the left hemisphere of the brain, and the left eye connects primarily to the right hemisphere. Electro-chemical neural processes in the brain generate organized vision. The process is linear in time, and is consistent with the stimulus followed by response.

. There is sensate experience, and sequential things occur, but the living organism is more active than passive. Light rays do not accidentally fall on the animal's eyes. The animal is looking, and seeking significant objects of vision. The astronomer uses the telescope deliberately, not accidentally. The infant is similar. Those who marvel at the reflexive grasping of the baby's hand when one's finger touches the palm fail to note the movements of the hand in feeling, and the movement of the eye to see. That the child has no words to express the experience is no reason to conclude that the child has no intent.

#### HOLISTIC AWARENESS

. The active view of humanity premises the active rather than the passive view of life. Regardless of the implications of learning, the organism maintains constant integrity. The basic law of nature is fulfillment. Survival is a second law. As the organism encounters its environment, the primary aspects of the world are those which support its genetic thrust and those that hinder it. Whatever the signal system, the organism has positive affect for the supportive parts of its world, and negative affect to dangerous ones. The basic response to the perilous parts is flight or fight. Adaptation is a form of flight, and restructuring the world is a form of fight.

. Since this is integral to the

basic facts of life, it reflects the holistic awareness that must be located in the brain. It is a part of all efforts to communicate. Each expressed symbol contains aspects of each of the referent points, and each symbol embodies an attempt to reflect the world as encountered. The encounter involves an affective judgment of the world as supportive or dangerous, and the organism's relation to the world. In social matters, this implies a sociative element, the presentation of self and the judgment of other. There can be no totally neutral symbol.

. Consuming, sensing, excreting, moving, and other actions specialized in particular organs are elemental parts of specialized cells. The neuro-psychological literature identifies the left hemisphere of the brain as the source of language and motor skills, with some activity in the other hemisphere, and music and spatial activities in the right hemisphere. But the function of the dominant hemisphere is better understood as a linear processing mode associated with the subordinate hemisphere as holistic, where patterns are generated and stored.

#### THE BICAMERAL BRAIN

. Whether this location is genetically mandated or merely possible is moot. Most cultures are basically right-handed, perhaps with some genetic reason, but with enough left-handed people, the case remains in doubt. The anatomic locus of the two orientations is not an issue. There is continuous interaction between the cerebral hemispheres, and there are enough instances of linearity in the right hemisphere and enough of pattern in the left hemisphere for the interaction to proceed.

. The two processes are in continuous contact. The breaks in the linear action are easily missed. We can talk sensibly of a noisy ambience while breaks in the patterned action may generate creative new wholes. Anyone who solves a cross-word puzzle, a crypto-code, or sees the humor in

a pun knows of the connection and breath-taking achievement of a new insight. And anyone who has felt a poetic mood, and sought to word it in linear form has felt the tension of searching for a good fit, and the relief on finding it.

. The old argument on whether learning proceeds by reduction of error in the linear mode, or through gestalt, found in the patterned mode was wrongly stated. It is not a case of one or the other, but that both are part of our experience. The two modes work together.

. We must radically revise our view of humanity and the social world which creates us, and which we create. We can appreciate why many feel a push to visual sociology without abandoning the rigors of empirical research. They are not contradictory. The resolution of any tension between them is an exciting human venture and required if understanding is to complement sampling research. Understanding is a special act of role-taking, visualizing humans doing what multiple regression or path analysis of data might discriminate.

#### AUDIENCE AND THE SHOW

. The word show refers to 3 modes of visual sociology. Whether via illustrations in a book, a book of pictures, a slide presentation, or a movie or video presentation, we use the word show. Important differences are intimately related to different formats. The functioning of the brain relative to the show occurs both in the showman and the viewer. Any shot whose audience reaction is acceptable is good. This maintains the social aspect of communication and avoids the error of thinking that one's private action captures the essence of an objective reality. The effective showman takes the role of the audience in preparing the show. If the showman is to manage the audience response there must be an element wherein the viewer also takes the showman's role.

. Of course the show can be given under atypical conditions, as in political settings or underground. The technical properties of the projector can be part of the show's design, if the projector has its own zoom lens, and slow or fast motion and stop-action. These can be used as the projectionist senses audience response.

. Sound may be designed to go with the show. The presenter may give comment, or commentary may be on a sound track or tape cassette. There may be music if mood control is desired. There is a trap in giving commentary, because sociologists tend to talk too much, and not let the film communicate.

#### ARTICULATION

. If the task is indeed to enable people to accept our articulation of the world, most of the articulation will be verbal. Articulation includes two activities: 1) the act of discovery, in which the whole is seen to fit a sequence, or that a sequence comes close to representing the whole; 2) the iterated presentation, dominated by the left hemisphere. It is hoped that such action will set the stage for the viewer's total brain to be involved. Creative viewing by any audience can be part of our understanding of visual sociology. According to Hansen, "our visual consciousness is dominated by pictures; scientific knowledge however, is primarily linguistic. Seeing is an amalgam of the two -- pictures and language. At the least, the concept of seeing embraces the concepts of visual sensation and of knowledge." (Hansen 1969 25).

. Efforts to direct the visualization process also involve the passage of linear time. If the presentation is dramatically done, it can have the impact of an immediate moment. The deeply involved viewer is not conscious of linear time. Temporal linearity is experienced after the fact, but not as a part of the dramatic experience. . These are abstract patterns.

Abstractions and generalizations behave like wholes and patterns despite efforts to label complex images with such terms as society or structure. These terms logically imply linear sequences in other words. An abstraction can be illustrated in various time-bound actions; and each time-bound action can be used to illustrate more than one abstraction. Scientific articulation demands the parceling out local and here-and-now factors understood in the abstract. We must see that the general is part of the immediate, and that the immediate is a part of the general. For the working brain, both hemispheres must be totally involved.

#### SIMULTANEITY AND LINEARITY

The linear properties of the written statement have long been felt to interrupt scientific communication. Students share the feeling that one must know a question's answer before it can be asked. Scholars first accepted statistical tables for related reasons. While the algebraic equation is read linearly, its implications are instantaneous. Thus, the statements:

$Y = a + bX$ ; and:  $2 + 2 = 4$  imply static relations among the terms, and are true instantaneously, not sequentially. The written equation or mathematical formula enables us to see the whole implied by the sequence of calculations stated in the equation.

Philosophers of science want science to be neutral, objective, and value free. But the scientist encounters the world, judges it in terms of the encounter, and relates to it in its encounter mode. And each encounter enhances or impedes the thrust of the researching scientist. Each utterance of the scientist has some substantive, some affective, and some sociative aspect. When it is offered to the public, there may be error.

There is a beginning, a development, and an end. The human brain requires an organic whole, binding all three elements, or those sharing the effort will not be satisfied. Further, each part

has its own integrity and its own beginning, development, and end. The end of the beginning must lead to the beginning of the development and must help to establish the end. Each part is implicit in the whole.

Whether the pictures are printed in a book, hung on a wall, or shown through a projector, a linear passage of time is involved. Transitions between the parts are often contrived through the use of words. If the viewer is at liberty to start anywhere, the show maker loses control over the sequencing. This may be the reason that still pictures in sociology tend to be used as isolated text illustrations and not as a central element in communication. But in films, linearity is manifest. The film runs in time, with a 1-to-1 relation of film length to clock time. The intrinsic problem is clear. How can the total sequence add up to an integrated whole?

**HARMONY** Perhaps we need to develop a dramaturgical vocabulary. Human behavior occurs sequentially. Behaviour occurs in a simultaneous sense as well. In baseball, the pitcher throws, then the batter swings, and if there is a hit, the fielder may catch and throw. There is a degree of simultaneity as the batter becomes a base runner.

In our experience, behavior is seen as a performance and a totality. It may be a lecture, or a course of instruction. It may be the negotiation of a contract, the construction of a building, the election of a candidate, the surgical removal of an appendix, or the sale of a car.

Perfection is felt by the two brain hemispheres working in harmony, connected as they are by integrating devices. It is the feeling of having it all together. The symphony conductor knows the entire musical score, and has the whole and the parts in perfect relation. Alienation may be the converse, as the judgment of a half-used brain. Then the facts of life are sequential, the tasks

of adding it all together are reduced. The concept of the performance is different. Devices like "meanwhile, back at the ranch" seem inadequate. Until we sense this part of the problem, visual sociology fails tantalizingly. In showing sequence we bring more of the whole which we experience into the statement.

. That is the germ of social experience. Interaction makes continued sense while some ambiguity exists. Easily solved problems are trivial and boring. The siren's song is the enormity of the task. We cannot abandon our holistic hemisphere for the sake of the linear hemisphere. We need both the creative whole and the disciplined sequence. Anything less falls short of our experience.

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(KLEIN INGLE: from page 63) who cannot afford to use subtlety. Work locale and its personal satisfactions need to be explored further. There is a low overhead: no house fees, motel or hotel bills, or apartment rents. The advantage of the locale is that customers come to the site and furnish all physical accommodations. CB prostitution enters the profession at a relatively low level.

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