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THE PHENOMENON OF MEDIA CONTINUUM

The purpose of the study is to formulate the definition of the concept of «media continuum» in the perspective of social and communication priorities of the XXI century. The realization of the outlined goal led to the formulation and solution of the following tasks: 1) to analyze the semantic content of the terms «media space», «mass media space» and derivatives; 2) to outline the scientific reception of the concepts of «chronotope» and «continuum».

Research methodology. In the course of the research a number of methods were used: the method of analysis – to highlight the essential characteristics of the categories «media space», «mass media space», «chronotope», «continuum»; method of synthesis – to outline the semantic nodes of the interdisciplinary perspective of the study of such categories as «space» and «time»; axiomatic method – to use a number of notions, concepts as fixed axioms and postulates; deduction method – to articulate an integrated vision of the media continuum concept.

Results. Based on research traditions of interpretation of the concept of continuum as a continuous formation in the disciplines of the social communication cycle, given the emphasis of scientists on the fundamental, essential role of new media in modeling and formatting space and time, taking into account the conditionality of everyday position of the individual, who is with others in the same time-space, has the opportunity to control the visual and sound environments within the «electronic system» and, thus, participates in simultaneous and joint work – we consider it appropriate to denote unity, «reunification of space and time» of the latest social communication practices, information and communicative interaction to use the term media continuum as a flexible space-time model of sensory-symbolic reality, which, in turn, is inspired by socio-cultural, information and communication, technological, exterritorial new media.

Novelty. The term «media continuum» is introduced into scientific circulation, structured in accordance with spatial and temporal landmarks and social communication priorities of the present, taking into account the intensification of technological innovations, saturation of social meanings, etc.

Practical significance. Awareness of «reunion of space and time» in modern days, the actualization of the time parameter allows to determine the basic parameters of the professional mediator **with** and **in** the format of the media continuum.

Key words: media space, mass media space, chronotope, media continuum.

I. Introduction

Rapid sophistication of informational, communicational, technological, socio-political, economic, cultural, etc. structures of modern society – from the country to the global universe – in which different types of space and time coexist and interact in parallel with traditional types of territorial, temporal, socio-economic and political organizations have provoked research interest in these fundamental categories. «Mass media space», «media space» and derivatives are gaining quite actively and confidently the leading position among the scientific interests and discussions of the concepts in the domestic research field.

Thus, the concept of **mass media space** is considered by scientists as a multilevel model, which involves the creation of meanings created by both the media and various social institutions, both artificially and in the process of reflecting social practices» [26, p. 661], as a source of production and dissemination of new expressive and unexpected means of imagery, expressive and connotative linguistic and stylistic innovations [16]. The basis of the mass media space is the movement of information provided by the media, the Internet, talk shows, TV series projects, etc. [7]. The information represented in the media structures the mass media space as one of the areas of the information space [21, p. 468]. Researchers identify tabloidization of the media, primitiveness, ease of information as the dominant features of the modern mass media space [10]. The properties of the mass media text: information vacuum, moral devastation, conventionality of conflict patterns, unoriginality of ideas, pathogenicity of the content should be changed by introducing a four-phase model of reformatting the mass media space into information media space in the work of a modern journalist / mediator: «the phase of positive information, the phase of useful information, the

phase of active search, the phase of mutual effectiveness» [19, p. 74]. As we can see, the common notion in the interpretation of the concept has a certain «bitter taste», the emphasis on information simplification, features of «yellow press», manipulative nature, semantic and thematic non-originality, stereotypeness, popularization of the standard of mass consciousness.

The term «*media space*» was first introduced in English literature by R. Stults and his colleagues at Xerox PARC (1980s) to mean «an electronic system in which groups of people can work together, even if they do not live in one place or are not present in it at the same time. In the media space, people can create real-time visual and audio environments that cover physically distinct areas. They can also control the recording, access and playback of images and sounds from these environments» [27]. The emphasis in the «original» interpretation of the term is made on five dimensions of the media space: 1) technological – only the appropriate level of technological development allows to unite in the original unique electronic environment; 2) social – the establishment of an original unique atmosphere of joint cooperation through the creation and maintenance of the illusion of coexistence in a single space and time; 3) information and communication – generating, broadcasting, exchanging and reserving information, developing a variety of verbal, visual, sound environments; 4) territorial – the ability to overcome and level out physical boundaries; 5) human (human-centered) – the main subject is a person who manages the processes of production, distribution, processing, reproduction, storage of elements created in the format of media space. The scientific reception of the concept of «media space», represented in the scientific achievements of the early XXI century, demonstrates the lack of unity in its interpretation, which can be explained, on the one hand, by the diversity of theoretical and methodological foundations and conceptual apparatus; on the other hand, it can be explained by overly practice-oriented, applicable focus of research. Currently available scientific approaches to the definition of «media space» can be integrated into three blocks: «The field of special information relations between people (sociological and psychological approaches); the symbolic space of signs (culturological approach), “informatized” physical space (geopolitical approach, technological approach and approach within the theory of journalism)» [9, p. 118]. K. Horska believes that the leading role in the creation / initiation of media space is played / will be played by content: «On the one hand, today's media space is formed by a professional media product – and it sets fashion trends and maintains the content's “power distribution”. On the other hand, the active audience independently participates in content creation or moderates the activities of the media through the evaluation of their content, comments, participation in the planning of the issue» [3, p. 355]. I. Litovchenko expresses consonant ideas: media space is a «kind of open social system, characterized by complexity, nonlinearity, instability and constantly permeated by various flows of information» [11, p. 44]. L. Chernyavska views the media space as a platform for communication for social, cultural, religious, educational, political, etc. subspaces, while media space itself is a subspace, a component of the social space. According to the Ukrainian researcher, media space is a two-tier term: the first level is formed by material objects of production, information transfers, operating and interacting in certain economic, social, political, geographical parameters, the second is represented by «virtual space of structuring social objects of production and media transmission» [25, p. 24].

The outlined tendencies allow us to state that significant results have been achieved so far in the study of the categories «mass media space» and «media space». The definitions of scientists demonstrate, on the one hand, the preservation of the original meaning of the term «media space», and on the other, the clarification, refinement of the term with technological, social, territorial, human-centered, information and communication intentions formed in modern technological innovation and transformation of social communication priorities. The emphasis of R. Stults and his colleagues at Xerox PARC on the ability of the media space to provide, maintain, produce a sense of simultaneity in a single electronic environment, unfortunately, was perceived by followers as a feature inherent in the media space a priori as a creative quality. Transformation of the content of fundamental concepts of space and time, temporalization of space, paradox of time, formation of the culture of haste, noted by scientists at the beginning of the XXI century, actualize research on the temporal parameter of media space. Thus, finding the term which would reflect the changes in spatial-time system of the participant's system of coordinates becomes a primary goal. The participant takes part in joint cooperation, in «coexistence» in a single time-space, in the management of visual and sound environments within the «electronic system» in the media space.

II. Problem statement and research methods

The purpose of the study is to formulate the definition of the concept of «media continuum» in the perspective of social and communication priorities of the XXI century. The realization of the outlined goal led to the formulation and solution of the following tasks: 1) to analyze the semantic content of the terms «media space», «mass media space» and derivatives; 2) to outline the scientific reception of the concepts of «chronotope» and «continuum».

In the course of the research a number of methods were used: the method of analysis – to highlight the essential characteristics of the categories «media space», «mass media space», «chronotope», «continuum»; method of synthesis – to outline the semantic nodes of the interdisciplinary perspective of the study of such categories as «space» and «time»; axiomatic method – to use a number of notions, concepts as fixed axioms and postulates; deduction method – to articulate an integrated vision of the media continuum concept.

III. Results

Given the above, we consider it appropriate to focus on the following aspects.

Firstly, we fully agree with the position of scholars who emphasize the abstract, general nature of concepts derived from the universal notion of «space». Apart from space as an independent reservoir in which the objective reality of the objects around us is concentrated, space as a permanent order of interaction of material objects, space as a form of human sensuality, there are also other ontologically different spaces. So, on the one hand, we are talking about real, physically available spaces, on the other – conditional spaces, ideal, generated to solve certain cognitive tasks. The important ontological status of the category causes certain difficulties that scientists have to overcome when working with the categorical concept of space. In the most general interpretation, the concept of space in scientific circulation has two meanings: physical space and space as a metaphor (media space, information space, electoral space, cultural space, social space, etc.), used to describe the structure of a phenomenon according to the conditional system of coordinates. In addition, «spaces are not a static category. All spaces intersect and have mutual influence on each other, as well as change over time and under the external influence of various factors» [24, p. 23].

Secondly, the relativity, conditionality of the universals of space and time was stated by A. Einstein. The theory of relativity developed by the scientist refuted the existence of abstract categories of space and time of classical physics due to the impossibility of their sensory perception and practical measurement. Man has acquired his own status – as an observer, a direct subject of physical experience. From this perspective, human existence is the starting point for the study of physical reality, and space and time are both subjective experiences, «the way we think, not the conditions in which we live» [As per: 4, p 75].

It is worth adding that the traditional idea of space as an abstract distance, a certain distance that the subject is able to overcome for a certain period of time, in the information society can not be considered a reference point, because «in the modern context of social movement axes have already changed» [14, p. 4]. Thus, a person is able to cover a relatively short local distance in a much longer time than huge global distances, respectively. Therefore, it makes sense to recognize the legitimate thesis: «The unit for determining spatial boundaries and distances in today's network world is «the speed of communication», «distance is a function of a particular medium that overcomes this distance». The same spatial distance may mean different intervals and not be equivalent to any of them. Accordingly, «space is not a distance, but a set of different distances» [14, p. 4]. Modern researchers also highlight the relative nature of the categories of space and time, their ability to be filled with different meanings and functions, depending on the nature of the questions which man and society seek to answer. Researchers pay special attention to the relative potential of the notion of time: «Unlike the stability of spatial characteristics, time captures the constant variability of human communities and social institutions as they move from «past» to «present» and «future» [8, p. 54].

Thirdly, a marker of the inseparable unity of the fundamental categories of space and time is the term «chronotope», introduced into scientific circulation as a reaction to the irrelevance, obsolescence of abstract universals of «space» and «time» by O. Ukhtomsky meaning «the natural connection of space-time coordinates» [22, p. 347]. The term gained wide popularity due to its introduction by M. Bakhtin in literary criticism the «characteristic way of describing the relationship of spatial and temporal relations in works of art of different genres, different historical eras and authors» [23, p. 533]. Interpreting the chronotope as a formal-semantic category of literature, M. Bakhtin emphasizes the merging of spatial and temporal features in a concrete and conscious whole: «Time here is condensed, thickened, and thus becomes artistically visible; space... intensifies, gets involved in the movement of time, plot, history. The properties of time are revealed in space, and space is comprehended and measured by time» [2, p. 235]. It is time, in M. Bakhtin's interpretation, that is the fourth dimension of space, which plays a leading role in the chronotope.

By comparing O. Ukhtomsky's philosophical ideas and M. Bakhtin's theory of chronotope, A. Politov notes: «Ukhtomsky first interprets the concept of chronotope as broadly as possible: "Reality is a chronotope... We live in a chronotope.» Bakhtin narrows the scope of the chronotope, moving in the opposite direction from the Ukhtomsky direction of development of this concept... Bakhtin refers to the term «chronotope» as a specific *world* of a work of literature that is *separated* from the outside world» [18, p. 55]. At the same time, we emphasize that scientists did not see the true essence of the chronotope in the existence of time and space as separate parameters capable of forming a certain unity. They saw it as a unity, monolithicity, cohesion.

Chronotope is a «convenient» and constructive concept for the analysis of socio-cultural space of large and small cities, to understand the mechanisms of production of different types of urban systems, various forms and styles of urban space, etc. [1]; the chronotope of network communication makes it possible to record the system of «interactive communicative interactions that take place in the space of network communities» [20, p. 122–124]; in translation practice chronotope is the unity of space, time, spirituality, the specificity of which is due to the «mentality of the interpreter» [17, p. 2]. The leading features of the chronotope of digital culture are visual-semantic hypertext, complicated configuration, «fluidity», «brevity», cluster structure, fragmentation [15, p. 59–61].

According to the above, the scientific reception of the concept of chronotope can be reduced to the following theses: 1) the general meaning of the concept is the interaction of space and time, their organic monolithicity and integrity; 2) the meaning, significance, essence of the chronotope are determined by socio-cultural parameters of a particular historical period, associated with worldview preferences, socio-communicative practices and values of society that perceives, evaluates, generates reality; 3) chronotope is a tool for constructing the dynamics of the world.

Fourth, chronotope is not the only term used to denote the cohesion, indivisibility of space and time. In this context, it is worth recalling a significant event for the new relativistic physics – the report by G. Minkovsky. Pronounced on September 21, 1908 at the LXXX Meeting of German Naturalists and Physicians in Cologne, it began with the words: «From now on, space itself and time itself are reduced to the role of shadows, and only some kind of combination of the two must still maintain independence» [12, p. 303]. Einstein's teacher emphasized the subjective, situationally determined nature of categories, their fundamental interdependence: «The subject of our perception is always only places and times combined. No one has observed any place other than at a certain point in time, and no other time than at a certain place» [12, p. 303]. The value of G. Minkovsky's discovery lies in the fact that he considered the «fourth dimension» not as the fourth vector of space, but as a reunion of space and time. This fourth dimension was marked by G. Minkovsky as the spatio-temporal continuum.

The term continuum in the sense of «integration of universals «space « and «time», their cohesion, reunion of three-dimensional space with time» is today in some way involved in the disciplines of the social communication cycle against the background of its slow use by scientists in other fields. Thus, I. Erofeeva distinguishes two levels of constructing spatio-temporal relations in journalism: on a large scale, as the leading trends of the continuum within the whole array of media tests, and at the local level, as a continuum of a particular journalistic work. Accordingly, on the one hand, the space-time continuum forms values and worldviews, becomes an element of the axiological layer of culture. On the other hand, the continuum represented in the journalistic text, of course, «can not be demonstrated in its formal-temporal and spatial dimensions. Remaining essentially continuous in the successive change of temporal and spatial facts, the continuum in the text is divided into separate episodes (chronotopes. – O. P.)... Therefore, the continuum is both continuous (ideas and values of the text) and discrete (perceived in blocks)» [5, p. 216]. The guiding principle of constructing the spatio-temporal continuum of advertising text is lack of time and space. Consequently, «time is objectified in a series of events, space is endowed with the rhythm of life through the correlation of things in it» [4, p. 89]. Methods of human activity determine the ways of understanding and mastering the objective world and its spatial and temporal parameters, respectively, the diversity of concepts of space and time, the diversity of continuities – a consequence of alternative human choice of priorities in determining the socio-value orientation of their activities, variability and heterogeneity perceptions of the surrounding world, inherent in a particular culture, differences in the interpretation of phenomena, situations, world events by representatives of different segments of the population, and so on. The leading properties of the modern space-time continuum, as believed by researchers, are dynamism; 4D dimensionality (spatial 3D dimensionality and temporal dimensionality); equality and interchangeability of space and time coordinates; conditionality of the choice of coordinates as a frame of reference from the position of the observer.

We believe that the isolated features have reached the maximum degree of representativeness in the conditions of digitalization and technologicalization of society. According to E. Minnullina, the achievements of the digital age in the field of communication, transformed the perception of physical space and time and, as a consequence, contributed to the conditions of «transversality» – «dimension that seeks to overcome both pure verticality and simple horizontality» [cited. for 13, p. 128]. It is about the ability of the latest communication channels to achieve maximum communicative interaction between different social groups, organizations, cultural and political trends, to bridge the gap between different worldviews and discursive practices. The author claims that «the means of communication acquire the properties of transversality, as they allow such transitions in the space-time continuum» [13, p. 128]. Thus, mobile technologies, the Internet, digital media offer new forms and methods of communication, transform the formats of perception of each other by communicators, change the spatio-temporal continuum of communication.

The modern view of the space-time continuum contributes to the interpretation of time as a qualitative characteristic of space, in the absence of fundamental processes in it, such as eternity [6, p. 4–5]. Thus, the human-centrism of modernity forms the basis for recognizing the category of time of practical, everyday importance, because people singles out time as a functionally primary component, by realizing the perishability, finality of life and by assessing the spatio-temporal parameters of their existence (as opposed to meaningful, material primacy of space).

In short, even a cursory glance at the recently represented scientific reflections on space and time make it possible to recognize the legitimacy, motivation and convenience of the concept of «four-dimensional spatio-temporal continuum of G. Minkovsky» in the perception and understanding of modernity. I. Khasanov believes that the space-time continuum of G. Minkovsky «is not just a way of presenting the existing world of events in time», but an adequate description of reality in the form in which it actually exists» [23, p. 302].

IV. Conclusion

Based on research traditions of interpretation of the concept of continuum as a continuous formation in the disciplines of the social communication cycle, given the emphasis of scientists on the fundamental, essential role of new media in modeling and formatting space and time, taking into account the conditionality of everyday position of the individual, who is with others in the same time-space, has the opportunity to control the visual and sound environments within the «electronic system» and, thus, participates in simultaneous and joint work – we consider it appropriate to denote unity, «reunification of space and time» of the latest social communication practices, information and communicative interaction to use the term media continuum as a flexible space-time model of sensory-symbolic reality, which, in turn, is inspired by socio-cultural, information and communication, technological, exterritorial new media.

The need for a comprehensive understanding and formulation of the integration definition of the concept of «media continuum» taking into account the time parameter. This, in our opinion, is possible within the socio-communicative approach. The criteria for its realization should be the studies of social parameters of subjects and objects of the media continuum, research on the social parameters of conditions, effects and consequences of information and communication interaction carried out in the media continuum.

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Порпуліт О. О. Феномен медіаконтинууму

Мета дослідження – артикулювати поняття «медіаконтинуум» у ракурсі соціальнокомуніційних пріоритетів ХХІ ст. Реалізація окресленої мети зумовила постановку та розв'язання таких завдань: 1) проаналізувати смислове навантаження термінів «медіапростір», «масмедійний простір» і похідних; 2) окреслити наукову рецепцію понять «хронотоп» і «континуум».

Методологія дослідження. У ході дослідження використано низку методів: метод аналізу – для виокремлення сутнісних характеристик категорій «медіапростір», «масмедійний простір», «хронотоп», «континуум»; метод синтезу – для окреслення смислових вузлів міждисциплінарного ракурсу дослідження категорій «простір» і «час»; аксіоматичний метод – для використання низки понять, концепцій як сталих аксіом і постулатів; метод дедукції – для артикулювання інтегрального бачення концепту медіаконтинууму.

Результати. Спираючись на дослідницькі традиції трактування поняття континуум – неперервно-протяжне утворення – у дисциплінах соціальнокомунікаційного циклу, враховуючи акцентування науковців на істотній ролі нових медій у моделюванні й форматуванні простору і часу сучасності, беручи до уваги зумовленість вибору просторово-часових координат буття та повсякдення позицією особистості, що перебуває разом з іншими в єдиному часі-просторі, має можливість керувати візуально-звуковими середовищами в межах «електронної системи» й у такий спосіб бере участь у одночасній і спільній праці, – доречно для позначення єдності, «возз'єднання простору й часу» новітніх соціальнокомунікаційних практик використовувати термін медіаконтинуум – пластична просторово-часова модель чуттєво-знакової реальності, яка, у свою чергу, інспірована соціально-культурним, інформаційно-комунікаційним, технологічним, екстериторіальним, темпоральним потенціалом нових медіа.

Новизна. У науковий обіг введено термін медіаконтинуум, структурований відповідно до просторово-часових орієнтирів і соціальнокомунікаційних пріоритетів сучасності, з урахуванням інтенсифікації технологічних інновацій, насиченості соціальними смислами тощо.

Практичне значення. Усвідомлення факту «возз'єднання простору і часу» сучасності, актуалізація часового параметра дають змогу визначити основні параметри роботи професійного медійника з і у форматі медіаконтинууму.

Ключові слова: медіапростір, масмедійний простір, хронотоп, медіаконтинуум.

Порпулит Е. А. Феномен медаконтинуума

Цель исследования – артикулировать понятие «медиаконтинуум» в ракурсе социально-коммуникационных приоритетов XXI в. Реализация намеченной цели обусловила постановку и решение следующих задач: 1) проанализировать смысловую нагрузку терминов «медиапространство», «массмедийное пространство» и производных; 2) определить научную рецепцию понятий «хронотоп» и «континуум».

Методология исследования. В ходе исследования использован ряд методов: метод анализа – для выделения сущностных характеристик категорий «медиапространство», «массмедийное пространство», «хронотоп», «континуум»; метод синтеза – для определения смысловых узлов междисциплинарного ракурса исследования категорий «пространство» и «время»; аксиоматический метод – для использования ряда понятий, концепций как устойчивых аксиом и постулатов; метод дедукции – для артикулирования интегрального видения концепта медиаконтинуум.

Результаты. Опираясь на исследовательские традиции трактовки понятия континуум – непрерывно-протяженное образование – в дисциплинах социально-коммуникационного цикла, учитывая акцентирование ученых на существенной роли новых медиа в моделировании и форматировании пространства и времени современности, принимая во внимание обусловленность выбора пространственно-временных координат бытия и повседневности позицией личности, находящейся вместе с другими в едином времени-пространстве, имеющей возможность управлять визуально-звуковыми средами в пределах «электронной системы» и, таким образом, участвовать в одновременном и совместном труде, – уместно на обозначение единства, «воссоединение пространства и времени» новейших социально-коммуникационных практик использовать термин медиаконтинуум – пластическая пространственно-временная модель чувственно-знаковой реальности, которая, в свою очередь, инспирирована социально-культурным, информационно-коммуникационным, технологическим, экстерриториальным, темпоральным потенциалом новых медиа.

Новизна. В научный обиход введен термин медиаконтинуум, структурированный в соответствии с пространственно-временными ориентирами и социально-коммуникационными приоритетами современности, с учетом интенсификации технологических инноваций, насыщенности социальными смыслами и т.д.

Практическое значение. Осознание факта «воссоединения пространства и времени» современности, актуализация временного параметра позволяет определить основные параметры работы профессионального медийщика с и в формате медиаконтинуума.

Ключевые слова: медиапространство, массмедийное пространство, хронотоп, медиаконтинуум.