

**MEDIA PHILOSOPHY AS A TOOL FOR MEDIA REALITY RESEARCH**

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**Abstract**

It is known, there are quite a lot of concepts and approaches to the study of the problems of media and media space. In the late 1990s and early 2000s, a trend such as media philosophy was formed, which allows us to rethink the essence of the concept of 'medium'. The media philosophical interpretation of such phenomena as 'media' and 'media reality' has led us to consider media philosophy as an approach to understanding the media space. This article is devoted to the consideration of media philosophy as an approach to the study of the problems of the media space.

**Keywords**

media; media space; media philosophy, media reality, poststructuralism, structuralism, psychoanalysis, phenomenology.

**МЕДИАФАЛСАФАСИ МЕДИАРЕАЛЛИКНИ ТАДҚИҚ ЭТИШ ВОСИТАСИ  
СИФАТИДА**

**Аннотация**

маълумки, оммавий ахборот воситалари ва медиамакон муаммоларини ўрганишда жуда кўп тушунчалар ва ёндашувлар мавжуд. 1990-йилларнинг охири ва 2000-йилларнинг бошларида медиафалсафаси каби тенденция шаклланди, бу бизга “медиа” тушунчасининг моҳиятини қайта кўриб чиқишга имкон беради. “Медиа” ва “медиаҳақиқат” каби ҳодисаларни оммавий ахборот воситаларининг фалсафий талқини бизни медиафалсафасини медиамаконини тушунишга ёндашув сифатида кўриб чиқишга олиб келди. Ушбу мақола медиафалсафасини медиамакон муаммоларини ўрганишга ёндашув сифатида кўриб чиқишга бағишланган.

**Калит сўзлар**

ОАВ; медиаҳақиқат; медиамакон; медиафалсафа; постструктурализм; структурализм, психоанализ, феноменология.

**МЕДИАФИЛОСОФИЯ КАК ИНСТРУМЕНТ ИССЛЕДОВАНИЯ  
МЕДИАРЕАЛЬНОСТИ.**

**Аннотация**

Известно, что существует довольно много концепций и подходов к изучению проблем медиа и медиапространства. В конце 1990-х - начале 2000-х годов сформировалось такое направление, как медиафилософия, которое позволяет нам переосмыслить суть понятия «медиа». Медиафилософская интерпретация таких феноменов, как «медиа» и «медиареальность», привела нас к рассмотрению медиафилософии как подхода к пониманию медиапространства. Данная статья посвящена рассмотрению медиафилософии как подхода к изучению проблем медиапространства.

**Ключевые слова**

медиа; медиареальность; медиапространство; медиафилософия; постструктурализм; структурализм, психоанализ, феноменология.

## **INTRODUCTION AND RELEVANCE**

The term “media philosophy” was first used in the title of the book by the German researcher Rudolf Fitz “Media Philosophy. Music, language and writing by Friedrich Nietzsche” (1992). Rudolf Fitz calls music a medium: “Music,” writes Fitz, “is a medium of expression and communication, a medium that continues continuously, compared to language and writing, since they are measured and graduated” [1]. The concept of “media philosophy” is also used in Jurgen Habermas's book “Facticity and Significance” [2] (1992), under “media philosophy” he understands the list of regulations for the mass media in order to achieve public consensus.

The relevance of media philosophy is high, as it explores how media (from traditional media to the Internet and virtual reality) transform our understanding of reality, thinking and communication, helping to comprehend information excess, simulation of events and the lack of authentic information, as well as the role of man in this new media reality. This area allows us to critically analyze the impact of media on culture, society and personality, forming new approaches to understanding the world and our place in it, which is vital in the digital age.

## **METHODS AND LEVEL OF STUDY**

If you ask a legitimate question about the specifics of the methods and principles of media philosophy research, the answer will be both easy and difficult at the same time. Firstly, media philosophy is a philosophical, and therefore speculative, discipline with its inherent philosophical foundations and premises, therefore it “must meet the standards of modern philosophy” (Matthius Vogel) or be a “new movement of modern philosophy” (Dieter Mersch) [3]. Media philosophy uses all the methods used by legitimate philosophy of something: culture, politics, law, education, science and technology, aesthetics, etc.

There are approaches to the analysis of media reality, among which basic ones can be distinguished: poststructuralism and structuralism, theory of language games, semiotic theory of media (R. Barth, J. Berger, K. Metz), neo-Marxism, theories of cultural criticism and psychoanalysis, phenomenology and “poetic thinking” by Heidegger. The existing competition of methods for analyzing the essence of new media has a beneficial effect on the formation of media discourse. In his time (by the standards of rapidly changing media, it has already been historical), Joseph Rauscher pointed out that efforts to understand the phenomenon of “media” are being made primarily in the phenomenological direction.

## **RESEARCH RESULTS**

There are several approaches to defining the essence of media philosophy. The first approach considers media philosophy as a reflection of conceptual and conceptual problems related to new media and modern media space. Stefan Munker adheres to this approach: “It is at the very moment when our entire life world is characterized by the treatment of the so-called new – electronic and digital media, that such a scientific discipline as media philosophy is justified and necessary” [4]. He attributes the emergence of media philosophy to the emergence and spread of new media beginning at the end of the 20th century. The second approach is presented in the works of Alexander Roesler, it is based on the following idea: philosophy is traditionally considered as working with concepts, therefore, media philosophy should work with the concept of ‘media’. The researcher believes that media philosophy is “a reflection on the media in connection with the concept of “media”, on understanding what this concept should mean, on the theoretical impact of this concept on other concepts, and on the status of those theories that use this concept” [5]. According to this approach, metaphilosophy deals not so much with the study of new media, but primarily explores the concept of “media” as a whole, regardless of the temporal context in which it is used.

According to the third approach, media philosophy is considered as a legitimate stage in the development of philosophy, responding to the most important turns in the culture of the twentieth century: after the linguistic and iconic turns came the turn of the medial turn. If the linguistic turn is based on the maxim: “everything is a text,” and the iconic turn is “everything is an image,” then the medial turn, according to Savchuk, is based on the key thesis of media philosophy – “everything is media” [6]. This means that almost all subjects and processes can be considered as media, i.e. as a means of conveying meanings or some meaning. What unites these approaches is the fact that media philosophy is a combination of two fields - philosophy and media. Philosophy provides an abstract and fundamental understanding of the phenomenon under study, i.e. media.

Media have a huge number of diverse types - language, image, radio, dance, etc. The authors of the fundamental study "Systematische Medienphilosophie" suggest that all types of media can be divided into three groups: sensory perception media, semiotic information and communication media, and technical media for the dissemination, processing, and accumulation of information [7]. At the same time, sensory perception media include space and time; semiotic information and communication media - speech, writing, image, music, dance, theater, etc.; the third group of media distribution includes voice, book publishing, photography, telephone, film, radio, television, computer communications, etc. This approach can be considered as a comprehensive philosophical approach to the medical field. It can be said that the number of types of media and the scale of their spread in the world have led to the transition of media to a new quality, namely media as a medium. After all, if the media was initially considered as an intermediary whose function was to convey a message, then in the future the media will become a global medium that covers the life of literally every person and society as a whole. “The media are not so much intermediaries as an environment that includes what previously opposed each other: subjective and objective reality, the individual and society” [8].

The maxim of media philosophy, “everything is a medium,” means not only an external, hardware understanding of media. This is an ontological thesis, which means that the media participates in shaping reality for humans, since our perception is also material by nature. The media is inside us and inseparable from us- we. Making a distinction between the means of communication and the media, media philosophy offers the following interpretation: the means of communication are outside the person, and the media are inside the person. If the means of communication communicate, then the media is the message, that is, they see, hear and feel us. Such an interpretation can be designated as media fundamentalism, when the concept of media includes, in fact, all tools, objects, and even processes created by man. Moreover, according to media philosophy, human perception is medial in nature. This can be confirmed by considering human sensory organs as media channels through which information enters the human brain. And the process of cognition itself will be realized, it is implemented with the help of media, which are literally embedded in our ability to perceive and understand the world around us. In other words, we do not see the media, but mediums. Accordingly, the scope of the concept of “media space” includes not only the media and new media, but also the processes of perception, i.e. representations of reality in the human mind. In this connection, media philosophy proceeds from the fact that media, message and reality are one and the same thing. Combining them gives a new quality – media reality. The heterogeneity and diversity of media contribute to the fact that each type of media organizes its own way of perceiving reality and forms its own media reality.

Thus, the essence of media is revealed not only in the mediation of social interaction, that is, the instrumental nature of media, but also in the production of a new reality - media reality. As I. V. Chernysheva wrote in the abstracts for the international conference of young scientists “Media Philosophy–VI. The irreversibility of media transformations”, devoted to the analysis of

transformations of media reality, “in the reality created by cinema and television, a new world of visual images was constructed, where fantasy exists along with the proposed depicted objects. In a post-industrial society, a person has the opportunity to independently model completely new constructs of media reality, in which everyone has the right to see and construct their own media reality” [9]. And it is obvious that the processes of constructing individual reality are impossible without media, understood by the thesis “everything is media”. As V. V. Savchuk writes, “media not only become independent, but also the only, one might say, ontological condition of human existence, the reality of human experience and consciousness” [10].

The concept of “media” is widely used in common vocabulary and in completely different fields of knowledge and practice. But most people are not engaged in an abstract and fundamental understanding of such a phenomenon as media, and are not familiar with its ontological interpretation. Accordingly, the use of the terms media, media space, mass media, etc., as well as the media itself, does not occur fully consciously on the part of most people, media users. But regardless of whether it is conscious or not, on the unconscious levels of being, the perception of the surrounding reality is always mediated by mediums. This is the mechanism of human perception and vital activity in principle. And in this regard, the task of media philosophy can be designated as the translation of unconscious processes of perception of reality through the media into conscious and reflected ones. What is it for? This is necessary in order for a person to have a complete picture, a complete understanding of such a phenomenon as the medium, and, consequently, a more effective use of media in the daily and professional life of each particular person and society.

### **CONCLUSIONS**

In conclusion, we note that media philosophy is quite productive as an approach to the study of such a phenomenon as media space. The media philosophy formula “everything is media” allows us to consider the media space more broadly, makes it possible to go beyond the definitions of the media space as mass media and mass media. The broader interpretation of media in media philosophy on the principle of “everything is media” includes all material objects and phenomena capable of transmitting meanings or certain meanings, including human sensory organs and perception processes. Media is understood not just as a means of communication, but as an environment in which interactions take place. Media philosophy as a field can be conventionally designated by the term “media determinism”, since in accordance with it, the process of perception, knowledge and human activity is, in principle, investigated depending on the media.

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