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Artículos

METAMORPHOSES OF HISTORICITY IN MODERN CULTURE

METAMORFOSIS DE LA HISTORICIDAD EN LA CULTURA MODERNA

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Abstract

The article reveals the modern status of historicity as a social form la vertu, due to the absolutization of this quality, characterized by the crisis of the will to history and the emancipation of conjecture. In the conditions of the screen landscape of communication, historicity tends towards figurative simultaneity, towards the quasi-hyletic quality of the simulative continuum.

Thus, the self-negative tendency of the dynamics of historicity is realized. The metamorphosis of social quality into an online universal in its spatial aspect is obvious. The observed outflow of the qualities of the subject of history into the technogenic material qualities is the abolition of the fullness of oneself by means of its affective-bodily hypostasis and the replacement of being by presence. The ontological lack of historicity receives digital spatial compensation.

Keywords: historicity, conjecture, canceling the fullness of oneself, metamorphosis, digital prosthetics.

Resumen

El artículo revela el estatus moderno de la historicidad como forma social la vertu, debido a la absolutización de esta cualidad, caracterizada por la crisis de la voluntad histórica y la emancipación de la conjetura. En las condiciones del paisaje comunicativo de la pantalla, la historicidad tiende hacia la simultaneidad figurativa, hacia la cualidad quasi-hilética del continuum simulativo. Así, se realiza la tendencia auto-negativa de la dinámica de la historicidad. La metamorfosis de la calidad social en un universal en línea en su aspecto espacial es obvia. La salida observada de las cualidades del sujeto de la historia hacia las cualidades materiales tecnogénicas es la abolición de la plenitud de uno mismo mediante su hipóstasis afectivo-corporal y la sustitución del ser por la presencia. La falta ontológica de historicidad recibe una compensación espacial digital.

Keywords: historicidad, conjetura, anulación de uno mismo, metamorfosis, prótesis digitales.

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1. INTRODUCCIÓN

At the present moment, the form of the subject of culture is a social quality in which the poles of history seem to be united. This quality is a consequence of self-basic status of information technology - the determinant of social empiricism - and at the same time raises an archaic type of relationship. The actual theme of the subject's historical self-awareness is thus developed into the following lemma: historicity is *a way of multidimensional realization of the ontological constants of the social* and reveals to us the characteristics of life-creation, represented by the phenomena of *la vertu* (virtue, skill). As an object of cultural consciousness, historicity is a *continual unity of events in the subject* and is guaranteed, therefore, by its existential truth. Absolutely significant, it, nevertheless, undergoes a mutation in the digital paradigm to the point of disappearance - due to the absolutization of its own attributive ability *la vertu*. To turn to its historicity means for the subject to find support structures in the experience of society. And their assimilation means that the subject is the name of the being, having in itself *a carte blanche* to fall into oblivion and realizing this scenario for itself. Unclear compensatory plots and denominations become carriers of ontological "truth". Apparently, "virtual history" has gained considerable popularity among wide readership for this very reason.

As for being-meaning, this ontologeme corresponds to the dual status of existence, which is provided and even improved by the so-called benefits of civilization, but in the socio-ecological respect, as well as in the aspect of socio-cultural self-determination, it moves towards annulment - against the background of the statement of "death of the subject" that has been heard over the course of a century, as well as the ideas about its dispersal and "distribution" of oneself in things. And, finally, the massization of individual, whose functional interaction with others requires only a sensory-bodily presence, in which *a priori* integrity is not assumed (the subject). The change of the transcendental vertical to the existential-ontological horizon of *Dasein*, apparently, was a stage in the process of clarifying and interpreting the phenomenon of "I" as a communicative one, since in this way not the resulting state is actualized, but rather the constant of human subjectivity.

The disappearance of the hierarchical structure of history is crushing, although it is expected, considering the axiological ambivalence of the ideas of the unique and the community, the natural fullness of life and the benefits of civilization. In the aspect of the continuum of culture, thus, the universality of relations (space) becomes the totality of communication, and the temporality of existence becomes *quasi-simultaneity*. The objectivity of laws was based on the same foundations as the religious tradition, that is, on axiomatic principles that were lost as the will to history was disintegrating. Indeed, the gatherers of facts resemble the priests before the “flock” living here and now and not hurrying to the altar, and mutually cancel each other’s reality. Further, since the ontology of the past (as an explication) is ideal, then the “legitimation” of speculation becomes a phenomenon equivalent to liberal ideology. The right to speculate is part of the right to arbitrariness in a non-hierarchical reality. Speculation is no longer an existential myth. It is also compensatory, but ironic and deliberate, and appears as an *a priori* virtual version of history. Speculation manipulates the directed imagination of its audience, which is sometimes not familiar to the primary sources. In order to determine between speculation and meaning, it is necessary to find the moment of the will to meaning within the framework of historicity itself, which, in our opinion, is realized through the analysis of its virtual specifics.

The analysis of studies and publications on the problem involves, first of all, the identification of the category of historicity. It should be noted that the term *Geschichtlichkeit*, introduced by W. Dilthey, implicitly includes a universal connection as a concept represented by the continual unity of the subject. Its existential basis - the need to streamline time in the face of the immense - is clearly expressed in Shakespeare’s famous “...the time is out of joint”. The *a priori* motive of historical intention appears in the nomination of K. Jaspers, where historicity is the content of the subject, addressed to his transcendental quality, which determined the guidelines for the understanding of historicity used in our article. The transformation of historicity into interactive *quasi-simultaneity* is the result of the development of the idea of the subject up to the categorical rethinking, represented by the theory of communicative rationality of J. Habermas.

The positions formulated by these outstanding theorists are, in our opinion, polar gradations of the quality called the subject. In the first case, we are talking about the transcendental unity of apperception; in the second - about the horizon of communication and understanding. This means that in order to analyze the transformation of one status into another - brought to spatial evidence by *the online* activity of the individual - it is essential to understand the “law” of such transformations. To understand the virtual specifics of historicity, it is important to take into account socio-philosophical and culturological ideas about the unification of forms and practices of transforming relations of exchange and reference.

In the historic work by J. Ortega y Gasset, written in the period between the two world wars, “The Revolt of the Masses” has already been interpreted in the dual unity of socio-economic and technogenic foundations. As for the state of historicity, it is essential that the philosopher turns to transformed forms and, in particular, to remythologization as a kind of ferment of cultural reality. Mass, “common quality, nobody’s and inalienable”¹, is the assimilation of the individual in interactive acts, each of which involves separate functions. The mass is unable to keep civilization, which *a priori* “is artificial, requires art and skill”² and inevitably destroys its own guarantors. Ortega y Gasset considered the collision of self-denial from the standpoint of the internal hierarchy of cultural experience, exposing the “hermeticism” of ignorance, which, of course, is not interested in history.

Key ideas regarding the vicissitudes of historicity are formulated in discourses united under the sign of postmodernism. The mass and the elite appear as properties of the same general process accompanying the liberal-democratic worldview. Thus, in the categories of simulation and in the eschatology of exchange, J. Baudrillard expresses the ontological inclusion of the virtual in the characteristics of the subject. The eschatology of subject, like its archeology, essentially restored sacred history in postmodern forms of numinous.

¹ Ortega y Gasset, *Vosstanie mass. Filosofiya kul'tury* [The revolt of the masses. Philosophy of culture] (Moscow: Art, 1991), 309.

² Ortega y Gasset, *Ibid*, 327.

The eschatology of exchange means a self-denial of the subject and historicity. Consequently, under the form of the emancipation of chance, which is defended by M. Foucault's archeology, appears the logic of contradiction, canceled purely nominally. P. Kozlowski, from the standpoint of an apology for postmodernism, argued the theoretical expediency of the single, since it corresponds to the moment. The argument for openness to being is indeed an argument for historical oblivion, as is the mission attributed to postmodernity to make the subject worthy of perishing. In this respect, F. Fukuyama's suggestive metaphor of the "end of history" is more adequate. The eschatological sentiments and the nominative narrowness of liberal democracy are mutually represented, and in the aspect of *la vertu* are externalized by the plane of the screen landscape of communication.

However, since eschatological ideas are marked by the stamp of spiritual experience to a greater extent than by rationality, the scientific-theoretical search is being renewed, taking into account the already achieved hermeneutic understanding and phenomenological analytics. Latest researches raise the problem of the objectivity of historical knowledge and its subject-object, integral quality. Under the form of the question of the interpretative possibilities of history, the construct of historicity unfolds into a socio-introspective approach to the essence of historical fact consistent with modern data. Thus, Claudio Llanos, in his work "Apuntes sobre ideología e interpretación histórica. La unidad popular" brings historicity into the format of a critical analysis of the projections of the present onto the historical past, which, as a rule, justify it³. Hence there is the need to balance facts and generalizations in the course of historical knowledge.

We should also take into account that the actualization of the problems of historicity in the digital age is associated with the issues of the perception of such knowledge, as well as the transfer of historical and social experience in general. The specificity of these issues is emphasized by the idea of the subject as an interactive quality.

³ Llanos, "Apuntes sobre ideología e interpretación histórica. La unidad popular," Revista Notas históricas y geográficas 15-16 (2004-2005): 173-86.

According to the ideas of the article “Una experiencia microcurricular en las prácticas profesionales con el apoyo de las tecnologías de la información en la carrera pedagogía en historia y geografía” by the authors José Cerpa López and María I. González Lagos, taking into account the digitalization of education and interactive specific of pedagogy communication, there is a need for the competence of the participants in the educational process in the field of digital teaching and learning techniques, in this case, historical disciplines. We cannot but agree with the authors that “digital environments and new communication technologies ... have led to noticeable changes in knowledge assessment, information management and in the form of education. In this regard, the penetration of new media, regimes, structures and methods of communication and problem solving, the creation of new conditions ... contributes to a change in the way we think, write, read and seek solutions to everyday problems”⁴. Considering the direction of our work, we are talking about a new formation of the very same historicity, which acts as a tool for interpreting past events. Possessing all the completeness of technological visibility, such a paradigm, however, is built into the simultaneity of the virtual event series.

Thus, a fundamental change in the perspective of historical view should be noted.

The intuitions of the ontological border were replaced by the analytics of the digital paradigm *ab ovo*, which brought into the field of hermeneutics the idea of the primacy of the interactive principles of understanding, and hence, *the compensatory function of the virtual to ensure the subject's need for substance*. Space is a category of essence and in the aspect of historicity is realized by presence, and at the level of experience - by participation. We are talking about the effects of participation - virtual infinity and simultaneity. The motive of the relative autonomy of the virtual, understood as what is happening *online*, is precisely the desire to move from the zero mark of the “end of history”, to get out of the state, the adequacy of which was limited to adding

⁴ Cerpa & González, “Una experiencia microcurricular en las prácticas profesionales con el apoyo de las tecnologías de la información en la carrera Pedagogía en Historia y Geografía,” *Revista Notas Históricas y Geográficas* 18 (1) (2017): 116.

“post” or “trance” to the categories of culture. The negative anthropology “*vom Subjekt - zum Projekt*”⁵ requires the restoration of the individual figure. The “Virtual” becomes a nomination of experience, which has an a priori premise - “communicative mind” and expresses a pragmatic ontology. Since the mind is the bearer of communicative goals and processes, then to be means to exist as an expressed, directed towards *Verständigung*, the quality of mutual understanding⁶.

It is characteristic that in literature the meaning of *Verständigung* partly approaches the concept of objective spirit in G.W.F. Hegel, due to the mutual representation of logic and social being.

The immanent development of the virtual sphere is being actively studied. First of all, it should be noted the ontology of virtual being developed by the St. Petersburg school - V. Savchuk and his colleagues. Further, M. Zhurba offers a categorical version of this phenomenon based on the material of the “digital matrix of thinking” and he believes that its dynamics is directed towards “devirtualization”⁷. The scientist points out, in particular, that “media risks”, along with satisfying the needs of the consumer of mass culture, bring about the change of the normative social code - in this case, the written one - to the “culture of the screen code”⁸. And it neglects the guidelines, primarily moral, which traditionally acted as a support for the social behaviour of individuals. Media convergence techniques are designed to manipulate motivation - for advertising purposes, based on compensation for archetypal images - by means of the “synthetic ability of the imagination”⁹, specific to the media format. In the aspect of the space of historicity, the *storytelling* genre is significant - “both technology and a special way ... of creative activity. It ... constantly changes in the media space and causes the emergence of a “transmedia universe”, which is “open to ... transformations, as if calling for its completion ... The aspect of ... completion leads to the

⁵ Vilém Flusser, *Vom Subjekt zum Projekt. Menschwerdung* (Frankfurt a. M.: Bollmann, 1997).

⁶ Jürgen Habermas, *Theorie des kommunikativen Handelns*. Bd. 1.

⁷ Mykola Zhurba, *Digitalisation of culture and medarski: the metaphysical aspect*.

⁸ Mykola Zhurba, *Ibid.*

⁹ Vilém Flusser, *Vom Subjekt zum Projekt. Menschwerdung* (Frankfurt a. M.: Bollmann, 1997).

creation of ... transmedia worlds”¹⁰ and the shift of the virtual to the real dimension of being. Phenomena of this kind are essential in connection with the problem we are analyzing. The intrinsic value of the virtual is provided by affective-bodily manifestations, which then push themselves to the periphery of interactive manipulation. In the aspect of *hard problem of consciousness* (D. Chalmers), it is timely to refer to the specifics of *qualia* – “ordinary sensations”, since computer tools, recently mainly smartphones, literally prosthetic our communicative actions, psychophysical capabilities, emotional states¹¹ [5] ... The influence of digital art practices, in particular sound design and interactive music-making, excites motor skills, attracts the resources of the unconscious, and becomes a channel for the virtualization of the sensory-aesthetic sphere.

Thus, in the development of the problem, one can observe: 1) the rapid replacement of the transcendental code of contradiction with the interactive code of the virtual moment; 2) understanding the attributiveness of the virtual to cultural life; 3) the mutual representation of both paradigms in analytical-synthetic logic, which underlies anthropoid schemes of historicity.

Presentation of the main material. The massization of spirituality and physicality is a phenomenon of their mutual depreciation, which, firstly, has passed the stage of commodity fetishism and, secondly, is a new ontological round of the individual’s games with his own existentials. Perhaps the most popular example is the Trickster, a maxim of irony, itself secondary to the tragicomedy of the grotesque. The character-delegate from subjectivity is not a “microloger of thought” (P. Florensky)¹², since meanings are *a priori* flattened into *memes*. But the Trickster brilliantly copes with any movements in historical space-time, which means that he is dead and alive at the same time. Such “immortality” is fundamentally different from religious ideas or the ideas of dualism about the unprovability of death, since the spirit does not have extension, unlike

¹⁰ Mykola Zhurba, *Ibid.*

¹¹ Ramos-Antón, Andrada de Gregorio, & López del Hoyo, “Teléfonos inteligentes y humanos extendidos. Una mirada crítica. Smartphones and extended humans: a critical view,” *Caracteres. Estudios culturales y críticos de la esfera digital*

¹² Serhii Horuzhy, *Mirosozercanie P.A. Florenskogo* [The Philosophy of P.A. Florensky].

matter. The virtual communication apparatus, with its “likes” and “dislikes”, is a homunculus-like synthesis. Probably, such an affective-bodily ersatz is the only possible in relation to the recreation of subjectivity after the transition of the former cultural scenario of integrity through the zero mark. The drives of the virtual hypostasis can, in our opinion, be described according to the type of Desire by J. Lacan, but isolated, like the smile of the Cheshire Cat.

The fire in Notre Dame forever changed the temple and changed the feeling of an instant deepening into history, into many events that the soul responded to, as soon as we stepped, like millions of other people, on the floor worn out by time. Here we call such an experience of consciousness *the historicity of space*, and at the level of the subject it is expressed by us in the concept of *the space of historicity* - a conceivable infinity, coordinated in-itself-and-for-itself and taken from the perspective of experiencing consciousness.

Theoretical considerations hover over everyday life and do not touch its convincing evidence of the authenticity of vital needs. In the foreground is the desire for “everything at once”, and in the second, therefore, the compensatory idea of a priori accessibility of the distance and the distant past, nurtured in the format of a technogenic civilization. Isn’t this a way to despise death - to dress it in the clothes of a jester, to hide it under the mask of a Trickster? Such “mortal tricks” are the self-deception of an irreligious soul instead of symbolic immortality. The appearance of a priori availability of universal time-space seems to be no less characteristic phenomenon. A striking example is represented by works of the literary genre with fantastic adventure twists and turns - the so-called virtual history.

In this genre, the autonomy of chance is emphasized in every possible way, but it is not a symbolic event: the unification of the “hero” - *Homo Virtualis* - annuls the place of historicity. The abolition of reference relations cancels the distinction between truth and falsehood in the *online* universal, which carries the flow of ontological continuity of meanings and conjectures.

The devaluation of a fact can, in our opinion, be considered a symptom of diffuse exchange, which may not be noticeable as long as it responds to ignorance, which is so familiar with the excess of culture, but becomes threatening when freedom disappears in all positions of the life choice of individuals.

Again, as in Shakespeare's landmark phrase, unity appears lost, nostalgically desired in the context of a collision of spirit. "We feel that we actual men have suddenly been left alone on the earth; that the dead did not die in appearance only but effectively; that they can no longer help us. Any remains of the traditional spirit have evaporated. Models, norms, standards are no use to us. We have to solve our problems *without any active collaboration of the past, in full actuality...* (our italics. – O.R, I.K, K.N.)"¹³.

However, does grieving over the past make sense? Does it necessarily mean that we remember our birth, calling, we have, in the end, freedom in setting the boundaries of our I? ...

Probably, vexation for freedom, for a metaphysical homeland, for love, for the past, is, in the figurative and psychological terms, a way to oppose one's "I" to the manipulative techniques of sociality, which is becoming more and more relevant in the format of the digital dictate of civilization. The constant availability of gadgets with a mobile Internet connection at the disposal of every person is essential. After that, the next logical step can be an embedded chip.

As practice shows, providers providing mobile services are increasingly closing tariffs where only communication services are provided, and instead offer more expensive ones with the mandatory inclusion of the Internet, as a result of which the majority of the population purchases smartphones. According to reliable data, approximately 96.8% of the population of civilized countries, and this is 63% of the world's population, use smartphones.

¹³ Ortega y Gasset, *Ibid*, 317.

In Spain, for example, in 2016 of those who joined the Internet, 91.7% of people did so via smartphones. A smartphone is the largest functional gadget for replacing direct communication: it is always nearby, almost weightless, contains all contacts and provides the possibility of their simultaneous realization, expands the range of events in which we virtually participate, to the maximum extent, and, of course, provides access to information. Probably, consumers do not even have a question whether this gives experience, whether they acquire knowledge¹⁴.

Virtual space (in the strict sense of the term) becomes an environment for educating pliant youth in the spirit of mass consciousness. The advertising business, as one of the outposts of the market, creates and promotes media convergent technologies with numerous technological and emotional-psychological channels for manipulating mass cultural and everyday demand.

The virtual quality of space becomes evident mainly through smartphones. Users can familiarize themselves, for example, with audiobooks, or they can virtually participate in historical events of the past based on digital programs. Thus, *quasi*-simultaneity acquires a pseudo-practical character.

“Falling” into the past has become one of the common techniques in the fantasy genre. It is obvious that fantasy significantly modifies the trends of futurological and cosmological fiction. Twentieth-century science fiction writers - Stanislav Lem, Isaac Asimov, Ray Bradbury, Clifford Simack - expressed humanistic ideas in the form of narratives about the future conquest of the universe, or even under the sign of the variability of “now” as Richard Bach. The meaning of the works of such authors as Artem Rybakov, Boris Tsaregorodtsev, Vlad Savin, Anatoly Drozdov, Konstantin Kalbazov, Roman Zlotnikov, Alexander Kontorovich is significantly different.

The motive of “personal participation” enhances the effect of plausibility, forms a latent idea

¹⁴ Ramos Antón, Andrada de Gregorio, & López del Hoyo, Ibid.

of the arbitrariness of historical discourse in general. Attempts to interpret the crucial events of history carry the idea of unpredictability, disavow the idea of the objectivity of its laws. The events of the Russian-Japanese War of the early 20th century, the First and Second World Wars are characteristic historical material on which the storylines of the so-called “popants” develop, while such characters are our contemporaries. In particular, Sergei Lysak fantasizes about the influence of the hero on the technical development of the navy during the Russian-Japanese war (“Raise the Periscope”, “On Alien Shores”), and Stanislav Smakotin examines the same period from the standpoint of the character’s influence (cycle “Tsushima syndrome”) on the course of hostilities, as well as the introduction of innovations in the technique of warfare. The hero of Dmitry Zurkov (the cycle “Furious Ensign”) falls into the body of an officer of the Russian army during the First World War and seeks to influence the course of its tragic events. Authors of the vast majority of works demonstrate the need to “correct mistakes” and “improve” the history.

In our opinion, “virtual history” is vividly representative of the specificity of *Homo Virtualis*. It is associated with the compatibility of cultural practices with such a phenomenon as “prosthetics” of the bodily-affective and communicative spheres of human self-realization with the functionality of gadgets. Of course, the physical boundaries of the individual are not decisive, in particular, due to the built-in technical potential in the socio-anthropological “mode” of the human being. However, at present the technogenic organization is becoming the maxim of subjectivity. The assimilation of psychophysical unity to the relationship between *hardware* and *software* is not accidental. It is logical that *soft* in such a situation becomes variable and easily separable from the *hard* medium, simultaneously “dead” and “alive”, opaque with regard to the authenticity of its psycho-emotional manifestations, and they are hardly appropriate in communication. The social-role space of individuals is not just polymorphic, but a continuous field of chaos mystification, and the person-metaphor of *Homo Virtualis* is no longer a doubling, but an essential characteristic of a civilized person.

In this regard, we consider it appropriate to turn to the term *qualia*, which, in our opinion, in modern usage has replaced the concept of secondary qualities and nomina. *Hard problem of consciousness*, according to D. Chalmers, currently involves the clarification of the nature of “ordinary sensations”¹⁵, and, therefore, develops the Kantian epistemological paradigm. In connection with the peculiarities of *qualia*, that is, the ways of feeling, the question arises of the reliability of non-reflective data. Obviously, sensual qualities in the context of the transformation of traditional communication (and, probably, both internal and interpersonal) into interactive actions change and undergo “prosthetics” as part of the extraterritorial *Homo Virtualis*. For the connection between individuals, on the one hand, can be reduced to the *online* format without conscious discomfort about the quality of their relationship (the *digital delete* phenomenon), and on the other hand, it becomes permanent due to the constant possibility of its renewal *online*.

Such a connection, distant and at the same time hypertrophied in its absolute possibility, apparently also charges the historical consciousness by latent construction of the spatial accessibility of distant realities. An individual whose realities, *a priori* artificial, this position, therefore, does not seem strange. Traveling to the “land where shadows don’t fall” comes down to switching the *Ego* registers. It seems to be assuming a substantial role, in oblivion of the impersonal instance - the role is empty, that is, it reveals to us the *meon of the individual* principle.

Of course, such a state “beyond” of the transcendental process is given, from a dialectical point of view, by the quality of the Ego, and, given the conformity of such a view to civilizational-progressive realities, it is fully clarified by it. The phenomenon of the body, constituted through interaction with everything else, invades its boundaries. Probably, P. Florensky’s concept of “the flesh of the world” reflects this moment especially penetratingly, and the technical aspect of sociality fully realizes it. “The flesh of the world” is a phenomenological construct, which M. Merleau-Ponty, regardless of Florensky’s nomination, revealed in the sense of corporeality and

¹⁵ Gray Hardcastle, *The Conscious Mind: In Search of a Fundamental Theory*. David Chalmers.

sensuality. It is important that Merleau-Ponty touches on the virtual foundations of creativity and the worldview, in accordance with human vision, in the work “Eye and Mind”: "Since my body is visible and mobile, my body is a thing among things; it is one of them. *It is caught in the fabric of the world, and its cohesion is that of a thing.* (our italics – O.R, I.K, K.N.). However, since it sees itself and itself moves, it forms a sphere around itself from other things ... they become a continuation. ... Vision is caught or comes to be in things- in that place where something visible undertakes to see, becomes visible to itself and in the sight of all things ... occurs among things - where one of the visible, gaining sight, becomes visible to oneself, and thus - the vision of all things ... where ... the inseparability of the sender is preserved ... and felt¹⁶. Eyes, according to the author's uniquely accurate expression, are “computers of the world, inclined to the visible”¹⁷. The phenomenological way to understand the nature of the whole is defined by E. Husserl in terms of the horizon and symbolic intention. Later, M. Merleau-Ponty develops the idea of painting as a spiritual act that “gives visible being to what the trivial vision considers invisible”¹⁸. Thus, a kind of magic of action fused with awareness, visualized by means of art, carries *la vertu* in its radical foundations - in the unity of the creative act and the inevitability of looking into the eyes of the truth, under the form that has not existed until now, regardless of the artistic or purely technical quality of the product. Probably, the cementing role of music in mass cultural everyday life is determined by the “manifestation” of such magic in *performance* spatiality, and the maximum, due to the ability of music to naturally be included in all cultural practices. And as it paradoxically turns out, is determined more obvious than in the spatial arts, the accessibility to it, to music, of the essential characteristics of space.

The relationship between time and space in the aspect of the existential expression of these characteristics through the processes of artistic and aesthetic consciousness is also observed on the material of art. This establishes the need to reveal the nature of constituted and expressed in texts

¹⁶ Merlot-Ponti, *Oko i duh* [The eye and the spirit] (Moscow: Art, 1992), 14.

¹⁷ Merlot-Ponti, *Ibid*, 17.

¹⁸ Merlot-Ponti, *Ibid*.

connections - consonances, words, forms - with which the numinous connotations of language in the psychoanalysis of J. Lacan and Y. Krysteva are connected, as well as the pathos of the archeology of narrative in postmodern discourses. Expression and communication conceal the mutual representation of things and their creation, the procedurality of which necessarily refers to history.

But the processuality and temporality of existence also concern the body of history itself. The maxim of virtual reality is reflected in the historical narrative through the inversion of processes that were once unfolded as the bodily fullness of actions and events into the simulative space. That is, the objectification of subjectivity, its outflow into created things, de-anthropomorphization, in which space dominates the individual, and alienation of oneself when de-naming and turning sociality into a storyline, are the concepts that, in our opinion, carry the logical connection between historicity and its virtual-spatial self-denial. The virtual-spatial quality is defined by us as *quasi-gyletic*, that is, at the same time technological, and such in which artificial timeless chaos reflects the transformation of ordinary sensations into the identification of “postmodern sensibility” with an apophatic rejection of the factuality of history. The transformed form of the latter marks a kind of double irony, speculating on transcendental thinking.

2. CONCLUSIONS

The digital paradigm of space illustrates the crisis of historicity through the dynamics of its virtual moment to the instance of being. For from the perspective of spatial experience, it is clear that it becomes meaningful through the image of movement on the basis of the actual availability of flow. The mental quality of the space in *performance* effects is transformed into a ready-made declarative one, and the temporality of history in digital space is represented by the combination of gradations of infinity and imaginary instantaneousness in *quasi-simultaneity*. The movement of retrospective analysis from the unity of the historical and the logical - through the actualization of the subject - reaches the state of a conditionally indefinite relation to the past.

That is, the past - from a category determined by real facts and a matter of history - turns into a kind of *mark* from which the outlines of the future charged with “hyperreality” are sent. The subject *a priori* hypostatizes in such representations into the affective-bodily factor, manifests itself as a “hyper-sign” of the being *attributed by the cancellation of the fullness of oneself*. In terms of categorizing the basic attitude to one’s reality, which constitutes the basis of historicity, such a cancellation is expressed by an imitation of free will, and this is obviously *a form of the comic*. The clarity and self-sufficiency of the virtual moment of historicity show the process of canceling the outdated scenario of integrity (the subject of cultural experience) and its replacement with a vital quality “prosthetized” by the digital continuum.

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