

SECTION 1. COMMUNICATION THEORY AND METHODOLOGY

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INTERACTIVITY, MULTIMEDIA, AND HYPERTEXTUALITY: TOWARDS THE DELIMITATION OF KEY CHARACTERISTICS OF ONLINE MEDIA

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When examining the defining features of online media that most precisely distinguish this form of mass communication from others, researchers predominantly identify three key characteristics: interactivity, multimedia, and hypertextuality. The origins of this consensus can be traced back to the earliest scholarly works on digital journalism. However, the interrelations among these characteristics, as well as their precise definitions within the media context, remain subjects of ongoing academic debate. Are interactivity, multimedia, and hypertextuality distinct and independent attributes of online media? Or is interactivity the foundational feature, with the other two serving as its derivative manifestations? This study critically examines contemporary scholarly perspectives on the delineation and interplay of the key features of online media.

Journalism studies have drawn the three aforementioned features of online media from the broader discourse on the characteristics of the web as a whole. As early as 1995, Guay predicted that the future of digital journalism would center on the convergence of multimedia, hypertextuality, and interactivity within the framework of a “hyperadaptivity” [1]. However, despite highlighting the significance of the symbiosis of these characteristics, the researcher still regarded them as distinct features. Expanding on this perspective, Deuze delineates the roles of each characteristic as follows: multimedia shapes the format of storytelling, hypertextuality facilitates linking stories to other publications or resources, and interactivity enables the audience to respond to the story and tailor its presentation to their individual preferences [1].

In some cases, the distinction between the three key characteristics of online media is based on a limited perspective of each feature in isolation. For example, Tonkikh views the mission of interactivity exclusively as fostering the dialogical nature of communication [2, 13]. At the same time, the researcher characterizes multimodality as the integration of "textual, graphical, audio, and video" information within a single resource, positioning these two characteristics as distinct dimensions of web publishing that do not intersect. A similar understanding of interactivity, primarily as "the pinnacle" of dialogue between media and its readers, is also shared by Horodenko [3, 145].

Another perspective on the relationship between the key characteristics of online media is provided by scholars who adopt a broader view of interactivity – considering it not only as interaction between the audience and the editorial team but also with the media content itself. In this framework, hypertextuality and multimodality are seen as mere manifestations of interactivity.

For example, Yevsieiev notes that the ability to "navigate embedded hyperlinks within the text" is, in essence, one of the key manifestations of interactivity in online media [4, 17]. Meanwhile, Ryabichev links the concept of multimodality to interactivity, identifying photos, videos, and animations within stories as interactive elements [5]. Summarizing this approach to interactivity, Shevchenko highlights that it is realized through the use of multimedia and hypertextual features of the online resources, though it is not limited to these, as it also involves "real-time communication" with the audience [6, 15].

In our opinion, the second approach better reflects the current realities of online media. Feedback and dialogue within the outlet's audience are important manifestations of interactivity, however it is not limited to them. Hypertextuality represents navigational interactivity, allowing users to choose their own path for consuming information. While multimodality enables content interactivity, offering a deeper engagement with the topic through various formats of data presentation. However, while hypertextuality inherently involves active user interaction, multimodality does not always require audience participation – viewing images or videos can occur passively, as in traditional media.

Thus, it can be concluded that different approaches to the issue of delimitation of the essentials of digital journalism are linked to the lack of a universally accepted understanding of interactivity. A broader perspective on interactivity enables the consideration of multimodality and hypertextuality as possible ways of its implementation. Clarifying the definitions of the key characteristics of online media and their delimitation are promising directions for future research.

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**METHODS OF HINDERING SOCIAL COMMUNICATIONS
DURING THE WAR IN UKRAINE****МЕТОДИ ПЕРЕШКОДЖАННЯ СОЦІАЛЬНИХ
КОМУНІКАЦІЯМ ПІД ЧАС ВІЙНИ В УКРАЇНІ**

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Під час війни, зокрема інформаційної, з лютого 2022 року і по сьогодні, кінець 2024 р., російські агресори намагаються перешкоджати українцям у пошуку, отриманні і розповсюдженні інформації. Українські журналісти, які працюють у прифронтових чи деокупованих містах, спостерігали різні інформаційні впливи в залежності від регіону проведення воєнних дій.

Нами було проведено 13 напівструктурованих інтерв'ю з працівниками медіасфери з Херсонської, Харківської, Чернігівської, Запорізької і Донецької областей [1, с. 201].