

POST FOLKLORE AS A PHENOMENON OF MODERN COMMUNICATION PRACTICES

The objective of this paper is to study post folklore as a phenomenon intermediated by the modern communication practices. **Methodology** of the research lies in the applying of general scientific principle of objectivity, culturological, structural semantic and analytical methods to research post folklore as a phenomenon shaped by daily communication practices belonging to the type of social practices conditioned by the evolution of information technologies and communication means and facilities. **Scientific novelty** of this paper lies in the cohesion between modern communication practices as the key factor and the origin and development of Web-based post folklore texts. **Conclusions.** Based on the research findings, it was discovered that modern Web-based post folklore is primarily connected with its perception as a communication system, which basis is formed by messages and senses. Responding to socially significant events of current interest and in tune with the collective consciousness of the contemporaries, post folklore works act as means of objectivation of the world in certain categories and images that can appeal to the symbolic and sign nature of various cultures present in the daily socialisation space both at the intellectual and mundane levels. The post folklore, born and circulated in the internet space, reflects those trends of public consciousness that dominate it in the given period. The use of folklore forms of the past and resorting to the meta-language is spontaneous and, sometimes, is of an entertaining nature. In perceiving the reality Web users tend to use folklore forms, which intrinsic metaphoricity enables anonymous creators of internet folklore impart general significance to the up-to-date events.

Key words: communication, communication media, post folklore, communication practices, social communication, everyday life, virtuality.

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Постфольклор як феномен сучасних комунікативних практик повсякденності

Метою роботи є дослідження постфольклору як феномена, що опосередковується сучасними повсякденними комунікативними практиками. **Методологія** дослідження полягає в застосуванні загальнонаукового принципу об'єктивності, культурологічного, структурно-семантичного та аналітичного методів у дослідженні постфольклору як феномена, що формується комунікативними практиками повсякденності, які належать до різновиду сучасних соціальних практик, зумовлених розвитком інформаційних технологій та засобів комунікації і зв'язку. **Наукова новизна** роботи полягає у зв'язку сучасних комунікативних практик як ключового чинника із зародженням та розвитком постфольклорних текстів у інтернет-мережі. **Висновки.** В результаті дослідження встановлено, що сучасний постфольклор в інтернет-просторі пов'язаний передусім із розумінням його як комунікативної системи, в основі якої лежать повідомлення та смисли. Реагуючи на суспільно значимі події, які є актуальними та суголосними масовій свідомості сучасників, твори постфольклору виступають способом об'єктивації світу в певних категоріях та образах, що можуть апелювати до символічно-знакової природи різних культур, присутніх у повсякденному просторі спілкування як на інтелектуальному, так і на побутовому рівнях. Постфольклор, що створюється та циркулює в інтернет-просторі, відображає ті тенденції суспільної свідомості, які в ній домінують у даний період часу. Використання фольклорних форм минулого, звернення до метамови має спонтанний, іноді розважальний характер. Тягіння до фольклорних форм сприйняття реальності у користувачів мережі інтернет, притаманна їм метафоричність дають змогу анонімним творцям інтернет-фольклору надавати актуалізованим подіям загальної значимості.

Ключові слова: комунікація, засоби масової комунікації, постфольклор, комунікативні практики, соціальні комунікації, повсякденність, віртуальність.

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Постфольклор как феномен современных коммуникативных практик повседневности

Целью работы является исследование постфольклора как феномена, опосредованного современными повседневными коммуникативными практиками. **Методология** исследования заключается в применении общенаучного принципа объективности, культурологического, структурно-семантического и аналитического методов в исследовании постфольклора как феномена, что формируется коммуникативными практиками повседневности, которые относятся к разновидности современных социальных практик, обусловленных развитием информационных технологий и средств коммуникации и связи. **Научная новизна** работы заключается в связанности современных коммуникативных практик как ключевого фактора с зарождением и развитием постфольклорных текстов в интернет-сети. **Выводы.** В результате исследования установлено, что современный постфольклор в интернет-пространстве связан, прежде всего, с пониманием его как коммуникативной системы, в основе которой лежат сообщения и смыслы. Реагируя на общественно значимые события, которые актуальны и созвучны массовому сознанию современников, произведения постфольклора выступают способом объективации мира в определенных категориях и образах, которые могут апеллировать к символически-знаковой природе различных культур, присутствующих в повседневном пространстве общения как на интеллектуальном, так и на бытовом уровне. Постфольклор, что создается и циркулирует в интернет-пространстве, отражает те тенденции общественного сознания, которые в нем доминируют в данный период времени. Использование фольклорных форм прошлого, обращение к метаязыку носит спонтанный, иногда развлекательный характер. Тяготение к фольклорным формам восприятия реальности у пользователей сети интернет, присущая им метафоричность позволяют анонимным создателям интернет-фольклора придавать актуализированным событиям общую значимость.

Ключевые слова: коммуникация, средства массовой коммуникации, постфольклор, коммуникативные практики, социальные коммуникации, повседневность, виртуальность.

Timeliness of the research topic. To a certain degree, communication has become an iconic phenomenon determining the vector of evolution of the human civilisation and culture, as well as various sociocultural links in particular. Technological and technical development of communication media (CM) is a telling factor of the general civilisation progress, and the level of communication is indicative of a phase of evolution of the capabilities for satisfying the information and communication needs. CM have turned from just information transmission channels and methods into a separate infrastructure with its own polysemantic universe. They have not merely integrated sectors of social life into one but also become part and parcel of the daily routine, have determined vectors of evolution, the value hierarchy, and entailed coinage of new levels of culture and sociocultural practices. They spawn modern CM and communication practices, which are universal in their functional orientation, breed specific cultural phenomena mediated by them and circulate within their field. The post folklore segment, mediated by modern communication practices belongs to such phenomena.

The internet communication network has gained worldwide acceptance and popularity; it is not only a communication means but also a powerful communication environment with determined principles of creation and propagation of information, texts, works and user content. For the first time ever The Web 2.0 technology platform enabled users to create and spread own content, with effect on the communication quality, creative self-expression and own self-presentation. Wide public accessibility of the internet on the technology facilities of mobile communication brought about a real revolution in the communication process, having made online intercourse an integral part of the modern daily communication practices. Such daily socialisation and the massive enthusiasm about it entailed formation of a distinct sociocultural area of the Web, filled with cultural examples, texts which in light of imminence/obligation of sharing in the network have their own peculiar rules of build-up and character filling, characterised by succinctness, pithiness, depth of content and semantic compression. These very characteristics are inherent to post folklore works which are formed and circulate on the Web.

Objective of the paper is to research post folklore as a phenomenon intermediated by the modern daily communication practices.

Analysis of the latest studies and publications. For the research of the topic, it is worth noticing that post folklore was studied from the standpoint of functioning in general – the works by M. Alekseyevskiy, V. Andreyev, V. Anikin, A. Arkhypova, V. Berezhnyi, K. Bohdanova, O. Britsyna, O. Zharov, A. Yenikeev, A. Kargin, A. Kostina, N. Lysiuk, I. Marynenko, V. Metalnykova, S. Nekliudov, A. Petrov, M. Priyomyshcheva, D. Radchenko, V. Rukomoinykova, T. Savelyeva, A. Savchenko, O. Selivanov, T. Suslova, T. Schepanska, L. Yadrishnikova, O. Frolova; as a phenomenon of communication practice – within the “internet folklore” confines – here appertain the works by A.Kolistratova, V.Krawczyk-Wasilewska, S.Petrenko, Yu.Schurina; modern communication practices, and also works by P.Burdye, O.Voroshylova, G.Garfinkel, O.Hrymov, N.Zrazhevskaya, S.Konoplytskyi, N.Maleyeva, A.Radkevych, V.Sokovnina and V.Faturova are devoted to their consideration in the context of social practices.

Rendering the basic material. In their functional orientation communication practices belong to sociocultural practices, where the latter is understood as a human activity aimed at capturing and rendering reality, a set of culture conventional ways of activity and habitual patterns of behaving with various people, things, symbols, one's own body, language, time and space. Social practice shall be understood as the process of common (collective) activity of individuals focused on preserving or changing the system of social relations. Social practices shall be understood as a method of individual's interaction with the self and the environment, whose results is a concrete daily customary activity; an array of actions or attains of behaving with things and people; practical knowledge and particular skills which translate into the ability to perform certain action also refers hereto.

Social practices reveal the basic techniques of acting, cognising and communicating possible in a given culture at this moment. Typical perception and identification of the outside world underlie social practices.

Practical activity, related to information production and exchange and realised with the help of modern information and communication technologies, grows into a principal in the information society. Diverse communication means and digital gadgets become an essential part of a man's daily life, changing its daily pace and quality. Polish researcher V.Krawczyk-Wasilewska underlines that the computer, the mobile phone and all deriving interactive digital devices have created a new sphere of communication culture which followed the path from the multimedia era through the secondary oral nature and up to the digital culture, which is illustrative of coinage and remittance of meanings with the help of certain code (or rather categorisation of notions) subject to digital re-encoding (digitalisation) in the modern world [3, 103].

Thanks to the modern e-technologies, the ceaseless globalisation has minted a new style of interpersonal communication – and not just in the immediate surrounding but also across the globe. Mobile phones and internet are a sort of encyclopaedia of popular knowledge in the global dimension and serve not only for information search, but simultaneously for entertainment, communication, sharing thoughts and personal views.

As O.Prokhorenko underscores, uniting millions of users from all around the world the Web constitutes an intercommunication medium of a radically new type. It acts as a stand-alone compound with its own functions and social characteristics. The problem of measuring the degree of influence of the internet on the formation of social groups and on development of the society as a whole therefore becomes actual [7, 3].

Since the advent of the internet, much of the daily routine communication practices have migrated to the virtual plane, thus generating new forms of interpersonal communication as well as cognitive, educative and entertaining practices of information consumption. These vary in essence and functional orientation, though any activity accomplished via the Web is information and communication activity in point of fact.

Communication, like the domain of human culture, is intimately connected with the sphere of signs and symbols as the phenomena of objective, "thing" world with their appropriate meanings, senses and values.

As defined by N.Maleyeva, the internet milieu originates a separate virtual space, which is a continuation of the social reality where all ties are based on communication and usage of novel information and communication means and technologies (internet, computer, tablet, mobile phone, gadgets etc.) [4, 115].

What concerns the functioning of post folklore in the setting of mass communication, researchers unanimously believe that it is acquiring brand new traits and is already determined by the factors of its formation. In particular, O.Zharova justly holds that folklore as such is being modified, and a need arises to speak about not only folklore in general, nursed as a rule by country folk, but about post folklore which was born in the urban environment. We can reason the emergence of post folklore so that today ideological needs of townspeople have to be satisfied in different manners that have no direct relation to the oral folk tradition. Post folklore is also fragmented respectively to social, professional, clan and even age stratification of society [2, 42].

At the current stage, the Web is a universal field of sociocultural interaction and satisfaction of not only information but also cultural needs of good many individuals, which also accumulates creative potential, offering opportunities for self-expression and production of internet works aligned by the generic term of post folklore works formed in the process of accomplishment of daily communication practices. As it was fairly marked by V.Posokhova, the aspiration to overcome dullness has actually become users' daily business. Resorting to online services and social networking has become a quite natural, habitual and widespread activity which has pushed up users' existing idea of the time-space bounds and their own abilities. The researcher also thinks that the new media reality, into which a personality dives to escape the routine and was perceiving and using mostly for leisure, prompted self-cognition and tapping their own potential [6, 211].

The virtual internet space is socially oriented as it is filled with individuals, to be more precise, by individuals' projections and the texts and images, real and fantastic, they generate. Its peculiar features are also voluntariness – contacts are established in a free order, the user can stop them by their own wish at any time, change the standard; the behaviour role, yet in the process of internet communication an individual does not behave the same as under similar conditions in the usual social reality; and aspiration to untypical, non-standard conduct. Predominance of sign over verbal text in the process of communication affects the building of the interlocutor's image, specific ways of expressing emotions, and filling the text with peculiar means of emotional expressiveness.

Social networks, blogs, communication activity in forums and chat communication belong to the most widespread communication practices. Social networks are an interactive web-based service and a communication means which can serve as a condition for personality development but along with this, the effect of particular sociocultural practices of personality is determined by its activity (defined by strategy, goals and means) in the information and communication culture space. So called comment communication makes a significant portion of the daily communication practices, where commenting on any topical subject, publications is also a separate room for the network creativity, begetting works that typologically belong to post folklore. The communication purpose of writing messages in social networks is sharing thoughts here and now, discussing any problem, engaging new communicants in the polylogue, promptness of obtaining new information, conversing with well-known people, autocommunication and self-reflection. As O.Hrymov opines, this is a personality who is the subject of social communication interaction in the process of such communication activity which, being a sociocultural practice, determines emergence and evolution of new sociocultural phenomena and artefacts [1, 3].

Conceiving forms of network communication that cause creation of post folklore texts, T.Savelyeva also emphasises that in such format authors of post folklore texts are simultaneously performers and spectators (listeners, readers), and many researchers call Web texts verbal-written, defining them as a spontaneous language. Internet folklore responds to the story of the day in full identity to the needs of collective consciousness, and in the presentation it uses not only the language of folk mythology conventionalities, but also keeps current the self-reproduction of superstitions, mythologemes of the past; whereas the key feature of post folklore, mediated by communication practices, is intertextuality, which shows in compiling both direct quotes and allusions to famous folklore literature texts [8, 32].

The most significant factors that have effect on Web-based post folklore and its genre specificity are also hypertextuality and interactiveness of the medium, and also technical capabilities of the internet for relaying and updating information and coining creolised post folklore texts with the application of audiovisual elements. Such Web-based creolised post folklore works as demotivator, meme/advice, internet comics, comic strip can be characterised, according to O.Nezhura, by a high degree of sense compression, and the reason behind the high popularity of these texts is their entertaining and humorous nature, thanks to which thousands social-network users can see, rate and save them to favourites within hours [5, 47].

A special emphasis must be put on the game, carnival and masquerade nature of the internet-based communication owing to the anonymity of communicators, and absence of limits; the eruption of specific post folklore texts on the internet can be viewed as a part of this game. Here is also present boundless experimenting with the language and other signs: new verbal and non-verbal signs come to existence, and secondary semiosis of the existing language and non-language units lead to new meanings adhering to them in the virtual communication space. Realisation of the game component in the intercourse and in the creation of post folklore texts is related to the usage of the language as a means of achieving certain goals, first of all non-utilitarian ones, what supposes experiments on the language, pushing it beyond the boundaries of

standard or norm, a witting breach of the current pragmatic canons. In most cases such goals are attributed to the non-standard usage of the language and are realised as a setting to achieve comic effect.

The nature of social interaction in the Web milieu of information society is changing, and likewise a new mechanism of the dialogue of cultures, determined by the process of endless change of the environment of cultural events, is realised. The wide Web is a special communication environment, where new senses are born right along, and reality is a way of editing these senses. Thanks to the internet, both interpersonal and socially significant communication has broadened considerably. The modern political, professional and business world progressively focuses on the Web-based communication means, so respective communication skills and experience can be easily ranged among the sought-after professional and social qualities of a personality.

The distribution of own content by users spreads actively with the origination of the web 2.0 technology platform which was the starting point for creation and propagation of works, predominated by visual information, that typologically belong to post folklore works immediately related to the processes of individuals' communication activity in the internet. These works are notable for the principled unimportance of the original author of the propagated post folklore text; for the pronounced tradition clearly comprehended by all communicants, which is elicited in rules, genres, communication formats and principles of coinage and promotion of post folklore works; users' collective thought as the main regulator of the selection and popularity of post folklore texts.

Conclusions. Modern Web-based post folklore is connected, in the first place, with its perception as a communication system underlaid by messages and senses. Responding to socially significant events of current interest and in tune with the collective consciousness of the contemporaries, post folklore works act as a means of objectivation of the world in certain categories and images that can appeal to the symbolic and sign nature of various cultures present in the daily socialisation space both at the intellectual and mundane levels. Post folklore, which emerges and circulates in the internet space, reflects those trends of public consciousness that dominate in the given period. The use of folklore forms of the past and resorting to the meta-language is spontaneous and, sometimes, for entertainment. In perceiving the reality Web users tend to use folklore forms, whose intrinsic metaphoricity enables anonymous creators of internet folklore impart general significance to the up-to-date events.

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