

Transformation of Folklore in the Tendency of Periodical Changes into Post-Folklore

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ABSTRACT

This article discusses the societal factors that contribute to the rise and evolution of post-folklore, the comprehension of post-folklore in contemporary societies and how it differs from traditional folklore, the opinions of people expressed through post-folklore, and the challenges encountered in identifying post-folklore.

INTRODUCTION

The term post-folklore was introduced by Professor S.Y. Nekludov in his article "After Folklore" (Posle folklor) (1995) to denote that modern folklore exists, but has progressively lost some characteristics that were present in earlier folklore of patriarchal peasants and archaic uneducated societies. As a subject of post-folklore research, it is part of the so-called "third culture," which is distinct from both elite culture and patriarchal rural culture. "Third culture" comprises diverse and heteromorphic elements: mass culture created by experts "for sale" and simple folklore generated by consumers themselves "for consumption"; "ordinary" ("folk") oral art-literature can also be included in this domain [1].

MAIN PART

Post-folklore, similar to mass culture, lacks a unified worldview foundation and is loosely connected and fragmented into units, with multiple centers and uneven distribution based on social[2], professional, familial, and even age-related stratification. Post-folklore, unlike "classic" (peasant, worker) folklore, is typically ideologically peripheral since the primary ideological needs of urban inhabitants are satisfied through other means not directly related to oral traditions, such as mass media, cinema, and occasionally popular literature.

The appearance of post-folklore nearly coincided with the invention of the second sound recording, which was a prerequisite for the emergence of an entirely new communication medium. The gramophone's (later, the tape) capacity to reproduce and disseminate not only song lyrics but also

performances significantly impacted folk art. Film and television supplement oral creativity with themes, motifs, established speech formulas, etc. Consequently, it is logical to link the emergence of post-folklore not only with socio-economic transformations in industrial and post-industrial societies but also with technological revolutions in communication. Post-folklore, primarily modern urban folklore such as songs, anecdotes, urban legends, rumors, jokes, linguistic patterns, slang expressions, narratives, and images of urban mythology, reflects the aspirations, fears, and anxieties of city dwellers. These traditions and customs possess all the main features of "folklore": they are primarily passed down orally, have no specific author, and lack a fixed form and structure (or vary). In addition to oral and unwritten texts, post-folklore comprises professional customs and rituals utilized in subcultural communities (including "initiations"), as well as folklore artifacts (handwritten notebooks, wall graffiti, tattoos, etc.). If traditional folklore is always connected to a specific region and local culture, post-folklore, conversely, is not a dialect but a "sociolect." The constant and ongoing presence of folklore forms in written format and on the internet is the most significant distinction between traditional folklore and post-folklore. This circumstance further clarifies the meaning of post-folklore and more extensively explains why it is called "post" ("posle" folklore). In this context, folklore is considered a primary attribute, with its focus not on "creating anew" but on reproduction and repetition, guided by laws, norms, and traditions.

The reinforcement of stereotypes characterizes all levels of folklore "speech"; therefore, the form of folklore, along with other developed social forms (work tools, house construction methods, clothing sewing techniques, etc.), is preserved as a means of being understood by society members and conserving effort when communicating with them.

RESULTS AND DISCUSSION

Folklore's existence is based on practical, pragmatic goals: folklore forms enable communication within the context of specific types of social relationships, and as communication forms change, so do folklore forms. Folklore "speech" is characterized by the following qualities: oral (primarily), informal, uncensored (colloquial), variable, collective, anonymous, and unconsciously created. S.B. Adoniyeva describes folklore as a unique semiotic mechanism[3]. In his research, he demonstrates that every folklore utterance can be examined pragmatically[4]:

- 1) in relation to the social situation: the speaker's intention, their primary social characteristics, ideological and spiritual orientations (these are presuppositions); announcement of objectives, playful moments; the performance of folklore genres can be described as "appropriate" or "inappropriate," which is closely related to social norms and communicative situations;
- 2) in the relationship between the fact of reality and the fact of speech (epos - distant past; wedding - present; plot - future);
- 3) in relation to the statement's results and the audience's response;
- 4) In relation to the linguistic tools employed (understanding "language" in a broad sense).

It is also worth noting the importance of the speaker's quantitative characteristics: are they expressing themselves individually or as part of a group? Collective speech has a particular social status as a performing action (examples include texts of various genres, from oaths to folk songs sung together or solo folk oral works). Folklore allows us to examine the informational paradox of choral performances, where the "information" is already known to all participants before the communicative act takes place, and the novelty lies in the performance itself.

In the first half of the twentieth century, traditional forms of social behavior were referred to as "habitus" in social anthropological research. Habitus is an "acquired system of generative schemes." P. Bourdieu understands "habitus" as a product of history, the repetition of individual and collective practices, ensuring the active presence of past experiences in every person in the form of sensation, thought, and action. Here, it is fitting to recall F. Braudel's concept of history, which speaks of layers

of history where changes occur at differing rates[5].

"Habitus" - depending on a person's perception and attitude towards the world and their position in a specific social domain - leads to the development of a habit (habitus) characteristic of their position. Also, "habitus" is the unlimited capacity to shape thoughts, perceptions, feelings, and actions freely (though under control). Since habitus forms are always confined by the historical and social conditions of their formation, the freedom it offers is conditional and limited, never allowing for the creation of unprecedented new things or the simple mechanical reproduction of what was initially given.

As a result, in the 21st century, many aspects of folklore appeared in the form of network communication texts that comprise the domain of internet knowledge. These texts possess numerous folklore characteristics: reproduction in variable copies, use of specific template sets, and, in most cases, anonymity. Thus, compared to oral and written tradition, the internet radically alters many features of pre-literate, archaic communication, including additions, rewrites, truncations, expansions, etc., of any transmitted text. Here, culture appears to be returning to its previous stage, to proportional forms, anonymity, etc. By "internetlore," we mean "forms of folklore that exist solely on the internet and are distributed primarily (and sometimes exclusively) on the internet"[6].

In contemporary times, the challenges for folklore studies are determining the scope of texts and the method of addressing post-folkloric phenomena.

Hence, in our time, as at the beginning of the 20th century, "city songs" and examples of modern folklore can be found in both folklore performances and on stage, so the issue of differentiating between "folklore" and "non-folklore" texts is relevant[7].

CONCLUSION

Folklorists often note the difficulty in defining post-folklore, making it challenging to collect post-folklore. Enthusiasts predominantly obtain their material from the internet. However, classical folklore entails recording everything from oral existence since there is a vast difference between the written word, including spoken, written, performed, and pronounced words on the internet. Post-folkloric texts are difficult to transcribe, sometimes hard to comprehend and understand the pronunciation of some of them, and technical problems may simply arise.

Simultaneously, the established idea about the scope of existence of post-folkloric phenomena and the content of "internetlore" research considerably enriches individuals' understanding of current interdisciplinary research paradigms.

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