



PERCEPTION OF FOLKLORE IN THE MODERN SOCIO-CULTURAL ENVIRONMENT

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ABSTRACT

folklore seems to be one of the most effective phenomena of modern culture, experiencing certain moments of crisis in its existence due to cultural deviations. The author understands the transformation of folklore as a process and the result of purposeful actions to rethink its significance in modern conditions.

Despite the wide range of scientific works, to one degree or another related to the field of folklore or, more broadly, folk culture in all its manifestations, it should be noted that the perspective of such studies is most often associated with issues of their current state, preservation, less often - recreation, revival, use in modern cultural practices. We propose to consider traditional folklore as a living, active cultural phenomenon, potentially carrying such cultural values and meanings that would be of current significance for modern times.

To avoid terminological confusion, we will focus on the definitions that we will use in the article. By actualization we mean the process and result of purposeful actions consisting in rethinking the role and significance of traditional folklore in modern conditions, its representation in the cultural space not as a relic, but in the status of a value-rich and potentially effective phenomenon, experiencing crisis conditions not due to its imaginary "archaism", but under the influence of certain cultural deviations, which a lot of modern cultural studies and sociology have been formed. At the same time, they, in the meaning of "deviation from the norm," can also be of a positive nature, associated with the creative overcoming of established norms, patterns, standards, and serve the progressive ideas of culture. It seems that among the deviations that somewhat violate the optimal state of cultural development and have a greater impact on the fate of traditional folklore are tendencies of self-sufficient modernization, leading to the loss of the organic relationship of historically developed values, significant current practices and projections of future states.

In such a situation, it is natural for phenomena to arise that claim to be of a universal explanatory and effective nature, but in fact serve only momentary, transient situational impulses. This is, for example, largely popular culture. Consideration of traditional folklore as a phenomenon largely based on norms, samples, standards, without taking into account the fact that they presuppose a fairly flexible framework of tradition, from the perspective of such updates and served to undeservedly relegate it to the periphery of modern culture, rejection

by the majority of the population, first of all youth. And this causes a certain concern, since it is young people who are a mobile and future-oriented group of the population. If at the present stage it does not accept the values, images, meanings of traditional folklore, if it is not recognized as a specific cultural monument, but is preserved only as a relic of civilization, museumified, and not included in modern cultural practices, then in the future it will not be possible to even talk about its full living actual existence. And such a fate of traditional folklore leads not just to the loss of one of the cultural phenomena, but to its impoverishment. The deep root foundation that can give modern cultural processes the status of significance, importance, and timeless value is lost.

Cultural deviations themselves are generated by many factors, among which is the search for a new identity, which has a significant impact on the emergence of new folklore forms, types and species - prison folklore, folklore of subcultures (punks, goths, rockers, etc.), post-folklore, network folklore, etc. But their emergence and further existence, in turn, is impossible without preserving the fundamental principle - traditional folklore - in the diversity of existence. Thus, the dialectically complex, contradictory and, especially in recent decades, extremely intense and accelerated development of culture, on the one hand, gives rise to crisis phenomena in forms to one degree or another associated with traditions, on the other hand, it brings them to life in various manifestations. And the most important task in this case is to preserve understanding, reconstruction, reproduction and actualization of traditional folklore as a rooted, deep, multidimensional phenomenon of modern culture, specifically containing historical (cultural) memory, without which the existence of folk culture in the entire spectrum of its secondary folk forms, post-folklore and other spheres is unthinkable and impossible, species, or the entire culture as a whole.

Again, let us make a reservation that traditional folklore in scientific research and scientific schools refers to various phenomena, even the opposite. We believe that traditional folklore is "the process and result of the common people's experience of the most significant and persistent collisions of sociocultural existence and the embodiment of this in artistic and aesthetic images containing value-normative dominants." Moreover, by "common people" we mean unspecialized, unauthorized from above, spontaneous, i.e., emerging and developing spontaneously, as a rule, oral and unprofessional forms of expression.

Attempts to determine the inherent characteristics of traditional folklore have been made by researchers more than once. For us, the most significant are the recognition of the following characteristics: the manifestation of the creative principle of the people, the standard, traditionalism, variation and improvisation, the ability to recode. Let's look at each of them in a little more detail.

Recognition of traditional folklore as having a creative nature is, in fact, an axiom, a position that does not require proof. Indeed, the very definition of folklore as folk art, characteristic of a number of scientists, is an undoubted recognition of its creativity as the most important essential characteristic. Understanding creativity as "an activity that generates something qualitatively new", in relation to folklore it would be fair to recognize such activity in the history of its development. Formed in ancient times as a kind of niche from the collisions of existence, to satisfy spiritual and practical needs, through complex multifaceted transformations, variants of the presentation of tradition, adaptation to changing socio-cultural conditions (the emergence and adoption of monotheistic religions,

urbanization, social and religious stratification of society, etc.), it has developed into a complex, multifunctional and multifaceted cultural system, capable, due to its semantic isomorphism to the holistic picture of the world, of organically relating and interacting with other cultural systems: mythology, religion, art, science. In the process of its existence, there was a gradual loss of original syncretism, division into spheres, types, types, forms: musical folklore, folk choreographic culture, decorative and applied arts (creativity), folk theater, etc. But these forms themselves did not remain homogeneous. Within them, new types, forms, and genres were generated. Within a separate genre, works were created that served as the basis for the emergence and creative development of new formations.

The creative nature of folklore has always had a genetic character, when one genre, type, genus gives rise to another (this is why things are so complicated with the genre typology of folklore. Many researchers prefer to talk about its genus-type-genre structure). Folklore also preserves historical layers in simultaneous existence, i.e., within the framework of one historical section, ancient genres (for example, ritual songs, riddles, proverbs, etc.) and genres that arose much later (for example, non-ritual works: round dances, lyrical), and their modern versions, located at the intersection of traditional folklore and post-folklore. They are integrated and creatively modified under the influence of those structural patterns that ensure the stability of ritual and non-ritual traditions and the possibility of its functioning as a regulating cultural factor.

Thus, even formal external signs of development confirm its creative nature as an immanent characteristic, without which the existence of folklore itself would be impossible. "Internal" creativity is a "folklore process" of creation (recreation) - performance (reproduction) - perception of its work. The emphasis in this triad shifts precisely towards reproduction, since the act of creation (recreation) occurs only in the process of reproducing a folklore text (in the broad sense). The folklore process is an open system. He organically assimilates similar foreign ethnic forms, adapts them and includes them in his structure; rejects foreign elements; responds to the needs of the life of society and generates new high-quality formations. Consequently, folklore has an undoubted creative nature, since it reflects the spiritual and practical activities of the people to create new types, genres, and works. Such active creativity (within the framework of tradition) must be understood by modern culture and accepted as one of the most important factors in the possibility of updating traditional folklore. After all, it showed extraordinary vitality, despite the changing conditions of the surrounding cultural environment.

The active creativity we noted in the process of development of folklore is explained, first of all, by orality as a means of existence, distribution and its transmission in synchronous and diachronic aspects. Orality is the most important characteristic of traditional folklore, which is based not simply on the absence or low development of means of written recording, but, mainly, on the fact that the communication process does not imply a clear division into the communicator (the one who transmits information) and the communicant (the one who receives it). That is, persons who perceive works of folklore simultaneously turn out to be direct participants in its reproduction ("creators"). This is an important position for us, since even in the presence of forms of written or other technical recording of works of traditional folklore, the most organic, actually creative way of its existence is co-creation in live, direct interpersonal communication. An indirect confirmation of this is, for example, the

reproduction of many patterns' characteristic of this particular type of interaction in situations of manifestation of modern equivalents of the phenomenon in question, including in "network" folklore, "urban legends", modern children's mythology, etc. When studying, mastering, oral reproduction of his samples simultaneously involves their creative processing, rethinking within the framework of tradition, the creation of new works based on them (changing, "modernizing" the main characters, introducing "non-traditional" themes and plots, creating new mythology, rituals, customs, enriching artistic and figurative funds, etc.). Modern culture demonstrates a new form of communication - oral-written, when all sorts of elements are introduced into written speech that bring it as close as possible to oral (emoticons to express emotions, writing in capital letters both the entire word and its individual letters to give significance and emphasis, addition graphic images, etc.). In this type of communication, some norms of traditional folklore are also revived: the possibility of varying statements, the use of short but succinct expressions, semantic games, etc. All this proves the influence of folklore elements on the development of culture itself. But, in turn, this also becomes one of the factors for the further "modernization" and actualization of traditional folklore itself, its inclusion as one of the effective elements in modern cultural practices.

At the same time, the creative process of folklore is regulated by the framework of tradition as the most stable components of culture (what we called a standard, scheme, model): "Tradition means the diachronic transmission, from elders to younger ones, from generation to generation <...> established forms behavior, skills, concepts, everything that forms the backbone of culture". In this case, tradition acts not only as content (what is transmitted), but also as a mechanism for the reproduction of folk culture (how this process occurs). This mechanism is implemented at the vertical and horizontal levels. The vertical level of traditionality (continuity) includes the involvement of many generations in the creation (recreation), performance and reproduction of folklore samples (has a stricter normative nature, more stringent regulation). The horizontal level includes the participation of representatives of various community groups in the formation and development of traditional folklore works (it is more situational and evaluative in nature, including emotional overtones).

The destruction of continuity, as a rule, leads to the destruction and information of the horizontal level. That is why it has now become urgent to talk about a purposeful formative influence on the sphere of folk culture. The purpose of such influence can be the formation of internal attitudes of both an individual and social groups, on the assimilation (in various ways - through oral forms of existence, and through written sources, and through training) and creative reconstruction - reproduction of folklore works, which ultimately, in our opinion, should contribute to the development of the horizontal, and subsequently the vertical level of traditionality. In essence, tradition includes "the totality of those objects and ideas whose origins are rooted in the past, but which can be found in the present... In this case, tradition is equivalent to heritage - that which has actually been preserved from the past...". It contains historical memory, ideas, knowledge, values, customs, rituals. It should be pointed out that historical memory is a multidimensional concept that can also be considered as a repository of "traditions, experience, scientific knowledge, works of art." Thus, in a complex dialectical unity there are historical memory (we do not separate this term from the term "cultural

memory”), which, of course, accumulates and preserves traditions, and tradition, which extracts the necessary formations from historical memory, itself being one of the elements included in historical memory. The conscious use of tradition can be one of the factors in the actualization of traditional folklore as a carrier of historical memory.

Traditional folklore is a kind of standard (model, avant-text) for the creation of new works. The originality lies in the fact that this is not a rigidly defined formula, but rather a kind of frame, the boundaries of which are clearly visible, but at the same time quite flexible. This manifests itself, for example, in verbal or verbal-musical formulas (constant epithets and metaphors, formulas of poetic texts, musical, syllabic musical-rhythmic formulas, etc.). In decorative and applied arts - in given images, algorithms for color and compositional solutions, etc. Consequently, we can say that traditional folklore appears to us as a kind of traditional scheme (model), within the framework of which a living creative process takes place. This process expands the scope of a given model by filling it with slightly different (up-to-date) content, enriching it with new artistic images, creating new musical formulas, other types of movements, attracting new instruments, colors, etc. Therefore, another form of updating traditional folklore can be its competent study. Understanding the essence of traditional folklore, the ability to “read” its cultural meanings, and discover their consonance with the current semantic aspects of modern situations, in our opinion, can become one of the decisive factors in understanding its depth, historical and cultural significance.

Variation and improvisation are the most important qualitative characteristics of traditional folklore, associated with its creative nature, stemming from its initially oral nature. It is variation (up to variants, which are understood as changes in traditional invariants that are more significant than in variations) that provides the opportunity to adapt to inevitable external changes in the process of life of society. The oral nature of the existence and transmission of samples of traditional folklore presupposed their modification under the influence of external and internal conditions: changes in the circumstances of existence, transfer to another social or age group, psychophysiological characteristics of the performer, etc. It is variation that is the characteristic that ensures the “longevity” of folklore, the possibility its actualization due to changes in formal external signs and forms, but while preserving its deep essential cultural meanings. It is thanks to variation that it adapts to specific sociocultural circumstances, ensuring its functioning as a living and active factor of culture. Improvisation concerns the direct performance of works of traditional folklore. But the variation and improvisation of folklore has always concerned certain structures of its language, without changing the basis - the meaning, most often presented as a code. It is important for us to note that these features, organically inherent in folklore, are embodied in situations of direct, living, continuous communication between bearers of folk culture. In modern conditions, it is the formation of various situations of this nature that is an urgent task.

Thus, depending on various sociocultural situations and historical contexts, traditional folklore is capable of updating and emphasizing various semantic aspects of works, artistic and figurative configurations, which determined its longevity and viability. The deep, root cultural meanings inherent in traditional folklore can be updated in modern times, which will allow it to be used as an additional tool in various life, social and cultural practices. None of the cultural phenomena can present such a wide range of cultural meanings and “facts” of

historical memory as traditional folklore and, moreover, cannot fully satisfy the practical orientation of actions. Therefore, modern culture faces a difficult task: preservation - reproduction - translation - integration - actualization of traditional folklore in the modern sociocultural situation. The specificity of traditional folklore makes this task quite difficult. However, the designated task must be within the spectrum of the state's cultural policy.

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