

Folklore Texts in the Context of Historical and Cultural Environment: Neurobiological Influence

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Abstract: *The article clarifies the basic definitions of current folklore science, defines the range of terminological borrowings from the conceptosphere "postmodernism". The article considers the term post-folklore as having a neurobiological influence, since reading works of post-folklore is a complex neurophysiological process during which the brain scans and decodes symbols and their combinations connected by phonetic, semantic and syntactic rules, discovering the meaning encoded in them, including modern urban folklore and a fundamentally new type of folk art - Internet folklore (netlore). The possibility to describe folklore phenomena in terms of post-, analogy with postmodern phenomena, has certain grounds. Thus, the postmodern exaltation of the reader, which destroys the precedence of meaning and constitutes the latter in the process of reading, finds correspondence in the multivariantism of folklore. Since postmodernism and post-folklore are united by chronological frameworks, we consider literary and folklore texts in the context of historical and cultural environment in which they appeared, we find their neuroinfluence on the personality. The analysis of the postmodern discourse shows that an important principle of its principle is the neuroinfluence in acquaintance with the works of folklore, the interactive code. New forms of disseminating and receiving information in today's society determine new forms of its non-specialized - folklore - translation.*

Keywords: *internet folklore; network folklore; virtual folklore; neurobiological influence; discursive interference.*

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Introduction

The present era is presented to us as an informational era, the specificity of which consists in the fact that a certain artificial socio-technical organism, functioning like a natural one, whose body is the society, and the consciousness is a set of information technologies, which led to the process of "crowd at home" formation, which caused the phenomenon when the most individual human soul in the mass information society became mass one", was formed.

As a result of the dynamic formation of a unified information space by means of modern technologies, folklore came to be considered as "a specific communicative channel of translation of collective experience of the ethnos, ensuring continuity of transmission of significant information in time and diversity of forms: oral and written, verbal and non-verbal", and also in terms of neurobiological impact. The neurophysiological process of reading folklore is not programmed in the human brain at the genetic level. Therefore, everyone must learn to read, to understand, by consistently learning a series of complex skills. Differences in assimilation of reading and understanding of works of folklore are completely caused by peculiarities of the brain structure of each person.

In the light of recent Ukrainian and foreign scientific research, a new concept of "Internet folklore" and network folklore has appeared, but the terms virtual folklore and Internet folklore are sometimes used.

This topic is explored in the works of writers, philosophers and scientists: Some authors substantiate the application of the term folklore to virtual reality, explores the conditions of existence and distribution of artistic creativity in the network, its connection with traditional and present-day folklore, and the specifics of its interaction with mass culture literature. At the same time, one might assume that sources of distribution and forms of reception of the same precedent texts today have little in common with comparatively elementary ways of transmission of folklore notions that traditional folkloristics is used to dealing with. The notion of folklore marginalia, that is, texts could become the subject of other analysis - sociological, literary, psychological, etc., but which also exhibit folklore phenomenology. Savelyeva-Kulik (2014) proves that the brain is able to change the length and activity of brain waves, responding to the tempo and character of post-folklore works. Denker (2017) considers an example directly related to folkloristics, in this case perhaps the concept of "myth", forcing to reckon not with one - albeit however broad - meaning of the term "myth", "mythology", but with a number of homonymic meanings. Morgan

(2012) proves that postmodernist ideology has called into question the postulate of reduction of scientific cognition to invariant meanings, contributes to methodological doubt in the associated postulate in the belief in the "inter-translatability" of languages of scientific phraseological description.

The purpose of this article is to prove the neurobiological influence of post-folklore works on the human brain, to determine the leading role of the Internet in the dissemination and study of folklore studies in the post-modern era; to determine the main characteristics of Internet folklore texts in the post-modern era, their neuroinfluence; to determine the features of folklore neuroinfluence of today's culture, the post-modern character of folklore studies and its influence on the neurosystem.

The research methodology involves the study of the specifics of postmodernity and the possibilities of folkloristics in it.

To achieve the objectives of the study, the following methods were used: critical analysis and synthesis of scientific and methodological sources, systematic analysis, descriptive and predictive methods, method of generalization of the obtained results - induction and deduction, traductive method.

The neurological influence of post folklore works

A study of the neurological action of post-folklore works has shown that the brain is able to change the length and activity of brain waves in response to the tempo and nature of post-folklore works. For example, when listening to post-folklore pieces at a slow tempo, the brain switches to functioning in alpha wave mode (a state of mild relaxation).

In a comprehensive study, scientists scanned the brains of people who experienced bliss and pleasure from listening to post-folklore. It was found that music activates the very centers of pleasure involved in the experience of emotional and spiritual lift, joyful enthusiasm, and love.

Post-folklore works involve all parts of the brain in the complex work, ensuring the development of sensory systems (hear-see-feel), cognitive, motivational; systems responsible for movement, memory Musical training in singing increases the success in learning to read, develops phonemic hearing, improves spatial and temporal concepts in mathematics (Savelyeva-Kulik, 2014).

The human brain has no specialized center responsible for the perception of post-folklore works. The temporal, frontal parts of the brain, subcortical structures, and other numerous areas that are usually involved in various forms of brain activity are involved in processing post-folklore

information. Including those responsible for language comprehension, mathematical calculations, spatial sensations, etc. The amount of activity of these areas depends on a person's personal musical skill. When we perceive post-folklore works, the brain reacts to them by activation of several zones outside the purely auditory cortex. The processing of such information is influenced by visual, tactile, emotional, spatial, motor, and verbal experience of the person.

The findings indicate that the perception of post-folklore works has a biological basis and is mediated by the functional organization of the brain.

The role of the Internet in the dissemination and study of folklore in the postmodern era

The possibility to study the discovered Internet as a new way of dissemination of amateur artistic creativity poses a number of problems for modern folklore studies: how far is the application of the term folklore to virtual reality justified; what are the conditions of existence and spread of artistic creativity in the network, its connections with traditional and present-day urban folklore, interaction with literature and mass culture, how to store, process and transmit folklore information (Bascom, 2019; Billingslea-Brown, 1999; Bronner, 2016; de Caro, 2013; Gruffydd, 2016; Leddy, 1963; Naithani, 2019; Nerubasska & Maksymchuk, 2020; Nerubasska et al., 2020).

To store, process, and transmit folklore information, neurons live in our heads. Together they form neural connections that further form an entire neural network. They improve mental activity: intellect, memory, concentration, attention, ability to solve problems quickly and unconventionally, to create. The more neurons and neural networks, the better for us. Reading folklore helps activate neural cells and create new networks in the brain. Also, when we read post-folklore, our left temporal particle is stimulated. It's responsible for language. Thanks to it, we automatically perceive and learn grammatical rules, grasp the meaning of new words, and develop abstract thinking, because the brain does not see the difference between real and imaginary events. Neural connections and networks can only be created and strengthened through our thoughts. And so - when we read folklore, the brain gains experience just as it does in real life (Perrin & Jiang, 2018).

The space of the World Wide Web is heterogeneous in socio-cultural terms. In today's humanities studies, the global network acts as a system of certain communities (companies of interest), distinguished by their language features, communication norms, social hierarchy of participants. The desire to express, consolidate and develop their community is manifested in the

creation of specific cultural codes and texts within virtual communities. The Internet includes numerous jokes, songs, poems, fairy tales, fables, parables, playful aphorisms, riddles, created by representatives of different social, age, professional groups. The popularity of the electronic way of disseminating folklore genres that traditionally exist in speech makes the World Wide Web an invaluable source in the study of present-day folklore. It should be noted that within the network community, there is a stable view of one's own work as folklore. This is proved by regularly updated sites - collections of users' amateur artistic creations, which are called differently: computer, virtual, network or cyber folklore. However, traditional folklore categories are very specifically refracted in this content.

The central category of folklore, usually embedded in the definition itself, is the category of orality. This criterion implies the totality of the most important aspects of folklore - methods of creation, functioning, storage, teaching, transmission, perception, comprehension. In virtual space, there is a significant disagreement with the central criterion of folklore. The Internet is basically a written culture. But this writing is of a special kind. At present, interesting results have been achieved in the study of virtual communication, allowing us to talk about the ambivalence of written speech used in teleconferences, personal mail, chat rooms. Written texts in the network space are not inferior in their multifunctionality to oral modes of transmission of folklore. Graphic signs and symbols: smiles (smiley faces), as well as punctuation marks, capital letters, repetition of the same grapheme compensate for the multifunctionality characteristic of oral speech. They help to convey the pace of speech, intonation, emotions of the interlocutor.

The indicated multiple meanings of the printed fixation of oral statements is a special "syncretic" state. Just as a roundelaying game in traditional folklore is an alloy of several artistic components, so artistic creativity on the Internet is a complex semiotic ensemble, including texts often accompanied by electronic music and drawings. Thus, the technical possibilities of electronic communication and the norms of speech behavior developed in the Internet community create a situation of "isomorphism of written speech to oral speech" (Adrian Escudero, 2006).

It would be a mistake to think that electronic recording and storage of texts completely replaces human memory. The Internet serves a bilateral function: it accepts texts and allows new ones to emerge. The electronic network mediates human communication and the creation of texts of folklore arising from that communication, in whatever form it may take. It is a place of exchange of experience and the formation of a tradition common to all users.

The "performer-listener" division, characteristic of traditional culture, is replaced online by a "sender-addressee" division. Mutual understanding in the absence of visual contact is possible due to the cultural environment of the Internet, in which all participants have the same knowledge of the cultural code. In such a situation, the recipient becomes a potential successor of tradition.

The main characteristics of Internet folklore texts in the postmodern era, their neuroinfluence

Today there is an opinion that "Internet folklore" is a new cultural stage based on the predominance of a multi-channel, visual form of communication. The main characteristics of Internet folklore texts coincide with those of classical folklore texts, namely anonymity and collectivity of authorship, multivariation, traditionality "...these are texts that live on the Internet and paradoxically reproduce some qualities of oral tradition. the texts circulating therein are easily separated from the author and become "nobody's": they are available to editorial intervention of anyone who receives them".

Proceeding from the understanding of folklore as a traditional heritage of any social group, the problem of precedence of texts expressing this heritage arises. Sociolinguists call precedent texts that can be characterized as semiotically and psychologically significant for a particular group of people within a particular sociocultural context (La Caze, 2022).

This article discusses legends as examples of such texts. A legend is a detailed account of a spooky or funny event or phenomenon that, according to the narrator, actually happened. Depending on the degree of talent of the author, the legend can be told in more or less fascinating detail. Consequently, such a story, passing from "mouth to mouth", changes depending on what the person retelling it wants to change in it.

In the process of researching this unit of Internet folklore, we can conclude that it is designed for neural and visual perception rather than auditory perception. The overload of proper names, which complicates the process of narration, is a characteristic feature of the visual Internet text.

Internet folklore reacts to events in the mode of full identity to the needs of mass consciousness and when presenting the material it uses not only the language of conventions of the folk-mythological level, but also actualizes self-reproduction of prejudices and mythologemes of the past. Let us turn to other examples illustrating the absence of authorship in modern folklore. In our opinion, a legend can be conventionally called a meme, a psychic virus, the use of which also leads to the incorporation of the

demonopolization of knowledge into the informational components of everyday life. In some urban legends there is an idea about a certain object, presented to users. Let us consider some very interesting examples that prove this theoretical assumption.

One of the characteristic features of the meme is that the more people believe in this idea, the deeper it will penetrate into their consciousness and will be able to have a manipulative effect on them.

The present-day man as a product of the information society, as a result of all the technologies and techniques used to modify his consciousness, becomes a condition for the preservation and reproduction of this society, because it maintains and reproduces the very system of values.

Virtual literature offers new, original ways of organizing words and text.

As in traditional culture, the verbal is always reinforced by the visual. In Internet folklore, these are: iconic methods of conveying intonation, emotion, tempo of expression, filling the written text with live intonation and allowing researchers to label it as an "oral-written" text, as a "spontaneous language". Special techniques arise in Internet folklore to compensate for the non-verbal elements that characterize oral speech.

The current interpretation and use of folklore in the Internet space is connected, first of all, with the understanding of it as a word, as a communicative system, which is based on a message. It is in this context that the use of elements of folklore acts as legitimate, on the one hand, and as actualized by the present state of society, on the other. The word of folklore in the minds of contemporaries is a way of objectification of the world in illusory-fantastical images of previous, mainly pagan cultures, present in the everyday space of communication.

The creators of Internet folklore use folklore as an aesthetic subject due to the fact that social consciousness gravitates toward its language. Thus, the Internet space, being an accessory of culture, fully reflects the tendencies of social consciousness that dominate it in this period of time. The attraction to folkloric forms of perception of reality among Internet users allows the anonymous creators of Internet folklore to give the events described a general significance.

The analysis of postmodern discourse shows that an important principle of its principle is an interactive code, the main components of which are dialogization, the problem of perception, the interaction of narrative instances, discursive interference, through which the subject of expression is transformed into a simile. The discourse of Internet folklore is "a stable system, relying also on a specific way of codification of

information. This is reflected in its ability, collectivity of authorship, anonymity, variability.

According to a number of sociologists, modern civilization, of which folklore is a part, is characterized by a commitment to anonymous forms and the destruction of the linear principle of text organization by new technologies, total mythmaking and the resulting manipulation of mass consciousness.

Peculiarities of folkloric neuro-substantiation of today's culture

The researcher of present-day folklore has to take into account the diversity of informational components of today's culture. Sources of dissemination and forms of reception of the same precedent texts today are little akin to comparatively elementary ways of transmission of folklore representations, which traditional folkloristics is used to deal with. Everyday life of a contemporary is completely or almost unimaginable outside the influence of mass media, television, advertising, etc.

Stereotypes of mass and popular culture form advantages that are folklorized in the rhetorical and narrative innovations of everyday discourse. Present-day society is losing before our eyes the psychological and social ties that bound it together in the past.

Present-day society is incomparable with the former society due to the obvious incomparability of the speed of transmission and processing of information. For folkloristics, the "shock" innovativeness of today's culture is a fact which (if not ignored) requires an essential revision of the established ideas about folklore and is expressed by them in the tradition.

The folkloric reality of today's culture is still explicated as the reality of tradition. Technological civilization alienates people from tradition to a greater extent than it engages them with it. Cultural historians, philosophers and sociologists write about the paradoxical coexistence of different versions of tradition in today's culture, about an extraneous - "spectator" - attitude towards society and history.

Tradition is mythologized, and due to its distance from the object of mythologization, the latter allows for a plurality of equal versions. This is exactly the case when apocryphal versions of a myth acquire the same reality as it.

Alienation from tradition turns present-day folklore into a procedure of, strictly speaking, more or less arbitrary collaging - a montage of images, stereotypes, formulas coming from various written, oral, visual sources of information.

New forms of dissemination and reception of information in today's society determine new forms of non-specialized - folklore - transmission. Yes, it is obvious that the opposition between oral and written tradition in present-day conditions does not play such a role as it was possible to speak about in the application to folklore just recently. But more. It is impossible not to see, for example, that in comparison with traditional folklore, expanded narratives are largely absent from the practice of oral communication, integral stories give way to more or less fragmented narrative clichés, texts-signals, which do not so much convey information, as point to it and its source.

Priorities of narrative integrity and, in particular, oralness recede before the axiomatics of fragmentary and symbolic narrative, hint, allusion, footnote to an event or a story. The reasons for the "minimalization" of folklore information are explained in this case by the general diffusion of information flows in today's society, by the competitive coexistence of different sources of its reception. Destruction of narrative structures of a plot, collage instead of narration corresponds, finally, to the axiology of present-day culture itself, in general, to the semiotic efficiency of an image and a fact, rather than to the value of a plot.

Modern researchers point to the folkloric significance of such objects of social communication as, for example, television or the Internet. Both are now the subject of study by specialists working in communication and information theory (in particular, the so-called Media Semiotics), but along with them also by cultural historians and folklorists. This proximity is certainly not accidental.

The study of the character of distribution and consumption of television information reveals a radical affinity between television and folklore culture, a cardinal interconnection of television preferences and accompanying tools of information "folklorization". The computer space of the Internet, which already today contains a boundless repository of all kinds of information, is also interesting for folklore analysis at least insofar as it makes it possible to judge the informational, thematic and discursive priorities of its "inhabitants" (Carman, 2003).

In this sense, the fundamental "pluralism" of the Internet "archive" already has the advantage of giving grounds for identifying the most stable and typified traditions of information consumption and communicative influence on the audience. Turning to television, the Internet, "yellow press" materials, comics, popular songs, advertisements, it becomes clear what role latent archetypes of social psychology and the mechanisms that support them - for example, rumors and gossip - play in forming the folklore discourse of everyday life.

Answering the question of how the latter are generated, how they are transmitted and reproduced would probably be impossible today (or - still) without involving folkloristic methods of analysis, i.e. without comparing materials that allow us to judge the possible range of originating narratives for these rumors. The notion of "context" can be understood in such a method literally - it is the identification of texts which, in sum, potentially allow for their foreign-textual realization (Milanich, 1968).

A variety of possible descriptions of "folkloric reality"

As a conceptual notion which allows us to keep in mind a variety of possible descriptions of "folklore reality", we propose to take into account the notion of folklore marginalia - that is, texts which could be the subject of another analysis - sociological, literary, psychological, etc. It is important to emphasize that, calling such texts marginal, there is no need to think that they necessarily point to some deviant forms of social reality (which in itself, of course, is not excluded either), but only that the folklore component in explaining such texts cannot be considered the only one.

In other words, these are texts that actually exist on the edge of different ways of their analytical descriptions. Offering the notion of folklore marginalia in application to possible objects of folkloristic analysis, it is important to keep in mind that we are talking about a methodological awareness of already existing folkloristic strategy.

"Marginal" character of the texts studied by folkloristics is a fact which initially determined the formation of folkloristics itself as a scientific discipline, which in one way or another considered its object of study at the junction of various scientific disciplines. The unity of the folkloristic object theoretically depends from this point of view both on the unity of the respective disciplines among themselves and on their fragmentation within themselves. Both in the past and in the present "marginality" of folklore is expressed in the correlation of different levels of phenomenological fixation of the folklore fact: sociological, ideological, psychological, etc. Speaking about folklore marginalia, the author thus accentuates the marginal, "boundary status of folklore itself.

The diversity of scientific approaches and implication of methodological pluralism in folkloristics today undoubtedly reflect more general features in the development of scientific knowledge. Folkloristics here, as some sociologists think, may be only the most indicative as a particular case of what "science ultimately is: an awareness of the diversity of realities which coexist sometimes peacefully, sometimes not, but inform each other of the meanings which are already constructed and investigated".

The postmodern nature of folkloristics and its impact on the neurosystem

There are pleasure centers in the human brain. If something pleasurable happens, a special hormone, dopamine, is produced there. Without resorting to chemistry, dopamine is the kind of thing that is responsible for making things feel good. It is produced when you are exposed to folklore and when you listen to your favorite music. When the brain produces little dopamine, you can become depressed.

Such reasoning leads some researchers to the idea of the influence of the "postmodern" nature of folklore on the human neural system. Postmodernist ideology, which has questioned the postulate of the reduction of scientific cognition to invariant meanings, also contributes to methodological doubt in the associated postulate of the "inter-translatability" of the languages of scientific description. The difficulties of a linguistic, ethnocultural, psychological nature are expressed first and foremost in the fact that the "unity of the dictionary," which science appeals to, does not cover the diversity of the concepts it captures. As far as this "vocabulary" itself is concerned, we should take into account a fundamental development: scientific terminology changes not only in the direction of synonymy, but also in the direction of homonymy (Morgan, 2012).

An example, directly related to folkloristics, in this case can be the concept of "myth", forcing to reckon not with one - albeit as broad - meaning of the term "myth", "mythology", but with a number of homonymic meanings. Originally used to refer to phenomena and events of the archaic past, today the term "myth" and "mythology" are used in application to current everyday life, which thereby acquires an attribute not so much archaic as universal, as if "waking up" everyday life and "prolonging" the past into the present (Denker, 2017).

Widely understood as a way of conceptualizing the surrounding reality and human essence, myth, on the one hand, as if updating tradition, and on the other hand, gives modernity an axiological retrospective, the meaning of continuity, stability and predictability.

In the above context, the notion of mythology remains relevant as a representation of the collectivizing power of language, thought and feeling. Whatever latent structure researchers render in the phenomenology of the "mythological," it is understood as a specific "depersonalization" of the subject, the conversion (or return) of the subjective "I" to the a priori "We" of some basic collectivism. An important role in the scientific (and reader's) popularity of the term "myth" has undoubtedly been played by its semantic

flexibility and, so to speak, substantive "non-boringness" - metaphorical capacity, capacity for heuristic updating and predicting (Morgan, 2012).

Similar is the case with the use of other terms important for folklore studies - "ritual" or, for example, "initiation", which are actively used not only in ethnographic and folklore studies, but also in sociological, psychological, and literary studies.

In a number of the named concepts, the term "folklore" itself denotes today, as it is easy to see, different and difficult to compare things.

In the pages of folkloristic works, problems of traditional folkloristics are adjacent to discussions of folklore, such as television broadcasts, sports competitions, wall graffiti, computer viruses, conversations about gasoline and politicians, acid rain and Coca-Cola, collective and folklore, etc. (Geraldine & Proops, 1971).

The application of folkloristic terminology (in particular, the terms "myth," "ritual") is determined today not so much by the general theory of "folklore" as by the emerging practice of social science research. It is clear that the discussion of the relevant practice depends on the unity of scientific communication and implies a radical diversity of scientists calling themselves folklorists.

At the same time, it is important to remember that the practice of scientific communication is always broader than the linguistic rigorism of the theories that declare it. Obviously, linguistic polysemy proper does not impede communication.

Conclusion

The importance of this article consists in proving the neurobiological influence of post-folklore works on the human brain, in determining the leading role of the Internet in the dissemination and study of folklore in the post-modern era; in determining the main characteristics of Internet folklore texts during the post-modern era, their neuroinfluence; in determining the features of folklore neuroinfluence of contemporary culture, the post-modern character of folklore and its impact on the neurosystem. Note that within the network community, there is a stable view of their own work as folklore. Also, the article reflects the main characteristics of Internet folklore texts in the post-modern era, which coincide with the characteristics of classical folklore texts, namely anonymity and collectivity of authorship, polyvariation, traditionalism, easily separated from the author and become "nobody's", available to editorial intervention of anyone who receives them; defining the features of folklore reality of present-day culture. Various possible descriptions of "folklore reality", the postmodern nature of folkloristics are

presented because the marginal nature of the texts studied by folkloristics is a fact that originally determined the formation of folkloristics itself as a scientific discipline, and the unity of folkloristic object theoretically depends, from this view among themselves, and their fragmentation within themselves.

There is no unified view of folklore and folkloristics today. The widespread destruction of traditional forms of folklore forces folklorists to look more closely at those cultural phenomena in which its traditional aspects emerge in an innovative way. If the ways of describing such phenomena can be different, then these phenomena themselves - in the context of their possible description - can be considered as marginal. Or the description of such marginalia will be considered folkloristic, depends directly on the descriptive possibilities of other humanities disciplines. The marginal character of folkloristics itself appears here to be at least theoretically constructive.

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