
THEORETICAL AND PRACTICAL ASPECTS OF MASS COMMUNICATIONS

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The features of demotivator as a new form of communication

Бобрик О. В. Особливості демотиватора як нової форми комунікації. Стаття присвячена вивченню такого інтернет-феномену, як демотиватори, або демотивуючі постери – зображення, що складаються із графічного компоненту в чорній рамці і пояснювального тексту. У ході дослідження було виявлено, що особливість демотиватора полягає в каналі зв'язку й у сфері функціонування. Це специфічний комунікаційний жанр із власними комунікативно-прагматичними характеристиками: вербальність, графічність, інтертекстуальність, символічність, суб'єктивність. Демотиватори як результат рефлексії на актуальні події в часи глобальних змін породили хвилю народної творчості, вплинувши на масову культуру та свідомість.

Ключові слова: *демотиватор, візуальна комунікація, вербальні форми, інтертекстуальність, трансформація, суб'єктивність, агресія.*

Бобрик Е. В. Особенности демотиватора как новой формы коммуникации. Статья посвящена изучению такого интернет-феномена, как демотиваторы, или демотивирующие постеры – изображения, состоящие из графического компонента в черной рамке и пояснительного текста. В ходе исследования было выяснено, что особенность демотиватора заключается в канале связи и в сфере функционирования. Это специфический коммуникационный жанр с собственными коммуникативно-прагматическими характеристиками: вербальность, графичность, интертекстуальность, символичность, субъективность. Демотиваторы как результат рефлексии на актуальные события во времена глобальных изменений вызвали волну народного творчества, воздействовал на массовую культуру и сознание.

Ключевые слова: *демотиватор, визуальная коммуникация, вербальные формы, интертекстуальность, трансформация, субъективность, агрессия.*

Bobryk O. The features of demotivator as a new form of communication. The article focuses on the one of the most common components of visual communication. It is such an Internet phenomenon, as a demotivator, a demotivating poster, or an image, comprising a graphical component in a black frame and an explanatory text. Demotivator is an independent electronic genre, a kind of a non-personal form of mass communication, the peculiarity of which lies in the channel and in the sphere of functioning. We found that demotivator is a specific speech genre with its own communicative and pragmatic characteristics: verbalist, graphic, intertextual, symbolic, subjectivistic. Demotivator as a result of reflection on current events in times of global change has generated a wave of national creativity. Dem combines the communicative quality of a joke, a poster, a cartoon and a collage as a form of expression. An important mechanism for creating posters is intertextuality. Demotivators are focused on the effect of recognition and usage of intertextual components.

Keywords: *demotivator, visual communication, verbal forms, intertextuality, transformation, subjectivity, aggression.*

In the twenty-first century television and the Internet are the main communication platforms. The increase in the number of events, the interactivity of network communication requires the invention of new operational methods of communication. People use a new form of language mixing verbal and non-verbal signs. The effective tools of communication and influence on human consciousness are visual forms such as potocomics, photoshop contest, flash animation, GIF animation. One of the most common components of visual communication is an Internet phenomenon of demotivator or demotivating poster. It is an image, comprising a graphical

component in a black frame and explanatory text.

Scientists consider a demotivator as an independent electronic genre, a kind of non-personal form of mass communication. The features of demotivators lie in the channel and in the sphere of functioning [1]. In addition, researchers say, that it is a specific speech genre with its own communicative and pragmatic characteristics: verbalism, graphic, intertextuality, symbolism, subjectivity [3].

Demotivators originate in the United States in the late twentieth century, when business began to use a technology influence, particularly the motivational posters in HR management to

improve productivity. But mostly motivators were samples of naive ideological positivism, which led to the opposite effect – the parody of motivational posters. So demotivators represent the bad propaganda of human values, which lies at the basis of the skeptical and ironic reaction to the proposed rules of conduct. This attitude is a reflection of the postmodern worldview. Everything can be called art, using the game style to focus on abnormalities, fake, unnatural of the ruling regime in the reality lifestyle; popular easily disguised allusions to well-known plots, hybridization, carnival, variability and randomness. So, a demotivator did not focus on the reflection. It focused on the modeling of reality by experimenting with artificial reality [4]. Demotivators have become a separate type of virtual communication.

A demotivator as a result of reflection on current events in times of global change has generated a wave of national creativity out on the Internet. Dem combines the communicative quality of a joke, a poster, a caricature, a collage as a form of expression. The Internet allows you to use a wide range of expression (word, sound, picture). Creative work is basically anonymous, but sometimes personalized (personal blogs or signed nickname / alias), and sometimes these virtual characters gain popularity and authority. The demotivator reveals possibilities to organize information chaos for a user in critical time. In our opinion, it is possible to allocate following functions of demotivating posters: entertainment, communication, gaming, ideological, and aesthetic.

The entertainment function of demotivators aims to meet the needs of people in mental rest, relaxation, restoring mental health and, to a certain extent, physical strength by entertaining pictures.

With the entertainment function of demotivators there should be a communicative one. This function is implemented in the report the author of the demotivator specific ideas to the subjects of the virtual space with the aim of self-expression, mutual understanding, and stimulation to act. First, the recipient is interested in a demotivator with the aim to entertain, and then he realizes the logic of the author, the author's subtext. But, first of all, the audience is the public, which variously sees the problem. So, it becomes the impetus for the discussion, which attracts more and more users of the Internet resource to the communication. Therefore, a demotivator gives an incentive to discuss the problem in the form of online comments.

Gaming function of demotivators is implemented by using intertextualism. A «game»

of the author with the recipient is laid in a demotivator, which is the attracting effect of identification. The author borrows, copies the image, plot, which, in turn, has been used previously, and encodes the message. The recipient decodes a message, based on the various forms of art and communication: literature, music, cinema, advertising, etc. But the author has already focused on potential intellectual baggage of the audience, which will help to understand the hint for a particular source of information. Often as a graphic element author uses footage from famous films, footage from the ads, images of literary characters, historical figures, images of paintings by prominent artists, photographers and the like. As a text, author uses quotations from literary works, philosopher's aphorisms and sayings. The task of the recipient is to correlate recognizable graphical and text elements with an idea laid by the author.

The ideological function is an expression of the author's ideological beliefs of a demotivator. There are political, nationalist, religious, atheistic demotivators. In the Internet there are pictures of Soviet ideological icons, which reflects the perception of a time in different generations or propaganda points of the Communist ideology (for example, the demonization of Western civilization, collectivism, the Stakhanovite movement), or its criticism. At the peak of the tense situation in Ukraine the pictures of the Ukrainian-Russian relations were very popular (from approval neighborly equal relations to the mutual humiliation of national dignity).

The aesthetic function of demotivators is realized by using art-photos, pictures of famous artists, quotes from classical literature as the captions of the images. So we can say that the posters have artistic value as a particular form of art: a demotivator is based on the creative process; the reality is reflected through artistic images; as a side effect in demotivators, there is a promotion of artistic culture [3].

Ironic rethinking of problems (social: culture, leisure, health services, criticism of the mass media, alcoholism, smoking, drugs, prostitution; the philosophical: the eternal problem of good and evil, life and death, the meaning of human existence, happiness, love, themes of religion, freedom, choice, truth and lies, friendship, trust, destiny, morality, violence; political: the incompetence of government, electoral advertising campaign, Euromaidan, international politics) is a defensive reaction to the absurdity, the cynicism of the world and events happening in it.

Traditional components of all verbal and non-verbal forms make them difficult to classificate

because a demotivator is the hybrid object, combining different forms of communication. There is a problem: to divide by a graphical component or by text. However, based on the contents and subjects studied forms of visual culture, we can distinguish the following types: social, philosophical, political, entertaining.

Social demotivators focused on the problems that exist in society. Typical for them is a critical look at the discrepancy between an ideal and a real life.

The idea of philosophical demotivators is to understand the current state of the philosophy of a human, the justification of the essence of human existence and human individuality. The main role is played by the text, and a graphic is to complement the words, that are to create a visual image of ideas in the imagination of respondents.

Political demotivators are critic, ridicule the authorities.

Entertaining demotivators can have different content. The most important thing is to achieve the goal of entertaining the audience. The text of entertaining demotivators is minimized in order to influence by using visual forms. The author's idea of entertainment modems is to discover himself in the role of a comedian.

In demotivators the form of expression is the humour, the sarcasm, the grotesque, the black humor, the obscene vocabulary. The humorous effect of demotivators is achieved by using the techniques of exaggeration, the combination of real and irrational, allusions to one or another artifact.

Among the demotivators there are pictures, which are based on black humor. Black humor appeals to the taboo topics: murder, violence, blasphemy, pornography, human sacrifice, physical disabilities. The more a person experiences a life problem, the more aggression will be reflected in a demotivator. Black humor serves an important function. It allows to comment accepted norms in an aggressive form. Therefore, a virtual verbal aggression to some extent eliminates anti-social behaviour in real life. Black humor can transmit the necessary information in some individual cases, when a demotivator frightens, and then offers comic solutions to the problem [2].

So, demotivating posters can be considered as a means of communication by which active users

of social networks express their attitude to some social problem, stimulate public debate in virtual space. A demotivator is a specific form of visual culture with its own communicative characteristics, namely graphic (visual perception of the object), verbal (availability of text explanations), intertextual (reference to the known and previously used items), symbolic (each object carries its own code and interpretation), subjectivistic (transfer of personal views, interests, beliefs).

An important mechanism for the creation of posters is intertextuality. Demotivators are focused on the effect of recognition and use intertextual components. This involves with attracting and retaining the attention of the audience, bringing the memory of the recipient, activating the associative capabilities of human mind.

In the context of socio-cultural phenomena of communication a demotivator is a form of visual culture in the virtual space.

Today any information is visualized. It is transformation of verbal and nonverbal means into a system of media communication.

Demotivators relate to unexplored phenomena of social and cultural communication. The proposed study was the first attempt to understand the ideas of demotivators and their communicative aspect as a form of visual culture in the virtual space.

A demotivator is the result of folk art. Previously people explored visual forms such as engravings, mosaics, paintings, printed graphics (posters), now in the twenty-first century, in the era of advanced technologies; we have such phenomenon of virtual communication as demotivators.

Today the pictures are widely spread in different countries of the world through a global network: Ukrainian, Russian, American, Estonian, Polish, German, etc. They arose with the possibility to create graphics online.

So, a demotivator is a specific communicative phenomenon, which is based on the transformation of everyday life. Rethinking takes place by breaking stereotypes taboos. It provides the creation and adoption of «real» (unlike traditional) ideals and values, contributes to the unity of society within the virtual space.

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Symbolism in modern motorcycle journalism

Грубнік Л. В., Нечаєва Н. В. Символіка в сучасній мотожурналістиці. Стрімкий розвиток медіа та перенасичення інформаційного ринку стали причиною переорієнтації традиційних засобів масової інформації. Зокрема, змінили вектор роботи спеціалізовані медіа, які раніше орієнтувалися на певний сегмент аудиторії. У сучасних умовах ці ЗМІ перетворюються з вузькоаудиторної преси на універсальний комунікатор, який виокремлює не аудиторію, а інформацію. Орієнтація на більш широку аудиторію зумовлює спрощення спеціалізованих текстів, що призводить до появи в їх мові нехарактерних елементів, зокрема символів. Подібні процеси відбуваються в мотожурналістиці. У пропонованій роботі розглядаються поняття «мотожурналістика» та «символ». Крім того, досліджується вплив символів на зміст та комунікативний потенціал спеціалізованих текстів на мотоциклетну тематику. Робота заснована на низці наукових публікацій, що підтверджує загальну об'єктивність опублікованого матеріалу. Практична частина дослідження включає в себе аналіз найпопулярнішого на території України друкованого видання на мотоциклетну тематику «Мото».

Ключові слова: *мотожурналістика, спеціалізовані медіа, символіка, комунікація, контент-аналіз, комунікативний потенціал, заголовок, тваринні символи, «Мото».*

Грубник Л. В., Нецаева Н. В. Символика в современной мотожурналистике. Стремительное развитие медиа и перенасыщения информационного рынка стали причиной переориентации традиционных средств массовой информации. В частности, изменили вектор работы специализированные медиа, которые ранее ориентировались на определенный сегмент аудитории. В современных условиях эти СМИ превращаются из узкоаудиторной прессы на универсальный коммуникатор, который выделяет не аудиторию, а информацию. Ориентация на более широкую аудиторию обуславливает упрощение специализированных текстов, что приводит к появлению в их языке нехарактерных элементов, в частности символов. Подобные процессы происходят в мотожурналистике. В предлагаемой работе рассматриваются понятия «мотожурналистика» и «символ». Кроме того, исследуется влияние символов на содержание и коммуникативный потенциал специализированных текстов на мотоциклетную тематику. Работа основана на ряде научных публикаций, что подтверждает общую объективность публикуемого материала. Практическая часть исследования включает в себя анализ самого популярного на территории Украины печатного издания на мотоциклетную тематику «Мото».

Ключевые слова: *мотожурналистика, специализированные медиа, символика, коммуникация, контент-анализ, коммуникативный потенциал, заголовок, животные символы, «Мото».*

Hrubnik L., Nechaieva N. Symbolism in modern motorcycle journalism. A fast development of media and the glut of information market caused a reorientation of the traditional media. In particular, the specialized media, which previously focused on a certain segment of the audience, changed the vector of their work. In modern conditions these media, as limited press, transform into a universal communicator. Now they do not allocate the audience, they allocate the information. The orientation to a wider audience leads to the simplification of specialized texts. In this regard, the uncharacteristic elements, in particular symbols, appear in the texts. The similar processes occur in the motorcycle journalism. In the proposed research we examine the concepts of «motorcycle journalism» and «symbol». Moreover, we investigate the impact of the symbols on the content and communicative potential of specialized motorcycle texts. The work is based on few scientific publications, which create the general objectivity of the published material. The practical analysis of publication includes an analysis of the most popular print edition on motorcycle topic «Moto» on the territory of Ukraine.

Keywords: *motorcycle journalism, specialized media, symbolism, communication, content analysis, communicative potential, title, animal symbols, «Moto».*

Modern people are completely dependent on information. This dependence changes their attitude towards understanding the stream of new

knowledge, towards traditional and emerging channels of information, transfers and, therefore, entails a change in their communicative function.