

## Conference Paper

# Carnivalization As a Way of Transmitting Socio-cultural Experience in the Era of Post-literacy

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## Abstract

The aim of the research is to prove the possibility of transmitting socio-cultural experience between generations during the post-literacy period based on of carnivalization techniques, which are considered as a universal phenomenon that accumulates mythological beliefs and magical (mysterious) actions common to both art and Internet communication texts. This article examines such a feature of the transfer of experience between generations in modern society as pre-figurativeness, which shows the relationship of and relations between "parents" and "children" and the features of socialization in this culture (described as the so-called "cyber-socialization"). The study, based on an analysis of classical literature texts (poetic texts by A. A. Akhmatova), as well as blogs on the livejournal.com and diary.ru platforms, shows that these different texts use speech masks that can identify both the poet and the Network user. The authors also conclude that Internet communication is a special space in which the problem of information security becomes relevant, which is understood through philosophical reflection and brought to the level of philosophical analysis.

**Keywords:** post-literacy era, carnivalization techniques, socio-cultural experience, pre-figurativeness, information security

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## 1. Introduction

Many researchers have already noted the carnival nature of the Internet communications. Recognizing the great heuristic potential of this approach for understanding the features of modern culture, we aim to prove that carnival practices help to overcome communication gaps between generations, that is, to broadcast socio-cultural experience with all the innovative nature of the relationship between parents and children in the post-literacy era. However, let us clarify that not all practices of Internet communications have a carnival character, which creates a range of problems related to information security for the individual in his online and off-line stay.



The urgency of the effective communication problem cannot be overestimated in the context of post-industrial society in which information is the leading factor of production. Accordingly, the communication gap (for example, the manufacturer's misunderstanding of the changed expectations of consumers) has a negative economic effect and is therefore actively discussed in the framework of economic sciences [1]. The service sector having become the leading sector of the modern economy requires, as never before, the development of communicative qualities of a person as a potential employee in this sphere.

However, the problem of communication gap is relevant not only for the economy, but also for the reproduction of culture. Social and civilizational transformations take place in close unity with cultural ones. The person of information society under the influence of changed social and cultural norms differently builds his subjectivity: not in the problematic field of labor and heroism, as a person of traditional and partly industrial society, but in the sphere of individual freedom and enjoyment. This makes it difficult to understand (to identify the meaning) between generations, as parents and children are representatives of virtually different cultures, including creating barriers to the adequate perception of modern people of cultural texts of the past.

Communication, according To N. Luman, is carried out by selecting information, selecting the message that this information carries, and understanding the message and the information [2]. It is in a situation of misunderstanding when communication breaks or is in danger of breaking. According to hermeneutics, the basis of understanding is the definition of the question to which this text answers, and it becomes difficult if the range of problems for the formation subjectivity has changed dramatically. Modern Internet discourses show very clearly the barriers in the understanding of texts even of the not so distant past. For example, in the weekly tops of "Live magazines" (livejournal.com), despite the fact that this resource is not for youth, there are almost regular popular posts where their authors express sincere bewilderment. For example, in the top of mid-September 2019, the 13th place was occupied by the post "A mymra (a scank) and a loser", the author of which spoke negatively about the Soviet comedy "An office romance" and at the end voiced the question: "Why was this 'worthless' film so popular?" Analyzing this material, we can see that the concepts of "love", "career", "family" have undergone a significant change. Similar Internet discussions can be endless.

## 2. Theoretical Framework

Transmission of socio-cultural experience was a problem for any generation, but in today's society (both Western and Russian) it is aggravated by the phenomenon of post-literacy [3] against the background of the pre-figurative nature of culture [4].

M. McLuhan in his book "Gutenberg Galaxy" highlighted the coexistence in the modern world of three forms of socio-cultural translation of information: oral (pre-writing, pre-literate, pre-book); written, literate and book, post-written, post-literacy and post-book. M. Yu. Gudova, conceptually working on this idea, defines post-literacy as "possession of all forms of writing which are in demand in modern society" [5, 58], specifying that "literacy <... > etymologically assumes a socio-cultural function not only of fixing thoughts in a sign form, but also <... > extracting thoughts from a certain set of signs" [5, 59].

According to the scientist, the situation of post-literacy is characterized at the empirical level by the three following features: "diversity of literacy forms; shift of literacy dominants from alphabetical to machine-technical forms of literacy; and subversion of literacy broadcast channels "[Gudova, 2012, 61]. The author emphasizes that "instead of a channel from senior and authoritative authorities to students, there was, in accordance with the hypothesis of M. Mead, the direction of broadcasting information from junior and marginal amateur "advanced users" to students" [5, 61].

The "D. Mead hypothesis" refers to its classification of cultures types based on the difference in the directions of information flows between generations. In a *post-figurative culture*, children first learn from their predecessors; in a *co-figurative culture*, children and adults learn from their peers. In the modern *pre-figurative culture* there is such a paradoxical situation for previous eras and cultures, when adults learn from their children [4].

Thus, the transmission of socio-cultural experience between generations in modern society is in opposite directions, introducing new aspects to the conventional ideas of socialization and creating threats to the understanding of generations, namely deepening the communication gaps between them. "Post-literacy as a formed phenomenon of modern culture and civilization has divided society technologically and, as a consequence, generationally into those who remained in the old written, traditional literate and book culture, and those who have not learned to write and read books competently, but are an active computer user and an active subject of social action "[5, 61].

Is post-literacy the era when the process of cultural reproduction will be interrupted? Does the post-literacy era threaten cultural degradation? Paradoxically, the author of

the above quote very optimistically assesses the phenomenon of post-literacy for the future fate of culture, seeing in it the signs of not simplification, but, on the contrary, of progressive complexity of culture, and argues that "this is a cultural and historical form of literacy absorbing each of the previous forms. Today, to be a literate person means having all forms of writing and reading that are in demand in modern culture and civilization" [5, 61].

### 3. Statement of the Problem

But what in this case can feed our optimism, except the knowledge of the general laws of dialectics, which convince us to see in the new phenomena of society and culture not a "vain denial", but the preservation of all the previous "in the removed form"? Perhaps the source of such optimism can be the discovery in the current culture of certain phenomena of past and even archaic cultures, which in the new context, of course, have undergone certain changes, but still retain their essential features. In such a "filmed form" in modern culture, we can find a carnival that dates back to the pagan mysteries of Osiris and Dionysus, generates ancient theater, passes through the middle ages and the Renaissance [6], is transformed in the course of the desacralization of the culture of Modern times into a secular masquerade [7] and takes numerous forms in cyberreality. Many researchers point out the carnival nature of modern Internet communications, which once more confirms the conclusion already made by the followers of M. Bakhtin about the *universal* nature of carnival practices in culture. However, do they contribute to successful communication?

### 4. Methods

In solving the problem, we turn to a number of complementary methods, in particular: empirical: observation method; general logical methods: analysis and synthesis, comparative method; hermeneutical approach.

The empirical basis for this study is the texts of the "silver age" of Russian poetry, blog materials (primarily on the livejournal.com platforms - "live magazines" and diary.ru -- "diaries"). Two authors have also some experience of being included into the observation of the activities of Internet communities and online games.

During the analysis of classical works (on the example of poetry by A.A. Akhmatova), hermeneutic approach was applied, in which the initial stage for understanding is to

identify the question that answers (any) text, as well as the condition for understanding the text (classical literature) is the knowledge of culture and history, the author's worldview and the conditions of the reading environment.

## 5. Discussion

### 5.1. Carnival practices in Internet communications

A number of researchers answer the question positively: "carnival (in its Bakhtin sense) seeks to establish a truly human, free relationship or, to change the words of Hobbes, *ad colloquium omnium cum omnibus*-a dialogue of all with all" [8, 62]. Internet communication really opens up previously unknown spaces for finding and sharing information. Moreover, it is possible to carry on this dialogue, by default, on equal terms: democratic carnival -- the mask represented by nicknames and avatars hide the social differences.

These same masks, according to many researchers, open up new spaces for freedom of expression: It is believed that the anonymity of the virtual subject creates the possibility of extremely sincere confession. "The mere possibility of interrupting communication at any moment and disappearing forever in a borderless Network allows us to behave somewhat differently than in the everyday experience of communication. There is a peculiar effect of "conversation in the train"<...>, because the stranger will take "the history of disasters" at face value," writes E. V. Savenkova in the article devoted to carnival aspects of virtual communication [9, 38].

However, does all this improve the understanding between the participants of the Internet communication? How do quantitative parameters of communication correlate with qualitative ones? The analysis of statements of of Internet forums participants and even such intellectual platforms as "Live journals" leaves a depressing impression. If you read comments to any post that was read by a lot of readers, and count the number of those who correctly understood the meaning of the start-topic and who responded at the level of direct response-without a pause for understanding and comprehension, the ratio will be clearly not in favor of the first ones. If, in this case, the reader does not agree with anything and decided to argue, it will clearly happen not within the framework of formal logic: there will be a mandatory blurring of concepts, and even a complete substitution of them. Most likely, we are not going to read any conclusions: the discussion will take place only at the level of judgments, even just condemnations, or there will be an emotional reaction without comprehension of the content. The stated point of view is simplified, reduced to a primitive template (actually substituted), and

then, of course, becomes a convenient target for discussion. Here no one knows that truth is concrete and virtue is the golden mean between extremes. Meaning and values carrier is repressed, as formal logic claims to restore the vertical of power, which can not be inside the carnival crowd. Egos struggle, not the search for truth is the crux of the, as least, 90% forums statements. As it was correctly observed by J. G. Baudrillard, "rational communication and the masses are incompatible" [10, 16].

Mass does not contradict the carnival: mass, although it is a product of industrial society, "can be characterized as behavior due to mythological consciousness" [11, 72]. Mass consciousness can be understood precisely on the basis of the myth, which we, following M. Eliade, consider as "a narrative about an archetypal event having a symbolic meaning, indicating the need to copy it in a ritual act and convincing of the reality of this event by emotional experience from the performance of the ritual" [12, 41]. It is carnival practices that represent the performance of the ritual where each participant of the mystery is attached to the sacred event, about which the myth tells. For sure, the nature of carnival practices in a desacralised culture is changing. We think, however, that in the virtual space we see the same features of thinking as in the myth: imagery, syncretism, transductive (associative) logic. That is not surprising: a person from the mass brings our ordinary thinking and cognition which are based on a myth into the Internet communication. Formal logic and strict definition of concepts can be met only in scientific conferences on-line: the difference between elite and popular culture is not leveled up by the Internet. In this regard, Internet communications do not improve the quality of information transmission.

However, anonymous Internet communication makes it possible to pour into a single rhythm of the crowd (for example, flash mobs), where "everyone feels that by joining the mass, he crossed the boundaries of his own personality and covered all the distances that threw him back -- to himself. Having dropped the weight of distances, a person is liberated, and this newfound freedom is the freedom to cross borders" [13, 24]. In this case, however, virtual freedom is not freedom of self-expression, although some researchers argue the opposite: "joining the virtual chat society, a person gets complete freedom in the creation of himself, which is limited only by his imagination" [14, 207].

Our study of the boundaries of this freedom on the material of Internet diaries (diary.ru) allowed making a conclusion that "virtual subjectivity assumes not freedom of self-expression, but manifestation of the adherence to socially and culturally approved norm. The virtual anonym uses his freedom to design himself on the model of the ideal subject of mass society. *He declares his normality -- this is the main content of his "confession"!*" [15, 56]. Like in the medieval carnival, the mask is necessary for the Internet user not

to hide his identity, but, first of all, to feel the unity, if not with the natural, at least with the social cosmos. The main content of his records even in the Internet diary will not be confession (who confesses in a crowded square, among a crowded crowd?), but pronouncing his life in such a way that it becomes a myth. So popular among Dairy-users "whining" (complaints about the problems and difficulties of life) is usually a ritual crying, which does not involve any constructive advice, is not designed to solve any problems (even stated): it is a part of carnival practice and is designed for flash mob connection ("I'm bad too") or simple sympathy smiley face.

Masquerade as an element of the game is a trial to become different, even to become everything (the universe). Therefore, the masquerade of carnival serves to mutual understanding of people, to overcome communication gaps, although, as we have already pointed out above, the cognitive basis of this process is a myth: understanding is carried out at the level of mass, not elite-and-scientific thinking.

## 5.2. Carnavalesque literary texts

Fragmentary", "temporary", media space, "as a lived reality, is on the one hand, genetically close to the generation of the 90-s, on the other-is informationally oversaturated, filled (following Toffler) with "short modular flashes of information-advertising, commands, theories, scraps of news, some cropped, truncated pieces" [16, 279], does not create the conditions for a meaningful choice of information. Although, as a set of different software and hardware, it has not only an effective influence on the user, who, in this case, has become both a reader, a listener, and a spectator [Griban], but also discovers means and methods that have long been known in art, literature, theater, and cinema.

So, for example, the classic novel already contained within itself a playing space, where the positions of the author and the character carried an extremely ambiguous meaning. As M.M. Bakhtin wrote: "...the event of their (an author and a character) life in the art as a whole, freezes in the architectonically stable, but dynamic-living formal-meaningful relationship between the author and the character, which is highly essential for understanding the life of the work" [18, 24-25]. The reader entered into this initially set and gradually changing rhythm, into the game of meanings, themes, image, as into the pre-set system, where ideological accents are already placed. From the reader of the novel, first of all, the ability to dive into the meanings of works was required. The level of culture (the reading part of society) allowed following the author to get used (and this is the moment of the game) to the organized artistic reality.

The gamification becomes the most essential in postmodernism. It is not the task of reflecting reality that becomes important here, but the created "second" reality: the text actively creates a new reader who accepts the rules of another game; and the line between life and literature in the text is finally blurred. U. Eco in "Notes on the margins of the Name of the Rose" wrote: "Who said that prose itself is a municipality? <...> it is also its own construction company. <...> I have worked out the plan of the Abbey, verified all the distances, counted all the steps of the spiral staircase. <...> my dialogues are cinematic. They last exactly as long as it is stated. <...> If the characters begin to talk on the way from the refectory to the churchyard-I follow them according to the plan and when I see that they have already come, I break off the conversation" [19, 29]. In this case, the reader creates conditions "... to play the text as a game" and at the same time "play the text (getting used to it as an actor on the stage, actively, creatively cooperate with the "script") [20, 44].

Currently, the media space is expanding: various Internet platforms with informative and entertaining content, development of the computer games industry contribute to the most complete adaptation of a person in the socio-cultural space, where he is not just a spectator, but a direct participant in the realities and events. Virtual computer games, implemented in different forms and genres, contribute to the formation of new subcultural traditions (especially noticeable in the style of behavior and speech), combine culture and technology, thereby occupying a worthy position in the value-changing structure of modern information society. Here the game becomes a natural form of broadcasting and transmitting of knowledge and experience, genetically embedded in the history of mankind as a creative potential. This is what is emphasized by J. Huizinga in his work "Homo ludens": "Culture develops in the game and as a game. All cultural creativity is a game: poetry, music, and human thought, morality, and all possible forms of culture" [21, 53].

This is also seen in various situations of the Internet communication. The original nickname and avatar help to visualize the image of a person, simulate communicative events, form speech masks, which in virtual communities help to support the game, to join a new community in which there are rules and norms of behavior [22, 105]. "We are drowning in total carnivalization" (U. Eco), where "the texts of Internet communication resemble the literature of nonsense, poetry of absurdity, combining high and low, sacred and profane" [23, 72]. In this case, the speech mask depersonalizes the author of the text / statement/ replica, but his speech action as a result becomes even more active. Through the use of imagery (nickname, avatar) a certain semblance of unreality of space

is organized, which is characteristic of classical literary texts, where the will of the author has always been fundamental.

However, to read and understand the texts of classical literature it is necessary to know the culture and history, the author's worldview and the features of the reading environment. In this case, in order to actualize the understanding of classical texts, it is necessary to include the modern reader in the fiction reality, to make a kind of "translation" by analogy. Thus, in Akhmatova's poetic texts a poetic mirror is one of the techniques of her creative method, a way of intertextual inclusion, the ability to "speak between the lines". In particular, in the poem "The last rose" in lines "with smoke to fly away from a fire of Dido, / with Zhanna on a stake again" [24, 294] for the reader uninitiated in literary criticism the sense is not absolutely clear. As is known, queen Dido is a Carthaginian Queen, an abandoned lover died in the "fire of passion", and Joan - the legendary Frenchwoman Joan of Arc, in 1431 burned alive at the stake. Here, the motif of Akhmatova's "fire", combining different events (personal -- "fire" of love passion and historical -- "stake" of the Inquisition) and figures (Carthaginian Queen Dido and the legendary Frenchwoman Joan of Arc) in one artistic space, focuses on the main theme of her life -- "sacrifice" in the name of Love. Zhanna's fire for Anna Akhmatova is also the "stake of the Inquisition" -- an event that took place -- by the Resolution of August 14, 1946. Like Joan of Arc, accused by the English court of Inquisition of heresy and witchcraft, Akhmatova was called a "half-nun", "half-whore".

In various situations of the Internet communication the communicants also use a nickname, an avatar and speech masks as creative opportunities to realize their communicative needs. The principle of the created game reality is similar, but Akhmatova's poetic techniques include the reader's consciousness and thinking in the context of the world culture, and the speech mask in virtual reality only allows a person to socialize more productively and efficiently. However, in general, it seems that the game principle can help at the present stage of society development to actualize literature as a game of meanings.

### 5.3. The dangers of "cybersocialization" and the boundaries of carnival

The presence of the Internet communication indicates the emergence of a qualitative new type of socialization, which V. A. Pleshakov proposed to call "cyber-socialization" [25]. This is "the process of qualitative changes in the structure of self-consciousness of the individual, which occurs under the influence and as a result of the use of modern

information and computer technologies in the context of life" [17, 26]. In introducing the term, A. V. Pleshakov refers primarily to the socialization of the new generation, as well as "those people whose real life for one or another (internal or external, objective or subjective reasons) interpersonally impoverished" [17, 26].

However, in our opinion, cybersocialization provides a unique opportunity to broadcast socio-cultural experience between generations within the framework of carnival Internet practices. The masquerade of the Internet communication allows representatives of the senior generation to conduct "insider's view" in youth Internet communities and groups, where they are unlikely to be allowed in "reality". It is here that the opportunity arises for the representatives of the older generation to re-socialize.

However, in this cyber socialization, there is always the danger of "quasi-socialization": "most Internet users, including online gamers, who spend all their free time in cyberspace (often to the detriment of life in the real world) do not realize that, having embarked on the path of cybersocialization, they are, unfortunately, actually more quasi-socialized, that this desired self-realization in virtual space is often a pseudo-self-realization" [17, 26]. Unfortunately, this is not the only danger of the Internet communication.

However, carnival is not total. If we use the classification of mass, which is suggested by E. Canneti in his book "Masses and power" [13], the festive crowd is only one of the five affective states of the mass. Therefore, in our opinion, the characterization of all virtual communication as "carnival", being very heuristic, is still too narrow: the masses can also assume other states described by J. Canneti. It is more precisely to speak about the mass in general, but not about the holiday (carnival) mass. As you know, the mask is worn not only by the carnival participant, but also by many others: for example, a gladiator or an executioner.

As an example, we can cite online communities such as "Holivar" on the diary.ru platform [15], as well as any examples of Internet trolling and Internet bullying: here we see not a festive crowd, but a crowd *pursuing*, a *crowd-pack*. Therefore, closed diaries and communities are so popular (where there is a "face control" of registered users and there is no opportunity to write anonymously). On the diary.ru, the number of such diaries is 75%. From their blogs, people model something like sitting rooms or cafes -- they do not want to communicate in crowded areas. There are too few diaries written in a really confessional genre. According to our observations, only those people who keep a blocked diary write this way, that is, access to records is allowed only to a narrow circle of users. Such authors usually have very few subscribers: about 30-50 people, that is, no more than a small social group, which the author usually knows well by sight

-- including through reality. Paradoxically: "the most outspoken are people who are just very badly hidden behind" nicknames": those who, for some reason, have not made much effort to separate their virtual and real selves. In fact, they transfer the model of communication from reality to virtuality: candor only with loved ones and well-known" [15, 53].

What are the reasons for confessional limitations, and why is "walling in" so popular? We suppose the reason is simple: confession, as we have already noted, in front of a crowd is simply impossible, here you need a distance, which carnival crowd lacks. Moreover, the crowd is not always carnival.

Due to the fact that virtual reality forms a game space of a special kind, where anyone can hide behind a mask (or even under different masks), the problem of information security (IS) comes to the fore, which should be investigated within the framework of a special direction, which can be called the "philosophy of information security" (FIS), the object of research of which should be the knowledge extracted from all possible information, which is meaningful and true [27].

Within the framework of the FIS information, security in the virtual space should be investigated through the following levels and areas:

- 1) Form - content: in the Internet environment, the distortion of information occurs through misinformation, the spread of rumors, fake news (level of content) or in the way it is presented, for example, trolling (form);
- 2) If it conscious - unconscious: often this is manipulation where the impact is carried out through the emotional sphere (for example, through hype), that is, so that the person does not track this impact rationally;
- 3) According to the sphere of the impact of information: to the individual-to the group-to society as a whole.

Within the virtual (game) reality, information can be distorted and extracted knowledge will be false, or it can be used against other communicants. The main danger is that this space is almost uncontrollable. This problem is especially relevant for spontaneously formed virtual communities (social networks, blogs, etc.), where hiding a person under a nickname is a normal and almost mandatory process. It is clear that in formalized communities, where a person acts under his real name, the degree of responsibility for his words and actions is significantly higher, therefore, higher is the level of security, but there is less freedom to be (or rather, seem) anyone.

## 6. Results

Thus, the carnival nature of Internet communications in the post-literacy era supports the possibility of effective transmission of socio-cultural experience. When the bridges of communication are destroyed due to cultural and social transformations, the ground on which they stood remains unshakable: mythological consciousness and ritual practices. E. Cassirer in his article "The Technique of modern political myths" noted that the myth, always presenting in the deep layers of culture, acquires "eternal power" at critical moments of social and political life, when the balance between myth and logos, which existed in a stable culture, collapses [28, 155]. When multi-colored rationality produced by one culture is unclaimed or misunderstood by the new culture that has replaced it, it is always possible to immerse them again in the original soil of myth, so that it is reborn and recognized by the new generation as its own.

Our study of carnival practices of Internet communications confirms, in our opinion, the non-cumulative nature of the culture development: some meanings when broadcasting information in the post-literacy era will be lost or not in demand. However, carnival practices of Internet communications will be able to preserve the possibility of continuing this communication in the new conditions.

In practical terms (in particular, in the framework of pedagogical activity), our study substantiates the high efficiency of the game principle of learning: it can help at the present stage of society development to actualize literature and other cultural texts of the past as a game of meanings, a carnival of speech masks.

Considering Internet communications as an important resource for socialization, which opens the possibility of a live dialogue between representatives of different generations, it should be noted that this resource, also having carnival forms, is used by not all representatives of the older generation to broadcast their socio-cultural experience and learn new realities of society and culture. However, it should be assumed that, as the modern youth grows up and passes into adulthood, carnival practices of interaction between generations will become more familiar and common.

The number one problem remains the non-carnival sector of the Internet communications, which sometimes presupposes serious dangers to the life and personality of the Internet user. Taking this into account, training the information security skills should become one of the mandatory tasks of secondary and higher education.

## 7. Conclusion

As a result of our research we can draw the following conclusions:

1. The phenomenon of post-literacy, aggravated by cultural transformations, new ways of building subjectivity in modern society, opening up new opportunities for the production, storage and transmission of information, creates a threat of communication gap between generations and makes it difficult to broadcast socio-cultural experience between them.
2. One of the ways to bridge this gap is through the carnival practices of the Internet communication which actualize a myth and a ritual as the basis of any culture and ensure the continuity of culture at points of cultural rift.
3. In the forms of Internet communication, the features of mass consciousness and mythological thinking are widely manifested: syncreticism, figurativeness, transductive logic, which makes it difficult to transfer rationally expressed knowledge. At the same time, the effect of masquerade in carnival practices of Internet communication is used not to express individuality, but to construct a single subjectivity for all. The content of the "confessions" in the "living journals" and "diaries" is myth-making, focused on the norms and standards of the modern society.
4. Internet communications in their carnival practices reveal the means and methods that have long been known in art, literature, theater, and cinema: there, the game becomes a natural form of broadcasting and transfer of knowledge and experience, a manifestation of creativity.
5. The pre-figurative nature of modern culture requires clarification of ideas about socialization, taking into account the specifics of "cyber-socialization". Internet communication creates new opportunities for the transfer of socio-cultural experience between generations in the form of carnival communication.
6. Carnivalization is typical only for a part of Internet communications. The festive crowd is only one of the affective states of the mass: based on the examples of Internet trolling and Internet bullying, we can see a *pursuing* crowd-pack. Within the framework of virtual (game) reality, information can be deliberately distorted, and the extracted knowledge can be used against other communicants. This creates a range of problems related to information security.

## Conflict of Interest

The authors have no conflict of interest to declare.

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