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**TÍTULO:** El espacio semiótico de la cultura festiva en el modo de modernidad.

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**RESUMEN:** Esta investigación se llevó a cabo para estudiar el campo cultural y semiótico de las vacaciones en el discurso de la cultura moderna. El presente artículo se basa en los principios de historicismo, objetividad, estructuralismo y sistema. La metodología general utilizada en el estudio fue analítica, cultural-histórica, semiótica y estructural-semiótica. La metodología cultural-semiótica y estructuralista utilizada en el análisis de la cultura festiva permitió analizar el campo simbólico de las vacaciones modernas, localizar su naturaleza fenomenal y promover la preservación sostenible de las vacaciones en el modo de la cultura moderna.

**PALABRAS CLAVES:** celebración, cultura, semiótica, denotación, connotación.

**TITLE:** The semiotic space of Festive Culture in the mode of Modernity.

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**ABSTRACT:** This research was carried out to study the cultural and semiotic field of holiday in the discourse of modern culture. The present article is based on the principles of historicism, objectivity, structuralism and system. The general methodology used in this study were analytical, cultural-historical, semiotic, and structural-semiotic methods. The cultural-semiotic and structuralist methodology used in the analysis of festive culture caused to analyze the symbolic field of the modern holiday, localize its phenomenal nature and promote sustainable preservation of the holiday in the mode of modern culture.

**KEY WORDS:** celebration, culture, Semiotics, denotation, connotation.

## **INTRODUCTION.**

Festive culture in the mode of modernity is a complex and controversial phenomenon. Celebration is the oldest form of culture, which arose even before the appearance of civilization, but has survived to this day as the most important part of the cultural, social, national, political, and economic space. In this regard, the place and the role of the holiday have been investigated and analyzed from different points of view, as well as from different positions of scientific fields and schools, among of which are the following major areas in the study of festive culture: ethnographic, socio-cultural, cultural and semiotic areas.

Within the framework of the article, the authors seek to actualize and systematize the semiotic direction in the field of festive culture research. The semiotic and structuralist methods have the relevance of the application in culture due to the general semiotic turn in science that occurred at the beginning of the twentieth century. This methodology expands the material in the field of a modern holiday and conceptualizes its semiotic theory.

**DEVELOPMENT.**

As a special category, symbolic actions pay attention to the visual representation of the holiday in the cultural space. The existence of a symbol in the current culture is ambiguous.

According to the brief philosophical dictionary, a symbol is interpreted as “a necessary element of culture, embodying the ability of material things to indicate a different, ideal content. In the broadest sense, a symbol is a type of sign” (Kirilenko, 2010). On the one hand, based on the phenomenology of holiday symbolism, we can distinguish the latter’s ability for sensory perception.

A symbol in a holiday is presented as a certain object capable of transmitting, evoking emotional and sensual experience and empathy transmitted from the cultural object (holiday symbol) to the cultural subject (person, team of people - participants of the celebration). On the other hand, based on the semiotic methodology, it is worthwhile to designate the denotative meaning of the holiday, which literally reflects rest, fun, and inactivity.

The most famous etymological characteristic of the word holiday in the Russian language is “idle, namely empty and vacant”. In the denotative meaning, festive symbolism stands out from the position of collective fun and freedom from everyday work. However, due to the poly-functionality of the holiday in the space of culture, with its ancient origin and stable position in the structure of social life, it is impossible to unequivocally treat the holiday as an empty time, a time free from worries and general fun. Obviously, holiday symbols reflect a more fundamental meaning. This assumption allows us to reach the connotative value of the festive culture. By analyzing the festive symbolism on the basis of connotative meaning, it is possible to trace the sociocultural meaning, ideological overtones and its inherent emotional-sensual nature.

**Results and discussion.**

As one of the holiday symbols, it seems logical to analyze the symbolic actions in the holiday. Rituals in the traditional sense represent a certain series of sequential actions that contribute to the legitimacy

of the celebration in accordance with the laws of nature, life, society. Based on the accepted characteristics of the code, it is a set of practices ... operating in a broad cultural framework (Skripnik, 2000).

The culture in semiotics, it is possible to reveal that the symbolic actions of the holiday translate social, verbal, physical and behavioral cultural codes. Based on the principles of historicism and system, we specify the cultural codes of the symbolic actions from different historical eras. It should be emphasized that symbolic / ritual actions from the prehistoric civilization were the original cause of the festive action. Among the scientists, confirming this assumption are E. Durkheim, E. Taylor, V. Turner, J. Fraser, I. Sukhanov, V. Toporov, D. Ugrinovich and others.

The key categories of the holiday are space and time - the phenomena that form the basis of being dynamic and heterogeneous, causing the increased interest of researchers to various fields of scientific knowledge. Philosophers and physicists, art historians and sociologists, theologians and ethnographers study the space-time processes, converging only in one thing: there is no concept such as absolute space and absolute time.

The ontological essence of “temporal manifestation” is determined by the process of an individual's involvement in the spatial structure of a society, where the inner world of a person forms the outer social environment through interaction and intersection of numerous areas of society.

The phenomenon of time, which predetermines the value-semantic system, is always subjective, and qualitatively different in various cultures. In this context, it is emphasized that the agonal dualism in the objectivity of the historical fate and subjectivity of the time perception interprets the diversity of cultures from various people groups.

O. Shpengler studied on the problems of the culture relationship and time perception. I. Kant also emphasizes the exceptional subjectivity of time, and defines this category as a reaction of consciousness to sensory experience. A.A. Ukhtomsky introduces the concept of chronotope into

science, consolidating the cultural and social interrelation of space and time, highlighting points of contact, and determining the effective synthesis of these categories. The concept of chronotope is rethought and structured by M.M. Bakhtin, treating the holiday as a special socio-artistic phenomenon, which is on the verge of art and reality. Further, the study of the space and time in the festive culture spread into the scientific cultural science thought, which was determined by the notion of the semiosphere, and introduced by Yu.M. Lotman.

Time is a very complex category of philosophy, and this aspect has not been fully studied regarding the festive culture at the moment. Obviously, the category of time is the central element of the holiday; this is reflected in the etymological interpretation of the word and in the practical existence of the holiday in the culture of society. A characteristic feature of the holiday in the context of its temporary reflection is the moment of interaction, which is present in each holiday.

The establishment of the holiday calendar contributed to fixing this moment, and is an invariable mechanism for the functioning of the holiday in culture. Time combines the social and individual aspects of the holiday. Time for the holiday is allotted both by the society and by the person himself (the person may not even participate in the general holiday, anyway he will determine the time for him and, one way or another, he will celebrate the event). Ideas and concepts of the holiday related to the category of time and the alternation in the phases of work and rest (the labor theories of the holiday in Soviet science) can now be combined and designated as the temporal concept of festive culture. The temporal concept is based on the assumption that a holiday is a special category of time designed to fix and separate the phases of work and rest in a person's life.

The holiday, as a complex cultural and social phenomenon, a multifaceted institution of pre-established social life, and a peculiar form of regulation of human activity, is a chronotopic a-priori. At the same time, festive space and time are dependent on real space and time (a specific epoch, historical and political events, a festive calendar, a season, a state, territorial conditionality, etc.) that

form an event series, species and form-building components, artistic imagery and, ultimately, its own semiosphere of a particular holiday. Therefore, despite the fact that the cultural memory of people can be represented through a holiday, the transmission of semantic fullness and semantic translation will differ significantly from the original foundations of the holiday after years (and especially centuries) in other territorial zones or other localized space.

According to numerous studies, the ritual actions of archaic holidays played the role of producing magic. Ancient people believed that symbolic imitation of actions (for example, hunting) in the future contributes to their realization in reality. At the same time, in antiquity (and in many traditional cultures that have been preserved today), one can notice a binary position regarding the denotative context of ritual actions (reflecting the ideal picture of the festive world) and its connotative position expressed in some ritual actions that demonstrate the opposite position; for example, ritual fights typical for many traditional holidays, unrestrainedness, permissiveness, shame, etc. belonged to ritual actions in the holiday to achieve certain goals including success in hunting, war, game, achieving love, luck and happiness, fertility, well-being, etc., using the mechanisms of producing magic – like actions.

A new twist to the story contributed to the transformation and emergence of new symbolic / ritual actions in the holiday, which legalized new social and behavioral cultural codes. With the formation of the agrarian society and the transition to agriculture and cattle breeding, a person needs to create a calendar that regulates the life of the society. The calendar, in turn, forms a cyclical picture of being in the consciousness of society, when everything obeys the alternation of time. New holidays appear (calendar and ritual) in which new symbolic / ritual actions represent new cultural codes (e.g., a round dance as a symbol of the sun or a symbol of the eternal movement of time).

The basis of lifestyle in the ancient Slavs was cyclical time. The ritual and ceremonial basis of the holiday, along with nature, repeated the annual sacred cycle of birth, development, maturity, extinction, death, and a new birth. Four major holidays divided the year into equal quarters and corresponded to the main phases of the solar cycle, and are mythologically interpreted as four forms of the sun god. The decisive role of the holiday text was played by the myth. The game worship on a mythological basis, with the help of rituals, and the sacred space and time, with the help of the festival “grew”, were formed. R. Kaioua sums up that the holiday "copes in the space-time of the myth and has its function as the revival of the real world" (Kayua, 2003). Each holiday is based on a significant event for society and a ritual complex with accompanying constituents (songs, dances, conspiracies, fortune telling, verbal formulas, and indispensable feasts) that directly depend on the importance, origin and purpose of the holiday.

V.N. Toporov gives the following definition for a holiday: “A holiday in the archaic mythopoetic and religious tradition is a time period that has a special connection with the sacred, implies maximum participation in this sphere of all those participating in the holiday and celebrated as some kind of institutionalized action” (Toporov, 1980).

The agricultural cycle is directly reflected in the holiday calendar, which has been repeatedly emphasized by researchers of the holiday culture. “The perpetual thought of the peasant is about bread. All rural holidays are surrounded by thoughts of the harvest. In most common folk signs, beliefs, customs and tales, there is a clear echo of these sensitive, reserved thoughts, sprouting before the sowing of the grain, which is spiked together with sprouting into the light of God, blooming - when you look at the first spiked ear” (Corinthian and Narodnaya, 2013). – notes of A.A. Corinthian in the book "People's Rus".

According to the established traditions, each holiday had its own ritual and ritual program with certain actors and accompanying attributes. “Rituals such as walking with a goat, persecution of snakes, slaughter of the Ilinsky bull, cow death, curling of a beard (Veles, Nicole or Ilya), causing rain, calling the stars, Yuryev and Kupala holidays, allow you to restore many mythological motifs and establish the connection of myths with ceremonies in which these motifs are also realized” (Slavic Mythology, 1994). The cyclicity of the festive sacred time was visually poured into a spatial cyclical pattern - dancing round-dances, having the shape of a circle, ritual round trips of villages, a circular circumferential feature - vividly confirmed. Through symbolic / ritual actions, a person made the transition from one state to another, from the chaos of the real world to the symbolic world - the ideal world of the holiday.

This position was characteristic of many cultures, up to the spread of Christianity, which formed the religious consciousness that dominated all spheres of human life. The religious consciousness of man continues to be based on myths and, therefore, has the need to conduct rituals. Symbolic / ritual actions of medieval society are based, on the one hand, on religious morality, and on the other hand, on the calendar-ritual traditions of an agrarian society. The former was called to transmit symbolic codes of Christian morality and affirm them in the consciousness of society, the latter were based on imitative actions of agriculture and were called upon to “defuse” society. Thus, carnivals appeared in medieval Europe, and according to MM Bakhtin's top and bottom changed places: chaos and rampage came to replace Christian morality.

Carnival actions completely destroyed the existing order, removed all prohibitions, but the time of the carnival, as well as the time of the ritual was strictly regulated. H. Freud, in his research on the psychology of the masses and the analysis of the human “I,” wrote the following: “with all the denials and restrictions imposed on the “I”, the periodic break of prohibitions is the rule, as indicated by the establishment of holidays, which, in fact his own, nothing more than the excesses proposed by law;

this feeling of liberation gives them the character of fun. The Romans' Saturnalia and the modern carnival coincide in this essential feature with the festivals of primitive peoples, which usually end in any kind of profligacy in violation of sacred laws” (Freud, 2014).

With the formation of statehood in Russia, a new type of holiday culture emerges, which are axiologically and semiotically different from the people’s culture. The main super-task — the proclamation of the monarch as God's anointed — sets the linear vector upon which the festive calendar of Tsarist Russia is built. A rather long historical period, two self-sufficient semiotic constructions of festive culture were developed in parallel (cyclical in the national holiday calendar and linear in the secular), crossed only at certain points of the most large-scale holidays and not detracted from each other. The situation changes radically at the beginning of the 20th century, after the overthrow of the autocracy and the coming to power of the Bolshevik party.

The paradoxical connection between the holiday and the revolution has been most fully investigated by Western European philosophers (H. Cox, G. Marcuse). The main idea of the authors' concept was expressed through the identification of the revolution with a carnival, a game, and a theatrical act. A characteristic statement by V.I. Lenina implied that “Revolutions are the holiday of the oppressed and exploited. Never the masses of people are not able to act as an active creator of new social order, as during the revolution. At such times, people are capable of miracles ... We will be traitors to the revolution if we do not use this festive energy of the masses and their revolutionary enthusiasm for the merciless and selfless struggle for a direct and decisive way.” (Lenin, 1979).

The collapse of old stereotypes and moral values, the erasure of hierarchical boundaries, and the shaking of the cultural code led to the formation of Chaos and the need to build a new world order. “The introduction of a new holiday calendar required the replacement of a sign-symbolic system, ... qualitative changes undergo basic categories — space and time”. (Litvinova, 2004). The chronotope of the Soviet holiday takes the form of a vector directed to a certain virtual point, the "bright future",

where "the proletarians of all countries will unite." According to the mythological scheme of N.A. Berdyaev, "special cult of revolutionary holiness has been formed in Russia. This cult has its own saints, its own sacred tradition, and its own dogmas." (Berdyaev, 1990).

The sacred space of the revolutionary holiday is formed, in which the central place, a kind of "Altar of the Fatherland", is given to the stands of Red Square, where the faces of the Leaders were shown to the amazed masses. The whole country is dressed in a red cloth, and disguised the everyday professionalism in everyday life behind this aggressive holiday code.

## **CONCLUSIONS.**

The change of human consciousness that occurred during this period and established a new rationalistic type of consciousness, radically transformed the role and functions of ritual actions in the holiday in many ways, and replaced them with new symbols.

The modern epoch created from a cheerful, noisy, dancing mass of festive people - a clear, harmonious car, the "theater of the masses", subjects to strict ideology. During this period, a symbolic ideology of the holiday was formed (e.g., every holiday of the Soviet era compulsorily transmitted ideological symbolism: hammer and sickle, red star, collective processions and parades, etc.).

The frank falsity of what is happening by the 50s of the 20th century leads to the degradation of the Soviet festive system, the festive chronotop, as it is stratified into its components: officially-compulsory and kitchen-dissolute. This already unstoppable process leads to a new cultural collapse of the 90s.

By the beginning of the XXI century, a new era has replaced the clear symbolic reality of modernity - the postmodern, which has turned all ideas about cultural codes, symbols and signs, including holiday ones. The main categories of the holiday - space and time again undergo significant changes.

A number of researchers speak about the mosaic of modern culture, the clip consciousness, the

complete loss of sacrality, etc. In our opinion, it is appropriate to use the physical term and talk about the discreteness of the festive chronotope of modernity.

The binary position in relation to the holiday symbol is currently taken by the simulacrum "literally" similarity "term to designate a special class of cultural objects to which the traditional characteristics of the signifier and signified are not applicable" (Kirilenko, 2010).

J. Baudrillard described the concept of simulacrum as belonging to the social, which was created by society. J. Baudrillard writes: "today the whole system is inclined towards non-determinism, any reality is absorbed by hyper-reality of code and simulation. It is the principle of simulation that rules us today instead of the previous principle of reality" In the space of postmodern culture, interpretation of the holiday in the context of its visu (Baudrillard, 2000).

Image is becoming more widespread. The visual image of the holiday is literally associated with the concept of "mimicry" (imitation). This interpretation is connected with the fact that today, in most cases, the celebration is not an active and creative beginning, but a passive and contemplative one. Modern forms of festivals openly imitate something or someone, trying on images of the Soviet holiday (or the holiday of the postmodern era), a certain brand, style, historical epoch (for example, modern festive culture of Russia). One thing unites them - the process of not creating and actively participating in a celebration, namely, fitting a visual image that does not carry concrete symbolism, but acts as its likeness.

However, one cannot categorically state that this process is negative. It can be noted that the modern holiday reflects the values and trends of the modern time. According to S. Neretina and A. Ogurtsov: "... this art is focused on the existence not in eternity, but in time, in momentary. The instant in which the works arise can immediately destroy them. Such cases, for example, are various improvisations, happenings, etc., for which it is difficult, and sometimes impossible, to say where they came from and who their author is, but it is easy to see that they have a spectator, a listener, a reader.

Sometimes, provocative research by the American scientist H. Cox contains; however, an interesting look at the postmodern space of festive culture. In the center of this space, he establishes a visual figure of the holiday - "Homo festivus" (literally a person celebrating).

In the views of H. Cox, this is the prophet of the postmodern era, the figure of the biblical character of Jesus Christ in the image and social status of "hippie." "Homo festivus" H. Cox is not devoid of sacred meaning, but is completely subordinated to the power of the holiday (inaction) and enjoyment, in which the author sees only positive aspects that contribute to the development of man and society. However, H. Cox as well as modern festive culture, and modern culture in general, try on a new visual image of the holiday, which according to the laws of postmodernism at any moment can be transformed into something completely different and meaningless.

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