

## FEASTS AS A SPECIFIC FORM OF SOCIAL COMMUNICATION

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**ABSTRACT:** THE FEAST - FROM ANTIQUITY TO THE PRESENT DAY - PERFORMS ARTISTIC AND COMMUNICATION MISSION TO CREATE, STORE AND TRANSMIT SOCIALLY SIGNIFICANT MEANINGS IN SOCIAL TIME AND SPACE. IT IS A CONFIRMED FORM OF SOCIAL COMMUNICATION AND AN IMPORTANT ELEMENT OF SOCIAL MEMORY, OPERATING AT ALL STAGES OF DEVELOPMENT OF CULTURE. THE CHARACTERISTICS OF THIS CULTURAL PHENOMENON ARE VIEWED IN THE TEXT AND THEY DISTINGUISH IT FROM OTHER TYPES OF SOCIO-CULTURAL ACTIVITIES AND CONTRIBUTE TO ITS ETERNITY.

**KEY WORDS:** HOLIDAY, COMMUNICATION, FESTIVE TIME, FESTIVE SPACE

**THE** concepts, which operate social communication, acquire cultural specificity to as far as they regulate people's perception of the level of social acceptability of some or other means of completing an activity, intellectual assessments or positions, which ultimately determine their functional workload as a tool for provision of social interaction in the community. An indicator of the movement of these meanings is the social chronotope (social time and space). By social space is meant the intuitively perceived by people system of social relations between them. These relations are numerous and varied - relatives, business, neighborhood, casual, etc., thus the social space is multidimensional. The dissemination of senses in social space means the adoption of these senses from people located in certain social relations communicator (for which it is important the meaning of the message to reach socially related recipients and be correctly understood by them). Otherwise an ambiguous interaction is formed and there is no social interaction and communication. Movement of meanings in the social space is constituted as a communication activity.

**COMMUNICATION** activities, which are characterized by creative, non-trivial, innovative solutions and work in specific forms, and which impact with special emotions and moods, qualify as creative-productive. In the process of their implementation not only do they transmit knowledge, experience and traditions, but they also create new meanings.

**SOCIAL** time is measured by the speed of social change and its real manifestation is the subconscious sense of the flow of social life, the experience of contemporaries. "The social clock" moves according to the intensity of the transformations in society: if the changes are less, social time runs slower; if they are plenty - it accelerates its move. Social senses have the become obsolete (over time they lose their social value). They grow old, for new, more relevant, engaging the public senses appear. Some of them retain their value for centuries, while others are quite short-lasting. Their presence in the social time is directly proportional

to the duration of their validity. The movement of senses in social time is formulated as a social memory.

**COMMUNICATION** activities and social memory are two sides of the construct "social communication". They are placed at the heart of the festival as a cultural phenomenon. They impose and manage its successive stages - from self-determination across time and space to its transformation into an autonomous social institution.

**LOCALIZATION** of the communication activity within a given temporality not indicates just the occurrence of the time period in the life of the public, dedicated to different types of contingent actions (rituals, entertainment, games, etc.). For members of a group, such communicational distinction stands for something more - the existence of periods in life fundamentally different in their specifics of rest. Therefore, these periods become a social norm. These include the moments immediately released from material and manufacturing activity and are allocated to free communication and activities that strengthen the community and they bring some variety in the life of the community. "Of course this is not a holiday in the accepted sense of the word, but is now a prequel. The true story of the holiday as a form of culture begins when the life of the human creatures the very concept of time is imposed or when as such it becomes the subject of awareness. "(Mazaev 1978: 66)

**THE** German ethnologist and explorer of primitive culture - Julius Lips- notes that for primitive men "there was no concept of time and in the primitive forest and nobody ever came "too late"', but together with this statement he talked about the existence of "free time" and of "public entertainment" in the tribes of these "children of nature". "The natural exuberance of primitive people supported them in a kind of equilibrium, like the feeling of real well-being, although they did not quite live in paradise and didn't have less cares. They were so closely linked with their small, crude and full of dangers world that they were used to dealing with philosophical calmness to misery, disease or disappointments. When hard times took place ... they optimistically waited for a quick improvement of the circumstances and if they had luck, they smiled and unhurriedly enjoyed the beautiful weather. "(Lipps 1954: 159) Entertainment in this historical period were limited - people gathered to share food and their moods. In this vehement form and in the form of feasts, sport competitions and leisure games a thousands of years passed in order for them to become a special kind of social communication-holiday.

**ANCIENT** ritual feasts, magic acts, many rituals and ceremonies have important social and symbolic sense. Everything done in those moments of community life is so radically different than the ordinary and everything that happens in the other phases of their existence that it fosters communication and provokes reproduction and creation of new social communication patterns. Primitive forms of leisure and communication adoption on this occasion became fundamental system of religious understanding of the world in which the real world has its antipode – the imaginary one. The exact opposite of earthly life (compensation and opportunity to resolve the problems unsolvable in reality) seems localized for first time, and later in space. Mythological structures cover a period of time, within which there are no conflicts - there is no death, disease, hunger, toil, suffering, etc.. The time for holiday is manifested as a counterpart to the mythological (and already makes a difference not only the time for work, but also the free ordinary time). Inherent properties changed or reversed the traditional relationship of the social hierarchy, the removal of taboos through mirth and ridicule ritual and each and every change of thrift was extravagant and abundant.

**HOLIDAY** time no longer presupposed and required only communication. It required special communication at the core of which was a ritualization of freedom, as opposed to the ritualization of need in other temporal periods of human life. This required the establishment of a specific language that ignored the generally accepted norms and language violating prohibitions. The constitution of the holiday is achieved with the establishment not only of intrinsic his time, but also of a special area. Just like the formation of people's perceptions of different kinds of time, the understanding of space and meaning to the relationship between the two concepts is established at a certain stage of human evolution. "More primitive thinking differentiates " our "(belonging to groups -" we") space and "their "(the other team -" they ") space, while ascribing specific characteristics that provoke the members of a team and creates completely certain sensations in them related to particular localities."(Mazaev 1978: 70) The religious consciousness of the primitive community (as in the case of time) seek earthly analogue of mythological space and found in the territory of the holiday, seen as a place to play a variety of entertainment, such as a sacrificial altar, and later as an altar.

**FESTIVE** space is a three-dimensional limited spaced with its own order and laws which define the essence of the characteristic in their actions and events related to the festival, and situated in an organic relationship with the festive time. This context makes the appropriate interpretation of the phenomenon as a result of specific communication, localized in certain social chronotope.

**THE** feast - from antiquity to the present day - performs artistic and communication mission to create, store and transmit socially significant meanings in social time and space. It is a confirmed form of social communication and an important element of social memory, operating at all stages of development of culture. The characteristics of this cultural phenomenon are viewed in the text and they distinguish it from other types of socio-cultural activities and contribute to its eternity.

**WHAT** distinguishes it from other types of socio-cultural activities and contributes to its eternity, are the following features:

1. Exclusive reason or cause for celebration: to get a "penalty ... from the world of the higher goals of human existence, i.e. the world of ideals." (Bakhtin 1978: 21)
2. Especially festive time (span of social time), other than daily, limit transition mystery.
3. Specifically, sacred festive place, space and layout.
4. Special holiday activities, rite, ritual, symbolic acts, game, contest, carnival, feast, etc.
5. Pleasure, joy and happiness: Bright emotional atmosphere, culture of laughter, grotesque ecstasy.
6. Different but relatively constant social functions: educational, aesthetic, ideological, compensatory, recreation, game, integrative, conservative, etc..
7. Peculiar mechanisms:
  - ⇒ Everyone attending the celebration is involved in it, active side (loss of moral and emotional stimuli usually turns the celebration into force);
  - ⇒ transformation - of the participants (the tradition of dressing and roles), the relationship of space;
  - ⇒ Obligatory feast (special food and drinks) - cheerful, triumphant encounter with the world in the act of eating and drinking human-winner, devouring the world and without him being devoured in it, "the feast as an essential framework of wise speech, speeches and cheerful righteousness" (Bakhtin 1978: 308-310);

⇒ the availability of pre-holiday (experience of preparation) and after-holiday (experience's experience).

**DEMONSTRATIVE** otherness is due to the closed nature of the festive space, regular times (start and end, periods of repetitions), use of props (equipment, costumes, masks, passwords), isolation of the participants. Thanks to the freedom, creative environment, harmonious order, the detachment from everyday festival, creates temporary organic perfection in the chaos of everyday life and satisfy the aesthetic needs of people.

**CORRELATIVE** reference of the essential elements of traditional communication models and the following features of the holiday uyasnyava following conclusions:

1. In the communication on the occasion many signature and symbolic systems are involved (they serve as specific communication patterns and processes of encoding and decoding messages on the given event) - place, time point, decoration, feast, play, transformation, etc.
2. The social function of the festival are its communication goals.
3. Subjects of communication on the occasion not only the direct participants in it, but other sources and factors such as nature and man, divine and earthly, external and internal, high and low (in fact accomplices, instigators and co-perpetrators in the festive processes).
4. Communication actions in the celebration accompanied by rituals, ceremonies, games have deep mystical sense and accumulate bright (concealed in everyday life) emotions.
5. Holiday space serves both the context and environment of communication.
6. The communication process in the festival is characterized by ambiguity and divergence, which distinguishes it from the traditional modes of communication (single line from the sender information to its recipient).

**DEFINITELY** named, the festival is a special type of communication activity through which people express their emotional and aesthetic attitude towards significant social and existential meanings and values creative objectification this respect symbolic attributes and behaviors. In this activity visual and verbal means participate simultaneously, representing a connected sequence of codes and symbols and subordinate narratives, stories, fables, myths, etc.. In them the sign systems contain encrypted content (iconic images, signs, indexes, signs, symbols, masks, etc.). Semiotic aspects of the holiday, inseparable from the semantic meanings and the ensuing, allow its consideration as text culture. (Bachtin 1979: 281-307) Such an understanding of the holiday makes the space of the semiosphere, where everything has a symbolic form and is conditioned by both the socio-cultural factors, and the ambiguous interpretations and interpretations of the information obtained. The functional aspect of the text and the language of the holiday are the elements of this communication process, and powerful tool for expanding the volume of social memory. The texts are communicative and mnemonic important as they are stored and visualized in an integral form expressed thoughts. Their understanding is not without some variability, but this is not essential, because man is a carrier of text and performer of its communicative function.

**THE** text of the holiday is verbally and semiotically fixed (in verbal-visual form) product of a multifunctional activity and has meaningful information completeness and self-sufficiency. Semiotic aspect retains focus and creates essential characteristics such extent as they adequately interpreted and understood by the people. Its potential variability determines its creative capacity. Each text is regarded as a condition of mental activity. As a product of the human activity it reflects the mind and thinking of the carrier of a particular type of

culture. The many languages of the holiday - verbal and nonverbal - up text with great complexity, depth with additional codes, each of which has information and semiotic sense. Plenty of colors, glitter, fireworks etc. creates elated, joyful mood enhanced by other codes affecting the sense of smell, hearing, sight – the combination of all these languages adjusted the people present there in the festive mood.

**AESTHETIC** components of the holiday provide supplementing axiological composition of being level images, meanings, norms, values. It accumulates choices of the main causes and meaning of human life and is an ideal form for approval, storage, translation and transformation of social and spiritual experience - a universal method for securing the historical continuity both in individual human life and in the life of the society . Simplification of meanings brings them to broaden the understanding with the aid of symbols, signs and codes is the specificity of the holiday, thus engaging in its orbit everyone involved.

**UNDERSTANDING** the feast in the context of its "language", the atmosphere of universal joy and laughter lead (or are the original cause) to its highly prominent hedonism. Almost always, the festival is seen as joy, pleasure, filled with powerful positive emotions predict and determine the very perception of its semantics. This is accomplished through visual and sensuous enjoyment, positive energy, etc., which in their totality lead people to a state of near sociological pleasure. I.e. on the one hand to achieve the function of the holiday of relaxation and tranquility, the other allows for the replacement of emotional dominants. The feast as a special form of social communication, creates a specific exalted field, which is the emotional basis for its existence, the core of its nature, embedded in the expectation in training, motivation, in the script. In the nature of the celebration are included its result:

- ⇒ emotional positive attitude to the event;
- ⇒ visual delight of beauty (attractiveness, charm, magic);
- ⇒ verbal pleasures;
- ⇒ complementary (mutual supplementary) communication and entertainment;
- ⇒ understanding of the semantic features of the holiday, humor and laughter;
- ⇒ sensual performance of the festive atmosphere.

**EMOTIONAL** field of the holiday is actually environment interactions, creating a new supra-individual (systemic) quality. As a result of this, the individual elements do not determine human behavior – it is their complexity that determines it. In its turn it becomes a component of the festival, blurring the boundaries between cause and effect, subject and environment.

**WHEN** people are in the festive field-space, although they are different in nature, views and manners, they begin to behave the same (similar) way. The structure of the festive space is organized by scenario and rituals, creating targeted program of festive behavior, which are subject to all attendees.

**VISUAL** aspects are formed by special aesthetics, the costumes, festive clothing, decor and in its totality cause high spirits and esthetic pleasure.

**VERBAL** pleasures are directly dependent on the sound design of the holiday, which implies above all music. Its background festive interpersonal communication becomes essential (it is appropriate to be named complementary form of communication because they realize the principle of complementarity).



**PROCESSES** of interaction in the celebration are determined by its characteristics such as socio-communicative construct deciphering of people becoming subject to interpretation in accordance build their practices. In time and space of this phenomenon they share one or other information, the sense of which has a dominant festive hue. All communication acts at this point are carried out in accordance with certain rituals - formed and established by the crop. In the aggregate unanimity the only attributes of the holiday affirm its ideals, deliver hope and joy to people and impose harmony in their lives.

**IN** his aspiration to the festive world one finds its essence as an artist and carrier of the culture, and the meaning of their existence. Thus festive worldview becomes a prerequisite for cultural self-realization and provoke optimistic attitudes at the individual and the society.

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