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КОМИЧЕСКАЯ ИМИТАЦИЯ «СЕРЬЕЗНЫХ» МЕДИАФОРМАТОВ.

ПРАКСИОЛОГИЧЕСКАЯ ОЦЕНКА

Используя праксиологический метод медиалингвистики, можно определить эффективность применения комического при анализе логико-композиционной организации медиаречи. Разноуровневые юмористические компоненты медиатекста оцениваются в соответствии с представлениями об эффективности и ранжируются по праксиологической шкале.

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PRAXEOLOGICAL EVALUATION OF FUNNY AND UNFUNNY PARODY

The work was carried out with the financial support of the RSF: grant 19-18-00530 «Humor as a communicative resource in the digital news environment»

Praxeological criticism of the comic media texts, as well as of text containing humor, allows ranking these texts in order of the “operating” effectiveness that components forming humor demonstrate. The effectiveness is rated as “effectively” — “acceptable” — “unsuccessful” — “unacceptable” — “prohibited” on a praxeological scale.

Keywords: praxeology, humor, parody, mass media.

From a praxeological standpoint [Duskaeva, 2018], the criticism of comic media speech suggests an evaluation of the balance between an informing and entertaining (here, the entertaining is understood as a getting pleasure from humor), as well as an evaluation of the balance between what was expected and received by a recipient.

Let's consider two parodies circulating in the media sphere, namely: Maxim Galkin's parody of a business meeting among Russian President Putin and Moscow city mayor Sobyenin (https://yandex.ru/efir?stream_id=v6R4ocDrcq1w) and Nikita Kukushkin's parody of Vladimir Putin's TV-statements (<https://zen.yandex.ru/media/hujblog/neprezident-neputin-vystupil-s-obrascheniem-net-eto-ne-putin-5ef23a03784861528e4c7fdb>). In the second parody, the image of the Putin's antipode-double Neputin Nevladimir Nevladimirovich is built on adding of the negative particle *Ne* (Not) to all parts of a proper name: Ne Putin Ne Vladimir Ne Vladimirovich (Not Putin Not Vladimir Not Vladimirovich). The *Not*-particle emphasizes that the character looking like Putin in makeup is not Putin at all.

On the one hand, a parody work is an artistic one, and it should be evaluated in the terms of art; the comic acts as an aesthetic element in a variety show parody. On another hand, for media sphere, the work's significance is caused by its raging topicality. Like any other comic work, the one in media actualizes and highlights socially essential events, thus acting becomes a part of publicistic discourse here, like in any other media text.

It is noteworthy, that users' comments contain praxeological evaluation of these media texts. The audience analyzes the realization effectiveness of the key parody function which is "to disclose the internal inconsistency of the parodied text or discourse by imitation" [Sinegubova & Shishkina, 2020: 140]. Galkin's parody provokes a comical response: actively using emojis with the meaning of laughter, the audience tries to give ironic comments and evaluates the genre accuracy: *sleduyushchee video dolzhno byt' pro shtrafy za otkaz ot privivok, zhdem...* (the next video should be about fines for vaccination refusing, we are waiting...); *Molodec Maksim! Otkrovenno vysmeyal i vystavil na obozrenie ves' marazm nashego rukovodstva!* (Well done, Maxim! He satirized openly and exposed all the insanity of our leadership!); *Galkin! Genial'no!!!! kak zhe etogo ne hvataet! vse dovedeno do absurda u nas!!!!* (Galkin! Brilliant!!!! How badly we do miss this! everything is brought to the point of absurdity here!!!!); *Molodec, super parodiya v nyneshnej situacii* (well done, it's a super parody in the current situation).

The Kukushkin's parody causes an exceptionally serious tone discussion, as if the actor were addressing the audience "for real". The audience does not seem to notice the comic basis of the video, perceives the imitation as reality, and has strong feelings about what the actor said: *Pravdivaya stat'ya i video, hvatit naterpelis'*; (An honest article <about a post with the video> and the video, we've endured enough); *Vsyo verno! Kak strashno stanovitsya zhit'!* (It's all true! It scares me to live!); *Svoevremennoe obrashchenie Neputina! Hotya etot telekanal Dozhd' yavlyaetsya propagandistom kapitalisticheskikh (chitaj zverinyh) otnoshenij v obshchestve (vprochem kak i Putin)... No voprosy on zadaet pravil'nye, otvet na kotorye zhdet lyuboj zdravomyslyashchij chelovek!* (It's the well-timed Neputin's TV-statement! Although this Dozhd' TV channel is a propagandist of capitalistic (read: animalistic) social relations (as well as Putin)... But he asks right questions, and any sane person is waiting for the answer to the questions!).

The Neputin's audience fails in a genre attribution. People do not evaluate acting, which causes bad feelings instead of a smile. TV critic Irina Petrovskaya draws attention to this: "In this parodying makeup and on behalf of a certain parody character, the most serious text is said occasionally, and a voice to a pain is given, and a personal fate is demonstrated, though invented by a screenwriter. And these incongruities and inconsistencies in both the form and the content, to be frankly, cause a feeling of great awkwardness" (<https://echo.msk.ru/programs/personstv/2666851-echo/>). In my opinion, the secret of successful funny thing is asserted in the last remark: good humor doesn't make you feel awkward.

The examples discussed demonstrate a specific paradox concerning the praxeological view of the media text: a viewing angle changing might alter the estimates dramatically. Considering these parodies as a political media text, one might regard Kukushkin's work as more significant than Galkin's one in terms of satirical content. The character Neputin rises to a denunciatory pathos: *Vy, pravda, dumaete, chto v 21 veke odin chelovek mozhet upravlyat' stranoj tret' veka, kak v 16-m? Vy, pravda, dumaete, chto vlast' mozhet derzhat'sya tol'ko na strahе, a ne na doverii, lyubvi i uvazhenii?* (Do you really think that in the 21st century, a person can run a country for a third of a century, as it was in the 16th century? Do you really think that power can only be based on fear instead of trust, love, and respect?). In the Galkin's dialogue, there is a "soft satire", even a playful bantering at participants of the "meeting" - both the President of the Russian Federation and the mayor of Moscow. From the political point of view, the Galkin's work is only "acceptable" (see about scale in [Duskaeva, 2017]), the Kukushkin's one is "effective". However, a parody as a comic genre needs to be funny, but "the Neputin TV-statement" is not funny: the authors decided to place the focus of contrast just on the border of "form / content", that means having a strange character and unfunny text. Thus, the praxeological evaluation of the comic turns out to be the opposite of the "political evaluation": let's place Galkin's work at the stage of "effective", and consider Kukushkin's work as "unsuccessful".

Reference

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ПРАКСИОЛОГИЧЕСКАЯ ОЦЕНКА СМЕШНОЙ И НЕСМЕШНОЙ ПАРОДИИ

Праксиологическая критика комических медиатекстов и текстов, содержащих юмор, позволяет ранжировать их в зависимости от эффективности «работы» в них компонентов, формирующих юмор. Результативность оценивается на праксиологической шкале эффективно — приемлемо — неудачно — неприемлемо — запрещено.

Ключевые слова: праксиология, юмор, пародия, массмедиа.