Forms of Netlore Poetry in the East Slavic Context

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Netlor (also known as *computerlore, virtual folklore, cyberlore, e-folklore, digital folklore, internet folklore* etc.) refers to **multimedia folk creativity that emerges, circulates, and functions primarily—or exclusively—within internet communication.** It combines the traits of traditional folklore (collectivity, variability) with the dynamics of digital media (virality, anonymity, multimodality).

East Slavic Netlor Poetry

My research identifies a wide spectrum of East Slavic netlor poetic forms, including pirozhki, poroshki, ekspromty, devyatki, artishoki, depresnyashki, mayaki, filashki, eneyki, etc. What unites all of them is their **small size** — no more than 4 lines.

Key Forms

Pirozhok - a complete **four-line poem** written entirely in lowercase, without rhyme & punctuation, strictly following iambic tetrameter (syllabic pattern **9–8–9–8**). Stylistic features include absurdity, nonsense, irony, black humor, satire, wordplay, intertextuality, and stereotype deconstruction.

Poroshok - a related form, also iambic, with the pattern **9–8–9–2**, where lines 2 and 4 rhyme. The final short line creates a **punchline (puant)**. Characterized by linguistic experimentation, neologisms, morpheme breaks, compounding, and looping effects.

Depresnyashki - a small poetic form with pronounced dark humor. Themes range from ironic "light depression" to philosophical reflection. Classical pattern: **6/5/6/5** (or **7/5/7/5**) in three-foot trochee, with mandatory rhyme.

Dynamics and Changes

The peak of „piro-poro" culture occurred in 2013-2017. Later events — **the COVID-19, the Belarusian protests, and the war in Ukraine** — significantly reshaped the creative landscape. There was a decline of initial enthusiasm; a shift in humor; and increased censorship. An outflow of authors followed: some Russians, Belarusians, and almost all Ukrainians left the poetic online communities.

At the same time, **new Ukrainian communities** (Facebook) emerged, producing Ukrainian-language netlore poems with a distinctly new tone and mood. **Eneyka (Ukrainian netlor form):** A three-line structure (8/8/9); lines 1–2 rhyme. Named for its similarity to the syllabic pattern of Kotliarevsky's *Eneida*.

Original **Belarusian netlor forms** have not yet fully developed. Existing material includes: isolated anonymous texts (e.g., *"Zianon-hop"*), small experimental attempts in closed groups, a public page (vk.ru) with Belarusian „piro-poro" poetry, mostly written in **trasyanka** (a deliberately ironic use of a mixed Belarusian–Russian dialect). These practices **do not yet constitute distinct folkloric forms.**

Scholarly Debate

There is no consensus regarding the status of these formes: wit exercises / micropoetry / internet folklore / a transitional link between folklore and digital literature / a new mode of speech communication

My position: pirozhki and poroshki are **authorial products expressed through netlor forms** — a phenomenon requiring a distinct analytical approach.

***This handout text was translated into English with the assistance of ChatGPT*