

THE YOUTH INTERACTIVE MUSICAL PERFORMANCE AS THE FORM OF THE MUSICAL CULTURE OF YOUTH: PECULIARITIES OF THE SOCIOLOGICAL RESEARCH

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Summary: The article deals with the analysis of the peculiarities of the sociological research into the youth interactive musical performance as a form of musical culture manifestation. The youth interactive musical performance serving as a means of social interaction, on the one hand, creates a way of viewing of actual problems in the youth environment, finding ways to solve them; on the other hand, influences the way the youth perceives reality and the way its value orientations and patterns of behavior are shaped. It has proposed to view the youth interactive musical performance as a mechanism for the formation of the youth's social subjectivity, which contributes to their self-development and self-realization.

Key words: youth interactive musical performance, a means of social interaction, social subjectivity.

Анотація: Стаття присвячена аналізу особливостей соціологічного дослідження молодіжної інтерактивно-музичної вистави як форми прояву музичної культури. Молодіжна інтерактивно-музична вистава, виступаючи засобом соціальної взаємодії, створює спосіб бачення актуальних проблем в молодіжному середовищі та пропонує шляхи виходу з них, впливає на сприйняття молоддю соціальної дійсності та на формування ставлення до пріоритету певних цінностей і зразків поведінки. Пропонується розглядати молодіжну інтерактивно-музичну виставу як механізм соціальної суб'єктності молоді, що сприяє її саморозвитку і самореалізації.

Ключові слова: молодіжна інтерактивно-музична вистава, засіб соціальної взаємодії, соціальна суб'єктність.

Аннотация: Статья посвящена анализу особенностям социологического исследования молодёжного интерактивно-музыкального спектакля как формы проявления музыкальной культуры. Молодёжный интерактивно-музыкальный спектакль, выступая средством социального взаимодействия, создаёт способ видения актуальных проблем в молодёжной среде и предлагает пути выхода из них, влияет на восприятие молодёжью социальной действительности и на формирование отношения к приоритету определённых ценностей и образцов поведения. Предлагается рассматривать молодёжный интерактивно-музыкальный спектакль как механизм социальной субъектности молодёжи, что способствует её саморазвитию и самореализации.

Ключевые слова: молодёжный интерактивно-музыкальный спектакль, средство социального взаимодействия, социальная субъектность.

The analysis of musical culture of some historical epoch, country and social group gives us an opportunity to speak about social life of some society, about the structure of its values, needs and peculiarities of social reality perception. Nowadays musical art is gaining more popularity in the youth's leisure. In the process of production of meanings that regulate youth interactions and construct images of social reality, musical culture influences social relationships, activity, cultural and spiritual world of the youth. By musical culture we understand the product of spiritual and practical human activity, which reflects both social and practical life of people. The main means of reproduction of meanings in musical

culture is relationships concerning creation, reproduction and perception of musical products that serve as a means of social interaction.

The study of musical culture through the prism of the concept “musical product”, in our opinion, is due to the peculiarities of the way musical culture functions in modern society, as well as to its new communicative possibilities. As we see it, musical product can be referred to as a structural element of musical culture that is both a subject and a means of social interaction. In this article we concentrate on the detailed study of such musical product as the youth interactive musical performance, which represents one form of the youth musical culture.

The relevance of studying the youth interactive musical performance is determined by the fact that this performance allows us to learn about the current contemporary problems worrying young people, contributes to their formation and development, influences the way the youth perceives reality and the way its value orientations are shaped. Guy Debord points out that in modern society there occurs an inversion of reality and performance, which results in that reality arises in the performance, and the performance is reality [2]. Moreover, new communicative needs appear on the contemporary stage of society development, which leads to such a qualitatively new popular form of communication as interactive communication. This new form is becoming a way of the audience's expression and its participation in solving socially important problems. In this context, it is appropriate to recall M.M. Bakhtin's idea of dialogue, according to which dialogue serves as a way of a person's interaction with culture and objects of art, as well as a way of a person's self-determination in a cultural context. Thus, the youth interactive musical performance as a form of musical culture produces meanings, images and patterns of the social. In doing it, the performance makes us draw attention to the leisure practice of the youth, its life orientations and values, and acts as a way of forming a person's common culture.

The p u r p o s e of the article is to reveal the peculiarities of the sociological research into the youth interactive musical performance as a form of musical culture manifestation.

What we mean by the *youth interactive musical performance* is creative informative and preventive activity of youngsters in reflecting social phenomena that are not compatible with a harmonious character of the personality development. The creative team members are supposed to write their own script of the performance and stage a certain problem situation, finding ways to solve it. This allows attracting the viewer to evaluate the environmental conditions and providing the patterns of behavior in similar problem situations in everyday life. This is an innovative form to work with young people, which contributes to promotion of their activity and reproduction of their independent actions determined by internalized values. In this context, it becomes appropriate to view the youth interactive musical performance as a mechanism for the formation of the youth's social subjectivity. According to L.G. Sokuryanskaya, *social subjectivity* can be referred to as a sociocultural phenomenon, the subject's (individual's, group's) essential quality which is manifested primarily through value orientations, strategic life choices, socially creative activity, and purposeful activity of the

subject [7]. An independent, creative and responsible activity, rather than just an active one, serves as an indicator of subjectivity. Manifestation of subjectivity can be twofold. On the one hand, it is a subjectivity carrier's ability to influence other elements of the social and society. On the other hand, it expresses a subject's high adaptability and innovation potential, including a capability of rebuilding own consciousness, in particular the value characteristics, in accordance with changing sociocultural conditions. V.A. Yadov points out that subjectivity is the ability of "social actors...to react to internal (within the frameworks of the given societies) and external (on the side of the world system) challenges to prevent or constraint the unwanted and dangerous tendencies of the natural, social...shifts and to assist the desirable ones" [9, p. 384].

Theoretical and methodological foundations of studying the youth interactive musical performance are presented through the following approaches.

A *reflecting approach* proposed by T. Adorno allows considering musical culture as a mirror reflection of such social group as youth, and the youth interactive musical performance – as a way of reflecting social reality in youth environment.

A *socio-cultural approach* presupposes looking at musical culture as a carrier of certain meanings, values, and norms that influence the youth activity. According to M. Weber, the study of society must be approached as the investigation of its cultural products, i.e. modern musical culture of the youth should be learnt through its musical products. The youth interactive musical performance as a musical product becomes one of the mechanisms of musical culture influence on the youth, which results in that this social group provides its own reproduction and development in the process of interaction. At the same time young people are viewed as sources of activity, while social subjectivity is described in terms of content and activity aspects.

A *discursive approach* gives an opportunity to study the conditions under which texts in the performance are produced, to study their content and peculiarities of the way the texts are perceived and interpreted by the youth audience. From the perspective of symbolic interactionism introduced by G. Mead, man takes on culture through a system of symbols. So exploring social relations on the basis of symbolic communication, one should pay attention to the study of meanings hold by the audience. Thus, E. Goffman focuses on the study of implicit interpretive charts, i.e. frames that function as knowledge structures defining the boundaries of individual perception and understanding of the situation and organizing experience and activities of the participants in the communication [4]. A. Schutz's phenomenological sociology focuses on the research on everyday knowledge of particular social groups and the ways of constructing social reality, the latter implying an entire set of objects and events in the socio-cultural world as an experience of people's everyday consciousness, who live their own daily life among those similar to them and connected with them through a variety of interactive relationships [3].

Based on the above mentioned assumptions, in conducting a sociological study of the youth interactive musical performance, we propose to rely on the idea

of T. van Dijk's cognitive discourse analysis [1], and critical discourse analysis introduced by N. Fairclough [8]. Viewed as a complex communicative phenomenon, discourse consists of a set of statements united by a common theme and situation of communication. T. van Dijk's situational model, which allows defining views and actions in a social context in accordance with the personal knowledge of communicants, is extended by N. Fairclough's study of discourse interaction in terms of sociocultural reality. Thus, discourse as a way of interpretation of reality results in the performance becoming a way of reproduction of youth's everyday realities. Plots of the performance, which are units of analysis, have a complex interdiscursive nature including diverse genres of discourse, verbal (lyrics, dialogues of actors) and non-verbal communication channels (music, dance, pantomime). This allows using textual and visual analysis of the performance. A possibility of this kind is shown by G. Kress and van Leeuwen in exploring how system-word textual categories are materialized in fine arts structures [6]. Studying visual, lyrical and sound ways of transmission of information, D. Machin argues that it allows us to communicate discourses multimodally, i.e. to describe the range of possible alternative meanings available to communicators [5].

In conclusion, we can say that the article has shown what results can be achieved through a sociological study of the peculiarities of the interactive musical performance text content and their social effects on the young people. The youth interactive musical performance is a form of musical culture manifestation and functions as a means both of reproduction of the youth everyday reality and formation of its attitude to a particular problem situation. This performance has a positive impact on the audience: simulated in the performance, life situations provide the knowledge needed for solving life problems, help young people to think over the existing problems and reconsider their attitude to priority of certain values, stimulate activity and prepare the youth to overcome the life difficulties independently.

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