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SOCIAL AND CULTURAL FACTORS OF THE MUSICAL SOCIALIZATION OF A PERSONALITY

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Abstract

This article deals with social and cultural factors of the musical socialization of a personality. The authors examine theoretical and methodological aspects of a personality spiritual growth and socialization through music perception. They have demonstrated that it is necessary to develop the theory and methodology of the sociology of music that will become the basis of empirical sociological studies. The authors of the article define socialization as the process through which people adopt social roles as behavioral patterns of representatives of definite social classes. The object under analysis is the non-material (spiritual) sphere of social life. The subject of the study are social relations and social processes in the spiritual sphere and, to be more precise, social relations within the process of musical socialization of a personality. The authors use a socio-cultural analysis to study social and personal sources of formation and alternation of non-material culture as well as the mechanisms of spiritual-cultural and musical regulation of a personality socialization. Moreover, this approach helps to conduct a systematic analysis of a personality socialization process by means of music art form. The authors demonstrate the process of music institutionalization within various types of social systems and the specifics of a personality spiritual development process in various communities. Nowadays we can observe rather contradictive processes, which change the functions performed by music. Today music does not always accomplish its socializing and educational functions.

Keywords: Musical socialization, personality socialization, social systems.

1. Introduction

Music sociology as a separate discipline appeared in the early 20th century. The sociology of musicisan academic subfield of sociology concerned with art. In 1921 the work 'The Rational and Social Foundations of Music' by the sociologist M. Weber was published. The ideas expressed by Weber (1990) influenced socio-musical views of T. Adorno. Adorno (1968) addresses the following topics in his socio-musical works: social functions of music, types of listeners and the issues of modern music culture. Moreover, he deals with such issues as the reflection of class structure of society in music.

According to the definition given by Sohor (1980) the subject of music sociology is music life of society, i.e. the process when music culture functions in specific socio-historical conditionsor, in other words, the interaction mechanisms of music and society within social functioning of music. One of the important tasks of music sociology is the study of music influence on the process of aesthetic, social and spiritual personality development in the modern society. Today music is an important factor of a personality socialization. Due to the rapid development of digital means of communication music nowadays is an integral part of life of almost all people. The forms of music social functioning have undergone considerable changes in comparison to the past century. All these processes should be thoroughly studied and analyzed. First of all, it is necessary to determine theoretical and methodological aspects of study of musical socialization process and musical education of young people.

2. Problem Statement

The social problem which is considered in the present study is the field of spiritual life sociology characterized by the contradictions between the information on different social facts in the sphere of musical sociology and their interpretation based on theory-based methodology. The authors address not only the issue of incomplete information in the process of a personality spiritual development but also the contradictions in the system of social relations which arise in the field of musical activities of society. From the cognitive and informational viewpoint, it is the contradiction between accumulated sociological knowledge, theories, concepts and new social facts in the music behavior of a modern personality, which do not always comply with modern empiric and theoretical level of their explanation. From the social assessment viewpoint, it is important to develop measures that should be taken to adjust educational and spiritual-cultural ideas concerning different communities and social layers in the process of musical socialization of a personality. From a practical standpoint, another social problem is the lack of information about the methods of influence on the social processes in the field of music culture, which means that specific recommendations, social programs and projects aimed at improvement of spiritual development and personality musical socialization processes should be developed.

Social relations in a nonmaterial life aspect of society exist as a complicated combination of interrelations and interactions of various social communities. The process of social communities functioning can be analyzed with the help of two theoretical approaches applied in sociology. Sociological nominalism (Weber, 1990) assumes that only a personality is a real thing, while social systems and society itself are nominal constituents. Sociological realism believes that social systems are autonomous. We will uphold the intermediate position according to which social systems and a personality are considered to be

equal constituents. The role of social systems in the process of a personality development is quite significant as such systems appear in the process of interaction between individuals which presupposes mutual coordination, cooperation, competition. It is a systematic set of people characterized by stable interaction and interrelation between its members that is able to produce an effective socializing impact on a personality. For example, informal groups of people (subcultures), which unite people having similar interests and tastes in music, being a social system influence personality spiritual formation and development. Unstructured and unstable communities, such as the audience, are a potential source for organizing a systematic group. However, being unsystematic, such communities do not greatly influence the processes of a personality formation and development. If students contact other people through a network of musical organizations, associations, hobby clubs, through Mass Media, then a group of students may turn into a social system and, as a result, the socializing influence of a musical activity will be much more effective.

The authors of the present article define socialization as the process through which people adopt social roles as behavioral patterns of representatives of definite social classes.

3. Research Questions

The object under analysis is the non-material sphere of social life. The subject of the study are social relations and social processes in the spiritual sphere and, to be more precise, social relations within the process of musical socialization of a personality. Sociological analysis implies the study of interrelations between a personality, groups of people and society in general in spiritual and intellectual spheres. There are various types of relationships between people, such as intergroup, interpersonal, professional, class, intergenerational and other types of relationships.

The main components of society are social systems, culture, nature (according to T. Parsons – behavioral organism) and a personality. The study of the main components of a social system helps to take into consideration different factors while analyzing such sociocultural phenomenon as a personality socialization in the process of musical activity.

Parsons (1998) developed the theory of social action system. "Decomposition of four given subsystems is of a functional character but is performed based on four primary functions typical for any action systems. These are the functions of pattern maintenance, integration, goal attainment and adaptation. The function of pattern maintenance is common for culture, integration is a characteristic of social systems, goal attainment is a characteristic of a personality and adaptation is common for behavioral organism". (p. 15-16)

Sociocultural analysis helps to study social and personal sources of formation and alternation of non-material culture as well as the mechanisms of spiritual-cultural and musical regulation of a personality socialization. Moreover, this approach helps to conduct a systematic analysis of a personality socialization process by means of music art form. Here the authors mean managing the processes of spiritual development and socialization not only within the level of society in general but also on the level of an organization, town, region, family and other systematic groups. In all the groups mentioned above the

musical socialization of a personality is the result of a person's interaction with nature, social systems and culture. Another important issue is a socio-spiritual analysis of a personality socialization process. Spiritual, intellectual and information environment influence the process of formation and development of a personality. Spiritual relations can be considered as an external environment of a sociocultural system. Socio-spiritual interaction acts as a core part of the processes of a social integration and reintegration of a personality in the field of music art.

According to the concept developed by the sociologist Luhmann (1994) it is not personalities but communications that act as a creative power. People become a part of a social system when they act as subjects of social relations. People become a part of a cultural system when they start communication and act as subjects of their own spiritual development. In the music industry a person often acts as an object of the environment, as a consumer. The essence of the music industry can be limited to profit making when a person treats art as a commodity and demands 'panem et circenses'. K. Marx used the term 'alienation' to describe such a model of relations between a sociocultural system and society. Meanwhile, people become a part of cultural and social systems if they take part in spiritual activities and art, if they are creative when it comes to spiritual and social benefits, which acquire a personal meaning for them. Within the process of an agent's activity the musical-cultural environment becomes internalized, i.e. becomes a part of the inner world of a personality, its motivation, needs, scope of interests and abilities. That is the idea that was emphasized by Parsons. While analyzing interaction between subsystems of a social action he underlined such phenomenon as transfusion (as cited in Parsons, 1998).

The integrating function in a sociocultural system is performed by social institutions, social roles and social symbols. Thus, social institutions refer to both social and cultural systems. Art is a creative product which is produced not by a group of separate musicians but the result of interaction of social groups and a social institution. Music art as a social institution provides the property of satisfying music and aesthetic needs of society and includes social-aesthetic norms, organizing of musical activity and relations which emerge in this process, professional groups involved into music industry, the system of social control, institutes, facilities, equipment and supplies. The institution of music as a stable system of relations is based on certain norms and values. All functions in the field of music art are allocated, the actions of people and groups of people are coordinated. This way the process of institutionalization includes a spiritual sphere of social life as well and we get involved into the activities of such an institution as music art.

Music institutions are not limited to norms and values. Other important components are stable techniques of musical activity, a number of methods, algorithms, operations, processes which determine the order and consequence of social interactions which makes them not only a part of a spiritual-cultural system but a part of a social system as well. Social systems change more rapidly than cultural systems, which causes the formation of new methods and techniques of people's interaction in the field of music in the modern epoch. That is why the process of musical socialization of a personality gets more complicated as new information technologies emerge and social dynamics is accelerated.

4. Purpose of the Study

The purpose of the present article is to prove a crucial role of social factors in the musical socialization of a personality. Sociological analysis of a personality spiritual socialization implies the study

of interrelations between a personality, groups of people and society in general in spiritual and intellectual spheres of social life. It is of significant importance to define and interpret the scope of main sociological concepts and notions, which are the basis of the study methodology. The authors of the article believe that adoption of a social role is the main part of socialization. Social systems influence a personality behavior through social role expectations. The sociocultural system in the field of music art also aims at developing a specific behavior model for people who take on various roles in the music life of society. Apart from a social status, which depends on a community or social layer a person belongs to, musical socialization implies that people adopt certain roles within the music sphere of life as well. The socio-spiritual system presupposes that a personality should behave properly in compliance with their social status and the behavior role. Conversely, the personality also has certain expectations for social systems in the field of music. In other words, the personality expects the music to satisfy their needs, wishes, interests, to express their emotions, to compensate for their feelings, etc. Thus, social roles in the music field unite social systems and the personality into a single structure.

Concurrently, social roles are inextricably linked to social statuses, social environment, a type of a social system and a complex of social relations, which play a crucial role in the process of music education and socialization of a personality.

5. Research Methods

A sociocultural analysis helps to study thoroughly social issues of a personality spiritual development through music perception and production. According to the sociocultural approach a personality socialization implies interrelation between social systems, culture, nature and a personality (Antoshkin, 2015).

An important method used to study the musical socialization is a structural-functional analysis based on the study of stable social structures and social-functional relations and interaction of social subjects (Abercrombie, Hill, & Turner, 2000; Giddens, 1984). The structural-functional approach implies a combination of research of a social statistics and social dynamics of the personality and society spiritual development processes.

To summarize and interpret adequately the obtained information on social processes in the field of a personality spiritual development, it is necessary to conduct analysis at the level of theoretical sociology. The sociology of spirituality as a branch of sociology can be subdivided into the such subbranches as the sociology of education (Sharonova, 2011), the sociology of art and the sociology of music (Sohor, 1980). While study in the pattern of the personality musical socialization we applied such methods as typology, simulation, ideality, analogy.

6. Findings

Music performs a regulatory function establishing social values and norms, maintaining social balance. Music art sets the norms of social relations in public consciousness. Music creates artistic images and social types which embody values and requirements of the given society, act as role models. They unite society through a common behavior model. Thus, music performs a socializing function, helps to educate a personality and develops its aesthetic and moral qualities. Music acts as a means of social communication,

a tool of ideas, feelings and emotions exchange. Music activity performs a socializing function in free time as well. In this case it acts as a means of rest and relaxation. Music quite often compensates those feelings and emotions that people psychologically lack in their real life and helps to relieve the stress and psychological tension in the context of social withdrawal.

The main function performed by music is an aesthetic function. When music meets aesthetic needs for art perception and understanding of reality in terms of harmony, which a personality and society experience, it performs educational and socializing functions simultaneously. In general, the institute of music is socially determined and matches the type of a given society. One of the preconditions for music art existence is the audience. It is the audience but not a single person who acts as a music consumer. Music styles and trends are approved by the audience. We can differentiate such types of music audience as: 1) the audience focused on aesthetic value of music; 2) the audience focused on social issues understanding; 3) the audience focused on moral values of music; 4) the audience focused on music as the object of social prestige; 5) the audience focused on entertainment and distraction from everyday routine. Furthermore, the audience can be mass (or mainstream) and elite (depending on people's level of education) (Antoshkin, Lukyanova, Faizullin, Abdrakhmanova, & Bilalova, 2017, p. 1).

In a traditional society the difference in music tastes was connected with the social class system. Nowadays there is no such correlation in our complicated modern society. Concurrently, the modern society has a certain correlation between types of the audience and social stratification. The type of the audience that regards music as prestige designation is represented by the upper and middle social class. Solemn music conjectures a high education level and a certain financial status. The dynamics of music tastes is socially determined and is connected with emerging of new social communities and layers, succession of generations or quality modification of existing groups. Within the last decade the sphere of music public functioning is restricting. Music taste has become a personal matter, which leads to personalization and atomization of the audience. The significance of a music socializing influence on a personality is increasing. In the modern society people adopt specific evaluation of music works in combination with behavior patterns from member groups through the system of education and Mass Media.

In the modern society social stratification correlates mostly with the quality of art works but not with genres or styles. Today our society has turned almost every individual into a pop music consumer, while the music of a higher quality and genre is not so popular. Spiritual and socializing music influence is restricted by life conditions and social organization, which imply that high quality works of art are still unavailable for general public. It is also worth mentioning that society influence music art through the audience and personality.

Personality socialization through music culture is important not only in general social and spiritual-intellectual aspects but also in terms of the audience and personality influence on the functioning and development of the music sphere itself. Thus, in the 19th century the social type of a personality which perceived itself as an autonomous subject, a so-called 'master of the universe' was dominating. In the 20th century the personality was a part of a social system. People of different social, professional and class groups had various degree of involvement into the social system. However, all of them followed certain patterns and role models, laws, the intention to be like others and conformity. According to D. Riesman, it is a social character oriented on others (Ant, 2011). Socialization was dominating individualization. The

alternation of the social situation in the 21st century creates a new type of personality, the problems of which are reflected in postmodernism.

The degree of institutionalization is different for different music genres. Thus, technical types of music art develop according to the law of supply and demand, while classical music is more connected with social-economic and ideological factors of society development. The social behavior pattern of a personality belonging to a certain social status may be defined as a social role. It is worth mentioning that adoption of a social role is the main part of socialization. Social systems influence a personality behavior through social role expectations. Music sociocultural system also aims at developing a specific behavior pattern for people who take on various roles in the music life of society. Apart from a social status, which depends on a community or social layer a person belongs to, musical socialization implies that people adopt certain roles within the music sphere of life as well. The socio-spiritual system presupposes that a personality should behave properly in compliance with their social status and the behavior role. Conversely, the personality also has certain expectations for social systems in the field of music. In other words, the personality expects the music to satisfy their needs, wishes, interests, to express their emotions, to compensate for their feelings, etc. Thus, social roles in the music field unite social systems and the personality into a single structure.

Music unites nonmaterial culture, spiritual life and a personality into an integrated system. Moreover, using the language of music a personality becomes integrated into spiritual culture and society in general through the system of social communications. Such western sociological theory as *symbolic interactionism analyses social interactions in their symbolic content. The works of such theorists as G. Mead, H. Blumer, T. Shibutani reveal the process of sociocultural dynamics (as cited in Kravchenko, 1994, p.* 168-292). Meanwhile, to analyze the process of a personality socialization it is important to study the role of the language of music as well as the influence of social relations through which any symbols of spiritual sphere are interpreted.

The process of a personality socialization is meaningfully and formally connected with a type of a social system. Here we mean both society typology and an integral type of any community (Antoshkin et al., 2017; Gulenko, 2009; Jung, 1996). Particular communities are functioning in terms of autonomous cultural formations. In our study we pay more attention to local spiritual formations and music subcultures. Thus, the most appropriate typology for analysis is a spiritual-cultural typology based on eliminating cultural communities of people. Types of civilizations are different in their quality and the degree of musical-socializing influence on a personality. Thus, in the civilization of Islam music as art used to be in a disadvantaged position. As a result, it diminished the socializing effect of this type of art. Islam as a religious-and-civilizational foundation refers to stagnant structures in comparison with other Eastern religions. It is the most conservative religion, which is highly inert and hardly undergoes any inner transformations. Being rather totalitarian, Islam is integrated in all life spheres and merges into the politics and state. Spiritual relations are subdued to religious and state authorities which determine what types of art are permitted, what thoughts, feelings and attitudes are authorized and which are banned. They also prescribe how to create and perform works of music, etc. Religious and ideological relations are considered to be dominating. They regulate forms and methods of creation, art perception, art education and functioning of the definite types and genres of art. The focus on religion suppresses spiritual development

and creative potential of a personality by establishing certain sociopsychological stereotypes. Islam intrusion into secular social life and nonreligious art stagnates the process of spiritual socialization.

There was no subdivision into artists and the audience and no professional art in the primitive society. However, the socializing influence of music was quite considerable as all members of a community were actively involved into music and dancing culture. The process of secular music separation from a religious one started in the traditional society despite the fact that the predominating religious community tried to oppose this process. For example, clergymen claimed that the music by Bach prevented churchgoers from concentrating on religious issues. Being a professional musician in the traditional society was considered to be the mark of a low status of a person. Actors and musicians belonged to the lowest social class and was non-prestigious. The process of specification of labour and professionalizing of music art started in the industrial society. The status of a professional and expert superseded tribal, caste and class priorities. The socializing influence of music became much more significant in the industrial society. The status of a professional musician became rather prestigious. Nowadays we can observe contradictory processes of music art functioning, so now socializing and educational functions of music are not always performed

Thus, the types of society predetermine the content, forms, quality and orientation of the musical socialization to a great extent. It is true for spiritual, economic and political typologies. If society is autocratic and totalitarian, censorship that exists in them limits the opportunities of music art creation and confines the sphere of a personality development to standard styles and genres.

Spiritual communities are also different in the degree of their openness. Elite communities (Bohemia) are represented by upper (highly educated) classes of society, which possess certain norms and values isolating them from other social layers. Their socializing influence is intended to a rather small group of society. Nowadays more significance is given to small communities. A dominant share of the socializing functions of music is performed in a family, group of friends, students' group, music club, choir and other small groups.

7. Conclusion

The main elements of society are social systems, culture, nature and a personality. The study of the main components of society. The study of the main components of a social system helps to take into consideration different factors while analyzing such sociocultural phenomenon as a personality socialization in the process of musical activity. Social roles in the music field unite social systems and a personality into a single structure. Concurrently, social roles are inextricably linked to social statuses, social environment, a type of a social system and a complex of social relations, which play a crucial role in the process of music education and socialization of a personality.

Music creates artistic images and social types which embody values and requirements of the given society, act as role models. They unite society through a common behavior model. Thus, music performs a socializing function, helps to educate a personality and develops its aesthetic and moral qualities. Music acts as a means of social communication through which the process of spiritual development and the musical socialization of a personality is implemented.

The development of musical-sociological methodology will contribute to full and thorough study of the topical issues of the music influence on the processes of social and spiritual development of a modern personality. Sociological knowledge may be applied in the social policy in the field of education and spiritual culture, while developing social programs and social projects in the field of the youth and teenage education.

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