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CATEGORIES OF COMMUNICATION, SOCIALIZATION, PARTICIPATION IN UNDERSTANDING THE NATURE OF MUSIC OF ORAL TRADITION

Gurina A. Categories of communication, socialization and participation in understanding the nature of music in oral tradition. The article discloses one of the vital problems of ethnomusicology in the XXI century; analyzes the approaches of researchers for studying music folklore; describes the content of categories "communication" and "socialization", their application from methodological standpoints to understand the nature of music in oral tradition. It also compares the structure of communication and socialization, accentuates the particularity of the socialization structure — its symmetry; reveals fundamental differences between communication and socialization in traditional culture; emphasizes the importance of the generating mechanism, which involves an understanding of the purpose of socialization, i.e. development of common ideas, attitudes, ideals, and thus achieve spiritual community. The article grounds the expediency of applying the category "participation" to analyze the nature of music in oral tradition. It emphasizes the importance of scientific provisions in the works by L. Levy-Bruhl on the specifics of collective representations, socialized consciousness. The article describes the possibilities of the participation category in comprehending internal, subjective aspects of musical behavior by tradition bearers; contains the conclusions on patterns available for generating «texts» of oral tradition.

Keywords: music of oral tradition, communication, socialization, participation.

Гурина А. В. Категории коммуникации, общения, партиципации в познании природы музыки устной традиции. В статье найдены осмысление одна из насущных проблем этномузикологии XXI столетия. Анализируются подходы исследователей к изучению музыкального фольклора. Сравняется содержание категорий «коммуникация» и «общение», осмысливается обоснованность их применения с методологических позиций для понимания природы музыки устной традиции. Сравняются структуры коммуникации и общения, акцентируется особенность структуры общения — ее симметричность. Выявляется кардинальное отличие результатов коммуникации и общения в традиционной культуре. Подчеркивается важность для понимания порождающего механизма осознания цели общения — выработке общих представлений, установок, идеалов, а значит достижения духовной общности. Обосновывается целесообразность применения категории партиципации в анализе природы музыки устной традиции. При этом подчеркивается важность научных положений трудов Л. Леви-Брюля о специфике коллективных представлений, социализированном сознании. Показаны возможности категории партиципации в осмыслении «внутренних», субъективных аспектов музыкального поведения носителей традиции. Делаются выводы о закономерностях порождения «текстов» культуры устной традиции.

Ключевые слова: музыка устной традиции, коммуникация, общение, партиципация.

Гурина А. В. Категорії комунікації, спілкування, партиципації у пізнанні природи музики усної традиції. У статті осмислено одну з нагальних проблем етномузикології XXI століття. Аналізуються підходи дослідників до вивчення музичного фольклору. Осмислюється зміст категорій «комунікація» і «спілкування», їх застосування з методологічних позицій для розуміння природи музики усної традиції. Порівнюються структури комунікації та спілкування, акцентується особливість структури спілкування — її симетричність. Виявляється кардинальна відмінність результатів комунікації та спілкування у традиційній культурі. Підкреслюється важливість для розуміння породжуючого механізму усвідомлення мети спілкування — напрацювання спільних уявлень, установок, ідеалів, а відтак досягнення духовної спільності. Обґрунтовується доцільність залучення категорії партиципації до аналізу природи музики усної традиції. При цьому підкреслюється важливість наукових положень праць Л. Леві-Брюля про специфіку колективних уявлень, соціалізовану свідомість. Категорія партиципації залучається для осмислення «внутрішніх» суб'єктивних аспектів музичної поведінки носіїв традиції. Робляться висновки про закономірності породження «текстів» культури усної традиції.

Ключові слова: музыка усної традиції, комунікація, спілкування, партиципація.

the third century, this relatively young science had accumulated enough facts with a set of methods and approaches, dedicated to study them, as well as views and positions of researchers concerning the understanding of music folklore. However with the course of recent years the efforts of scientists – ethnographers, musicologists and ethnomusicologists, philologists, philosophers, sociologists — have resulted in the forthcoming changes. The accumulated knowledge and approaches to study the music of oral tradition have already required to be reviewed. G. Orlov says: “the critical state of ethnomusicology felt particularly sharp... empirical evidence prevented to see them in an overall perspective, discover their common and fundamental unity in the mosaic of unrelated facts and observations” [7: 11]. There appeared a need in creating a general system of concepts and criteria, in perceiving music “as part of shared values, beliefs, and ways of perception, which form a core of every culture and determine its internal unity” [7: 12].

The analysis of specialized literature allows to state that modern scientific understanding of folklore is characterized by two trends: in-depth study of specifics, nature of musical folklore by studying it “from the inside” and at the same time the extension of ethnographic and sociocultural contexts, considered as generating the meaning of the musical text in folklore. In this regard the actual issue relates to the methods for analyzing music of oral tradition, in particular possibilities of categories “musical communication”, “musical socialization”, “participation” as instruments for understanding the nature of folklore.

Certainly, folklore cannot be reduced to a simple collection of literary texts, genres, performing categories: it is a much broader, complex phenomenon, covering almost all aspects of life of traditional art. Thus, B. Putilov says about the necessity to overcome limits, stereotypes in understanding folklore and to recognize its universality. “We deal with the phenomenon of creativity, which is carried out according to its own, centuries-old laws, enshrined in tradition. We often skip the internal patterns of folklore” [9: 8]. The replacement of this usual idea consists in perceiving the folklore as a process, unamenable to be studied from the outside. But such a statement, which is extremely important for the development of musicology, still does not open any new doors to study folklore, but only outlines the necessity of their appearance. As a circumstance, if it is impossible to study the folklore “from the outside”, then we can try “from the inside”. D. Pokrovskiy, for example, offers to make a researcher penetrate into a folklore situation — directly into an ensemble of authentic performers, analyzing and modeling the most important patterns of folklore. He believes, that “a researcher should observe „from the inside” the processes, taking place in an ensemble of performers, understand the laws under which is reproduced each time a unique and absolutely traditional phenomenon — a song, ritual, etc.” [8: 245].

Such an approach allowed a researcher to identify the functions of voices in a sounding ensemble, and in fact, patterns of intonation socialization, as a result it became possible to determine the mobile and stable elements in the process of song creation, important and essential elements, without which the song “does not add up” and secondary elements available for replacements.

While analyzing the performing socialization in folklore, I. Zemtsovskiy was very close to understand the nature of folklore. He determined that the performing socialization results in creating performing texture of a composition; he revealed the dependence of texture from genre characteristics of ethnophors’ socialization; he stated a common pattern: interdependence between texture and performing socialization. The performing socialization is considered by the scientist as “a type of artistic communication which leads to creating the texture of an artistic work itself” [1: 142]. Thanks to this approach, previously unnoticed components of the living folk performance became prevailing. The scientist considers that the performance analysis can become an important instrument to perceive folklore, as it allows perceiving an inner essence of folklore and the nature of its development. The essence of the folk-performing socialization is that the socialization is inseparable from generation; the folklore intonation contains musical and social components. This is a creative socialization. While performing a song in an ensemble, it is born again; singing is not an “opus”, but the process of group performance — socialization.

Object of the research: folklore as a thinking system.

Purpose of the research: to comprehend the possibilities of the communication, socialization and participation categories as instruments to perceive the nature of musical oral tradition.

The question “art and socialization” is a subject for discussion by a variety of researchers. The evidence is the collection of articles with the same name [2]. Their authors demonstrate different approaches to resolving the issue and use the terms “socialization” and “communication” as synonyms. On our opinion, such a failure to distinguish the terms can show misleading results while studying the nature of musical oral tradition. Subsequently, it is necessary to ground the difference between the terms.

In the second half of the XX century, the problem of socialization was considered by many scientists in various aspects — psychological, social, psychological, linguistic, and semiotic. Semiotically interpretable laws, relating to the structure and functioning of sign systems, covered also art. But these laws were derived from the study of non-artistic languages — it is not surprising that imposed communication schemes “message sender — message — message recipient” do not allow us to understand profound originality of art. Such a methodological point was based on failure to distinguish the terms “communication” and “socialization”; that is appropriate for semiotics (as well as for

information theory). There also exist diametrically opposite interpretations of the concepts “communication” and “socialization”. (For example, in the book by K. Cherry “Man and Information” (Moscow, 1972), the author does not attempt to distinguish “communication” and “socialization” as two types of relationship between people; the author attempts to characterize the language of art as a means of communication, similar to the language of science).

In-depth originality of the socialization as a form of human activity reveals the philosophical analysis and thus grounds the distinction between communication and socialization. In philosophy, socialization is “a complex integrity, the only systemic phenomenon, in which the activity of a subject is focused on another subject by using some objects as means, instruments and tools» [3: 76]. The analysis of the subject-object relationship indicates that there may be two different forms of relationship: in one case a person sends some information to another person (others), expecting the message should be accepted, properly understood, learnt, taken into consideration; it is absolutely clear that only a sender is a subject in this communication chain and a message recipient appears here as a mere object.

Another thing is relationship between people (or inside of groups) as a subject with a subject: both participants of the process are equal, both active and they do not just share information, but they are guided by the fact that their partner is not just a listener, an obedient performer, but a free interpreter, coauthor of mutually developed information, which unite them [3: 77].

It is necessary to emphasize that philosophers understand socialization as “an interaction between subjects, i.e. the subject activity that is directed to another subject but not an object” [4: 17]. What is the difference between a subject and an object? A person (or a particular social group) becomes a subject when he/she self-consciously separates himself from an object of his/her activity, when he/she sets some activity goals. A subject can affect an object both in practical and spiritual forms. The spiritual is a transfer of knowledge, data, ideas. It is called communication. Its structure is: addresser (sender) — message — addressee (recipient).

The relationship between subjects has a fundamentally different character. At the practical level, it's tangible, practical socialization. At the information level, it is a spiritual socialization. The purpose of this socialization type does not consist in transferring, but in elaborating common representations, ideas, concepts, beliefs, ideals, i.e., the achievement of the spiritual community by a joint effort. The socialization structure (in contrast to communication) is symmetrical; there is neither sender nor recipient here. There are partners, interacting to achieve a goal: partner — means of socialization — partner. Partners do not share information, instead they open up to each other about their systems of values, i.e. entrust each other with their beliefs, ideals and generalize them to the extent, that allows preserving their uniqueness, identity and freedom.

Thus, communication is impersonal, taking into account the type of the information being transferred. It serves for transferring knowledge and data. Socialization affects the most intimate, personal feelings, ideals, thoughts. The psychological mechanism of socialization is anxiety merged with understanding. The socialization result appears as completely different from the result of a simple communication: the latter increases the amount of information gained by a message receiver and it does not change anything for a sender; the socialization leads to a new level of partners' community, thanks to a deeper and true knowledge of each other, and self-knowledge by finding reflections in one another [3: 79].

Thus, comparative analysis of the categories “communication” and “socialization” leads to the conclusion that artistic activity is based on such a relationship between people as socialization.

It is necessary to add, that such a standpoint of categories “communication” and “socialization” is found in the works of psychologists [11], culture experts [12].

A set of categories indicated at the title of the article — communication, socialization, participation — has its own logic. It outlines gradual increase in possibilities of these categories intended for studying the nature of music in oral tradition. To ground this opinion, it is necessary to address the explanation of the category “participation”.

As G. Orlov points out that “participation”, in contrast to more usual concepts, — “implication” and “involvement” — concentrates on unfamiliar new values [7: 174]. The researcher considers that the participation plays significant role in the musical experience. In the works of a philosopher, psychologist and ethnographer L. Levy-Bruhl, the term “participation is one of the key words, which became a valuable contribution to the development of scientific ideas about the nature of consciousness and thinking. The first step to understand the participation is to realize that the behaviour of a member of any group or a community is determined by their common culture and its unwritten laws. But the behaviour is usually meant as actions being observed, that, at best, represent a visible display of participation. We are primarily interested in “internal, subjective aspects of behaviour. Only if we get closer to their general understanding, we can touch secret mechanisms of musical behaviour and, thus, the nature and sources of endless variety of musical experience in different cultures” [7: 174].

To understand the internal, subjective aspects of behavior, it is necessary to touch principles of collective representations in archaic societies, as an initial position of all studies carried out by L. Levy-Bruhl. The scientist believes, it does not matter how deep into past we refer, we meet only *socialized consciousness*, filled with a variety of collective representations, traditionally implanted into the consciousness. These collective representations are imposed on a personality, i.e. they become a subject matter for beliefs instead of considerations [5: 18].

How should we understand collective representations? It is not an intellectual or a cognitive phenomenon in its pure form, it is a much more complex phenomenon, which is represented as a mixture of what we consider an actual “representation” with other emotional or volitional elements, suggesting, thus, another representation of consciousness in relation to the imagined objects. There is one element that is always present in the relationship between subjects or objects in a primitive society. All of them in different forms and to a certain extent suppose the *participation (implication)* between them. Levy-Bruhl calls this inherent principle, which governs the association and connected representations in primitive consciousness, the law of participation [5: 62]. Participation appears in various forms: in a form of contact, transfer, sympathy, actions at a distance; it is carried out by infecting, desecrating, mastering — through a variety of actions, which attach a creature or an object to this property.

Feelings of mutual involvement and unity are renewed and intensified at certain moments: during sacred ceremonies, rituals, etc. The existence of social groups and their attitude to the existence of components of these groups are most often considered (and at the same time felt) by individuals as *socialization, implication, as a set of socialization and implication*. Ceremonies and ceremonial dances aim and effect to re-animate and maintain socialization through the nervous excitement, which merges an individual, ancestor reincarnated into him/her, and a plant or an animal species, which is a totem of this individual.

Such is the nature of reality, it is perceived as a given objective. According to G. Orlov, it is impossible to call an individual’s behavior in such cases as involvement or participation. Because each of these concepts involves *the relationship between a subject (individual or collective) and its reality, from which a subject is, in fact, inseparable* [7: 174]. Levy-Bruhl states that it is impossible for an individual to separate his/her individuality from what he/she participates to be able to exist: we cannot understand it, because “it concerns the idea that is not conceptual and intuitive, and the best thing we can do is to describe it as a direct awareness, feeling, experience, faith” [10: 193].

Emotional engagement in music means to be involved into it; participation and involvement consist a behavior, which a person acquires in a certain social and cultural environment ... forms of musical behavior are so effective, because they are unconscious and appear to be a part of the nature of music. In fact, they are embedded in the nature of culture which the musical subject belongs to [7: 32].

Such type of musical behavior is appropriate for bearers of culture in oral tradition. It cannot be defined as a composition in a course of performance or as an activity of a composer and a performer, combined in one person. There is no usual division of functions even in its latent course. The sound result of such a behavior is at the same time unpredictable and predetermined,

unlimitedly free and strictly disciplined. Unique, individual, personal “momentary” implementation is included in it and exceeds all personal inclinations and requirements of the moment.

Fleeting and unrepeatable, each act of the musical behavior maintains and continues the timeless tradition, guarding the people’s spirit and flesh. This kind of musical traditions is omnipresent and pervasive odour. They define the quality of sound [7: 108]. Only a man imbued with the spirit of this tradition and culture, learnt them on formal and informal levels, living one life with the guardians — the people, has access to the spiritual value and power of these structures and patterns — their archetypal basis [7: 109].

What is the process of creating and transmitting a musical composition?

According to G. Orlov, the ability to get lost and live in specific configurations of time and rhythm in a community goes beyond the aesthetic experience and involves much more than purely professional musical training.

The main condition of this ability remains common involvement into everyday life of a certain community, the inherent component of which is music. This is the main condition. “The value of music, as I believe, — wrote G. Orlov — is determined by the experience of people involved in its creation”. In many non-western cultures, the learning process is based on direct imitation of a teacher’s behavior (rather than on explanations and instructions). The purpose does not consist in maintaining the established procedure, but in developing the behavior, which creates this type of music. This training is one of the most important ways to the development of culture: mastering the art of active participation in creating different types of music, a disciple starts to weave into the fabric of the spiritual life of his/her people, imbued with the attitude of the people towards the world and nature [7: 134].

In this relation it is interesting to outline the point of view by N. Najdorf on the concept of “musical culture”, which, as he writes, has recently become more commonplace, less metaphorical and more operational [6: 46]. The researcher considers culture as informational characteristics of a society, where information is a set of means, applied by the society to eliminate its own randomness, to establish the society with internal discipline. But information is a process continuously flowing in social systems. Its essence is to constantly reproduce those representations, attitudes and meanings that are recognized as fundamental in a given society.

Musical culture is one of the means to arrange social life. The specificity of musical culture is that primary means of expressing ideas, attitudes, meanings, recognized as essential for the society, consist in attitude towards the music perception and creation. From this perspective, sounding musical text is not a purpose but a means of social interaction, its mediator [6: 48]. Thus, the scheme of this relationship can be represented as follows: subject — musical composition — subject,

i.e. as a symmetric structure. Such a scheme of an artistic communication is described by M. Kagan [4: 18]. The purpose of creating a musical text, namely, “the generation of socially significant meaning, is achieved in the process of manifestation of this text in a social environment” [6: 46].

Conclusions. The forthcoming conclusions can become a summary of the above analysis of categories “communication”, “socialization” and “participation” and their possibilities in perceiving music of oral tradition.

The content of concepts “communication” and “socialization” are completely different. Communication transfers the information, but it does not generate anything. Musical socialization in the traditional culture generates “text”, musical sounding, where socially important meanings are embedded. Intonation and meaningful socialization in a particular typical situation, genre situation, creates a composition of a specific genre.

The structure of communication and socialization differs completely. The structure of communication: addresser (sender) — message — addressee (recipient). The structure of socialization is symmetric: partner — means of socialization — partner.

By using the category “musical communication”, it is impossible to reveal the nature and specifics of musical folklore. The category “musical socialization” explains the generating form in folklore.

With the category “participation”, we managed to reveal the *patterns of generation in a traditional culture*. Participation is a kind of “internal” behavior of social groups and individuals being a part of groups.

The music of oral tradition is a product of human activity. It is impossible to understand its nature without clear understanding of its initial behavior. Forms of musical behavior are unconscious. They are embedded in the nature of culture, which the object belongs to. Musical sound is a result of human behavioral processes, which are reasoned and formed through values, beliefs of people, being a part of the culture.

The participation as “a set of socialization and implication” (according to L. Levy-Bruhl) generates “texts” in music of oral tradition and, in a broader sense, generates the culture of oral tradition.

Further researches dedicated to the problem of thinking in the music of oral tradition are planned to be dedicated to the phenomenon of collective unconscious by C. G. Jung.

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