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CONSTRUCTION OF MUSIC FESTIVALS IDENTITY UNDER THE CONDITIONS OF GLOBALIZATION

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Key words: <i>Festivals music cultural Identity vicinity Instrument</i>	ABSTRACT The definition of the social identity is divided into political, cultural, economic, national, religious and other identities. Although festivals of different types are rated highly because of their evident influence upon various fields of life, and music festivals are given the role of a local creator that is able to specifically penetrate into the social environment, still the role of a music festival as a cultural instrument is hard to define, measure in relations and classify.
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ФОРМУВАННЯ ІДЕНТИЧНОСТІ МУЗИЧНИХ ФЕСТИВАЛІВ В УМОВАХ ГЛОБАЛІЗАЦІЇ

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Поняття соціальної ідентичності складається з політичного, культурного, економічного, національного, релігійного та інших аспектів. Незважаючи на те, що фестивалі різних типів мають значний вплив на різні сфери життя, саме музичні фестивалі здійснюють найбільший вплив на соціальне середовище певної місцевості, оскільки важко переоцінити їх роль як культурного інструменту.

Ключові слова: фестивалі, музика, культурна ідентичність, місцевість, інструмент.

The international word “identity” is rather often used to define the essential features and exclusiveness, which in its broadest sense denotes certain features of a place, a person or a group that distinguish them from others. In the present thesis, the concept “identity” will be used instead of the concepts “uniqueness” and “identification”.

The contexts where one transfers from the locality into the international, multi-cultural and global stage have intensified the researches on the identity, on the one hand. On the other hand, the researchers who exceptionally are specialized in the

topic of the identity, point out also the necessity of “criticism”, and such an attitude is not illogical, as the research and other academic works and discussions in a certain aspect form also “the critical resolution with regards to the phenomenon under study”, according to A. Čepaitienė (2010). Criticism, as a “deconstructing action”, both helps to reveal the deep interrelations and nuances of the phenomenon itself, and enables to look at the identity as “the social and cultural phenomenon” from fragmented assessments (Čepaitienė, 2010:1).

More and more scholars now choose to analyse the problem of identity, and the most remarkable of them is Z. Baumanas who names the identity as the peculiarity of modernity. Identity, according to Baumanas (2011), emerges out of the identity crisis and the weakening of the relation with the surrounding world, therefore it requests “re-interpretation”.

The “intermediators” of globalism in the social-cultural anthropological theory are such phenomena as migration, commerce, informational technologies, finances and tourism. Globalization marks the new era: clear boundaries between countries are being deleted from the maps, the geographical borders lose their role as strict markers, there are tendencies to unite and form groups. The new communication that emerged in the breakthrough of modern information technologies declares “the end of geography” (Bauman 2007:24). Therefore, post-modern geography imposes its own conditions where contradictory cultural identities and the rapidly growing role of communication technologies reorganize the interpretation of the cultural identity. The massive migration or “migration of people” is called by Z. Baumanas (2011) as one part of integral modernization and the life styles arising out of it. The last stage of this migration is marked by the question of identity and nationality: the place of the settlement of an individual(-s), the physical neighborhood and the phenomena of cultural identity.

The search for identity, as well as attempts to construct in one way or another the picture of the identity of Lithuania after the restoration of Independence remain an important and contradictory topic. The theme of identity as well as the sub-themes related to it or arising from it such as the formation of an image, the national identity in the globalized world are analyzed in scientific works, studied in the academic sphere and are detected in the public discourse.

Encountering the changes of geographical dimensions in the modern world is revealed by re-configurations of totally new places and territories. There is a common agreement regarding the influence of the new information technologies upon culture and the cultural identity. One of the communication models is interpreted as the one in which communication technologies are the “active” and “decisive” forces, while at the same time culture and identity are the “passive” and “reactive” ones (Morley D., Robins K., 1995).

The processes of globalization transmit information in a very high speed and at the same time they engage the society into the dynamic cultural exchange, they affect the concept of identity in different levels. It is hardly possible to grow and get mature in a mono-cultural environment; as such a medium is scarcely possible in a more globalized world. Even if there is no direct contact with the representatives or places of other cultures, there is an indirect connection — through the

network of the media people find themselves beyond the borders of the locality. Several cultures adapted in one person form the standard of the modern world and, according to authors analysing the cultural identity, cultural identities gain especially different forms in a globalized world (Jensen L. A., Arnett J. J., McKenzie J., 2011). Or, according to more radical evaluations — national identities are turned into the “global unidentity” (Morley D., Robins K. 1995:71). Globalization, on the one hand, makes everything uniform, deletes the boundaries and removes differences, but, on the other hand, this process is approached by antipodal efforts — globalization provokes to find and cherish the uniqueness of the vicinity.

In the context of this thesis, it is important not to miss the phenomenon that has been taking roots in the last decades — the virtual sphere and the transference of communication proportions from the physical environment into the virtual sphere. Therefore, the issue of the disappearance of the public communication spheres, as when everything is transferred into the virtual sphere, not only the need for the places for meeting decreases, and “real meetings become a luxury” (Morkūnienė, 2012:171), but also all the grounds of the traditional identity are shaken. Through the widely spread possibilities of information technologies, the achievements of science and culture, and especially the “examples and idols” (Bakieva, 2007:145) are rapidly disseminated. The web of new social networks is being formed that pushes out the physical environment and becomes “the substitute of a public sphere” (Bauman, 2011:323). Although, at the same time, according to L. Donskis, social networks, as a substitute of a public sphere, also become a new — “fluent” — public sphere. According to the philosopher, for example, the phenomenon of “Facebook” is a fight against one’s own inexistence and failure to participate in the world, as “the lonely human being desperately struggling against the feeling of meaninglessness and looking for his own sphere, where he strives to find if not physical, so the virtual guardianship” (Bauman, 2011:324).

On the other hand, the source of today’s globalization — science and technologies — as well as their main product is the knowledge. And according to Bakieva (2007), the person’s historical consciousness grows deeper through the access to information sources. R. Čepaitienė (2005) underlines that in all the periods of history people encountered a dilemma that has remained important up to this day gaining different weights of its content: the new confronts with the old, the materialism confronts with the romantic idealism, the progress — with the backwardness, the novelty — with traditions. And there is also a question: “how to change and remain oneself at the same time?” Looking from the positions of cultural psychology, the author states that in the modern world the attractiveness of the feeling of commonness with others, of being part of a certain group is still important in spite of the real or virtual “experience of placelessness”.

In the frames of this work, it is important to understand how the concept of culture is rewritten in the context of globalization that also includes music festivals. Globalization is characteristic of the abundance of dimensions, in other words — “multidimensionalism” — and the “complex binding idea” is ascribed to it (Tomlinson, 2002:23). Complex categorized relations are applied to a human life: political, economic, social, inter-personal, technological, environmental, cultural

and other phenomena are reorganized in the context of globalization, and the classification is broken down. The content of the concept of culture is exclusively multiple, and scholars themselves ask a rhetorical question “after all, isn’t it that culture is everything?” (Tomlinson, 2002:27). However, such an attitude also is criticized. Therefore, it is stated that thinking about culture as the definition of the “whole life style” or putting everything into the concept of culture as the “concept hodgepodge” bring to the deadlock (Hagoort, 2005, Tomlinson, 2002).

If globalization is viewed as a “complex binding”, and culture is looked upon as the “field of sense”, one confronts with the changes aroused by globalization and the construction of identity, as in certain ways globalization affects the senses of the identity of people, changes the relations of a person with a place, influences the life of a local community.

The theory of the identity of a vicinity as an independent field is not yet found in scientific literature. The concept of the identity of the vicinity is made up by the contributions of different fields of science: semiotics, communication science, art criticism, history, architecture, geography, etc. The subjects associated to identity are found in different sources under such terms as “individualism” (Miškinis, 1994:38), “peculiarity”, “character”, „spirit of the place”, “uniqueness” (Petrušonis, 2004:9,21), “aura“, “face” (Budžienė, 2011:107).

The analysis of scientific literature reveals that the question and the problem of the identity of the vicinity as a separate field are not structured and “developed” (Petrušonis, 2004:9). In this thesis, the concept “identity” is often accompanied by the word “cultural”, as the cultural identity of the vicinity better reveals the aim and tasks of this thesis. According to V. Petrušonis (2004), the cultural peculiarity of the vicinity is related to the cultural sphere more than simply the identity of the vicinity, which means that there emerge the idea of “cultivation” (fostering) and the social dimension.

Looking in the light of the interrelation of the community with the location, the author points out the “subjectivity of the vicinity” as an important factor, where he treats the subjectivity of the vicinity as a complex phenomenon. What does it mean in the context of the analysis of the cultural identity? The subjectivity of the vicinity is defined as a composite complex phenomenon that concerns the set of subjects dictated by a relevant vicinity. This certain subjective variety is regarded as a specific subject. Therefore, the author recommends to look at the establishment of the cultural identity as a specific subject. In this way, a certain subjective “substrate of the vicinity” is felt (Petrušonis, 2004:28) that is the common ground for multiple phenomena, the basis for the structural similarity and unity of those phenomena.

Generalizing, we may conclude that the concept “genius loci” rooted in mythology remains important in the modern world. The idea of „genius loci“ and its relevance gain a new scientific and emotional burden in the more global world context, transfused by the intensive spirit of changing. The spirit of the vicinity gains a new role of certain uniqueness and continuity. And the relevance of the studies of the identity of the vicinity will encourage the emergence of the theory of identity of the vicinity as an individual field.

CONCLUSIONS

Different territories, reiterating certain parts of the composition of the identity, distinguish factors that are treated as archetypal elements and grouped into the organized system, where history, language, culture, race, religion, territory are ascribed to archetypal elements. And the factors, defining the composition of the identity of the vicinity, can be classified according to different groups of the elements of the identity; 1) identity signs created by the nature, 2) social-cultural identity signs, 3) anthropogenic identity signs.

The factors of the cultural identity of the vicinity are not restricted only to the physical features of the vicinity. Apart from the physically tangible peculiarities, the dimension of the identity of the vicinity is also formed by non-material and intangible factors, such as the role of the community, the participation of the consumer, genius loci.

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ФОРМИРОВАНИЕ ИДЕНТИЧНОСТИ МУЗЫКАЛЬНЫХ ФЕСТИВАЛЕЙ В УСЛОВИЯХ ГЛОБАЛИЗАЦИИ

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Понятие социальной идентичности состоит из политического, культурного, экономического, национального, религиозного и других аспектов. Несмотря на то, что фестивали разных типов оказывают значительное влияние на различные сферы жизни, именно музыкальные фестивали имеют наибольшее

влияние на социальную среду определенной местности, поскольку трудно переоценить их роль как культурного инструмента.

Ключевые слова: *фестивали, музыка, культурная идентичность, местность, инструмент.*