YOUTH SUBCULTURES AND SOCIAL INTERACTION

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Annotation: This article is about language personality of a teenager as a representative of youth culture. Also it is devoted to the description of the linguistic personality, the levels of organization of its structure. A linguistic personality is considered as existing in a specific cultural and communicative environment, which determines the content of its structural levels.

Key words: culture, subculture, counterculture, anticulture, youth culture, youth subculture, voluminous descriptions, identity, choice, self-realization.

МОЛОДЕЖНЫЕ СУБКУЛЬТУРЫ И СОЦИАЛЬНОЕ ВЗАИМОДЕЙСТВИЕ

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Аннотация: В статье речь идет о языковой личности подростка как представителя молодежной культуры. Также она посвящена описанию языковой личности, уровням организации ее структуры. Языковая личность рассматривается как существующая в определенной культурно-коммуникативной среде, которая определяет содержание ее структурных уровней.

Ключевые слова: культура, субкультура, контркультура, антикультура, молодежная культура, молодежная субкультура, объемные описания, идентичность, выбор, самореализация.

YOSHLAR SUBMADANIYATI VA IJTIMOIY HAMJIHATLIK

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Annotatsiya: Ushbu maqola yoshlar madaniyatini namoyon etuvchi til vositasini muhokama etadi. Shuningdek, maqola lingvistik shaxsning tavsifiga, uning tuzilishini tashkil etish darajalariga bag'ishlangan. Til shaxsi uning tarkibiy darajalarining mazmunini belgilaydigan ma'lum bir madaniy va kommunikativ muhitda mavjud deb hisoblanadi.

Kalit so'zlar: madaniyat, submadaniyat, qarshi madaniyat, antikultura, yoshlar madaniyati, yoshlar submadaniyati, katta hajmli tavsiflar, o'ziga xoslik, tanlov, o'zini o'zi anglash.

INTRODUCTION

A social group's shared way of life, not just isolation but also cultural variety, forms the framework for the development of a subculture. A unique way of life is based on a certain cultural pattern, which includes a particular value system, concepts, conventions, and rules of conduct, symbol construction and use, taste, fun, music, appearance, and speech of a specific social group. This way of life becomes a cultural style, or subculture, when it rejects the mainstream or prevailing cultural model.

As much as they do with regard to age, vocations, free professions, gender, and subcultures develop within social layers. Subcultures signal the absence of the concept of wholeness and herald symbolic disruption of the social order, which is a sociologically significant issue. This implies the exertion of resistance through style, the distancing away from man's other or so-called false nature and the coming to the authentic expressive skill and authentic style. That is what D. Hebdige writes about having in mind primarily teddy boys, mods, rockers, skinheads and punkers. Their movement causes censorship thus figuring out as the basic carrier of meaning in subculture. The spectacular elements of subculture create a possibility for subversive readings and detection of hidden (coded) messages on the shining surfaces of style. The causes for the emergence of subculture as well as the reasons for joining subculture are not always rational; that is why they should not be uncritically sought for in the sphere of rationality. There were no symposia, programs, or memos prior to their emergence. Subcultures frequently develop spontaneously; they are the result of actions focused toward a goal whose purpose is to provide an escape from the

faceless everydayness that is characterized by monotony, spiritual emptiness, and impersonality.

MAIN PART

Subculture forms outside of political boundaries and then crystallizes, materializes, and communicates group experience. Subculture represents a reasonably rounded-off, separate identity entire in terms of the overall culture; it consists of beliefs, rules, and conventions that specific group members have adopted, upheld, and adhered to over an extended period of time. Subcultures represent the peculiarities of social layers, groupings, and positions. And last, subcultures produce and own a wide range of styles. It should be emphasized that the relationship between subculture and the definition of style is most closely associated as a sociocultural phenomenon. The fashion conveys the connotation of the particular culture. If the way of life can be attributed to a larger social community or social group, the style determines the contents of life in social layers and, generally, smaller social groupings. This is known as the *"I"* technique, by which the actor identifies himself and establishes his identity through subculture.

The triad formed by subculture, style and identity has no unidirectional course but a circular one. It means that the identity expresses itself through subculture as the meaning of style, that the style represents an external manifestation of identity and, finally, both the factors together form subculture with a set of recognizable features stemming from the cultural patterns of minority groups, namely strategies of thought, worldviews, values, beliefs, norms, rules of behavior, affinities, sensibilities, tastes, symbolic representations, moods, specific sensitivities and linguistic peculiarities (jargon, slang). If we would call all this inner identity indicators, then outer indicators would comprise the factors of visualization of subcultural identity, namely, physical appearance (way of dressing, ornaments, hair do), visible manifestations of behavior, posture, rebel image, choice of music, skills, rituals and festivities. At the same time, we should not cherish an illusion that, after learning about all these above-listed general traits, the door of subculture would be widely open to you. The apparent clarity of the word *"subculture"* cannot hide the truth that, as Hebdige would say, it is shrouded in mystery and that it suggests a whole set of obscure notions like masons' oaths and underground (understood in terms of movement or organization whose activities go on outside the established society or culture).

Style is not an unambiguous or fixed category, but one that is historically relative, just as subcultures do not represent an everlasting, monolithic, or petrified social group, but rather a fluid and relatively widespread one. They don't just consist of language or ethnic groups. Subcultures can include naturalists, Goths, hackers, hippies, Rastafarians, followers of hip hop, and football enthusiasts, to paraphrase Giddens. According to the British sociologist, some people may clearly identify with

a certain subculture while others can easily travel between a variety of subcultures. This is doable and possible because, although being deeply ingrained, beliefs and conventions can evolve over time.

The cultural style represents the basic form through which different identities, most often personal ones, can be shaped. It is through style that individuality comes to surface as well as creativity, uniqueness and sensitivity that, taken together, affirm one single personality. If we come to accept the fact that identity is a metaphor for recognizability, then we are not far from a very well-known phrase that style is man himself (Note: man is not born with a style but the style is something learnt and shaped in a given culture). The affinity for one style, orientation or tendency is specified by subculture that an individual tends or belongs to. Subcultural styles represent the best manifestation of cultural diversity.

The social order of the modern times can be best understood through a much widely understood life style pointing to practical differences in everyday living. The difference with respect to the other comes from, as K. Geertz would say, "voluminous descriptions" of the things representing part of the social status and identity. The notion of the life style can be constituted by means of the expressions such as "identity", "choice" and "self-realization". It is, as a phenomenon, most directly related to the modern society. Life styles are nothing else but habituated ways of combining certain aspects of everyday life, on the other hand, of social and symbolic values. In Chaney's view, styles are patterns of actions which differentiate people; he sees them as *"ways of playing with identity"*. Since the understanding of the life style is related to symbolic practice, it is obvious that style should not be looked for in the objectiveness of the material world. Its determinants are primarily coupled with social and symbolic meaning which is woven into multifaceted everyday reality.

Among the issues related to subcultural style, one of the central problems is that of taste. Even when taste is an individual matter, when it is the most individual and most intimate, it is, to the greatest possible extent, socially and culturally determined. Taste can be treated in aesthetic discourse, as a universal human feeling for beauty, and in sociological discourse, in which the starting point is the fact that it is socially determined. According to a well-known R. Lynes quote, taste is our individual pleasure, our inner dilemma, and our outward facade. Z. Gluevi, writing about the connection between flavor and emotion has determined that there is another poorly defined identity relation in this sector as an aesthetic consideration and the substance of the subject. In that regard, he offers us a compelling argument that taste, which he defines as *"a summary of man's aesthetic being,"* is intimately linked to *"the entirety of his existence"*. All this further supports the thesis that taste is not only an aesthetic category but it blends in itself a way of life of our personality *in toto*. Hence an attack on taste is experienced as an attack on our whole life and our Ego. When someone

accuses you of lacking any (aesthetic) taste or of your having a poor taste, then you tend to understand it not as an attack on one aspect of your personality (aesthetic) but rather as an attack on your complete personality (identity). The accusation makes you, in the cultural sense, unfit as man and thus affects your pride.

The cultural context shapes a person's taste, but it is typically specific to a particular subcultural setting (for this reason, it is not unjustified to describe someone as a rocker, businessman, or athlete "with an artist's soul"). Since culture is a general concept while interests are always customized and shift to some subculture, a specific offshoot of the cultural matrix, no one can truly and unconditionally belong to the culture in its entirety. One can only fully develop his most private, intimate tastes in the context of a subcultural environment. This is accomplished through the chosen value system, which does not have to be consistently and completely at odds with the value system of the dominant culture.

The sociologists are primarily interested in subcultural groups. They can conceptually be defined through style, values, ideology and meaning. It is clear that there is a correlation between group (that is, social layer) and symbolic form of representation and this in the sense that the cultural forms are already existent while the group simply takes them over. It is upon this hypothesis that M. Brake bases his personal view of subcultures. For him, subcultures are not but systems of meaning, forms of manifesting life styles developed by a group of subordinate structural position as a response to the ruling system of meaning which shows their attempts to solve structural controversies generated in a wider social context. This definition has two structural components: a sociological one that refers to group membership and a culturological and hermeneutic one that examines the idea of culture. Although subcultural identity is a communal identity, it actively contributes to the development of individual identity in terms of people's freedom of choice (of style). The energy that counterculture possesses does not exist in subculture. It exhibits a certain style, revealing the symbolic group to which a person belongs as well as the sensibility behaviors he supports as well as those he punishes and suppresses.

CONCLUSION

The emotional structure makes the basis of microstructure of subcultural youth style and it is, as written by R. Maric, characterized by *"powerful outbursts of affinities"* and *"an outstanding energy of repulsion"*. In any case, subculture members have special interests; they commit themselves to a chosen domain, develop their common history and form similar emotional habits. In this way they build their own symbolical worlds of special affinities and identify themselves with the chosen contents more powerfully than with the generally accepted values of their community. The subcultural style is spread like a field of symbolic action while it is made up of the following basic elements, a) image, that is outlook, b) music enjoyed

by subculture actors, c) appearance as posture, gestures and expressions, and d) jargon, that is, special kind of dictionary, pronunciation and hidden meaning transmitting a message thus protecting a mysterious world. Differentiating styles with respect to the above-mentioned features, we are actually identifying their belonging to particular subcultures: namely, to beatniks, teddy boys, mods, rockers, skinheads, punkers, metals, ravers. To this we should also add the subcultures with other interests and engagements such as theosophists, occultists and transvestites, yogi practitioners and vegetarians, drug-addicts and other hobbyists. Searching for their identity, many of them join non-formal groups, communities, sects and other colorful groups that we call subcultures.

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