
TRADITIONAL MUSICAL FOLKLORE AS A FORMATION FACTOR OF PERSONAL INTEGRAL WORLDVIEW IN CONDITIONS OF MODERN METROPOLIS

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Abstract

The main purpose of the present work is to reveal the role of traditional musical folklore in the process of socialization in modern civilization, characterized by standardization and unification of cultural values, dominance of mass culture, resulting in change of natural mechanisms of succession, natural course of cultural exchange processes, mutual enrichment of different ethnic cultural traditions. As a result of our investigation, the authors concluded, that taking roots in any social-historical environment, preserving the integrity and originality in consciousness of bearers of cultural traditions, the folk tradition not only proves its viability, but also becomes the effective 'instrument' of personal socialization, the formation of integral, positively oriented worldview in conditions of modern metropolis.

Keywords: succession, artistic culture, spiritual values, artistic-creative activity, personality

1. Introduction

The comprehension of social function of the folk music, its cultural-educating and moral-instructive significance is traditional for Russia. Musical folklore forms a stable layer in the perception of artistic culture values of the past and present, in understanding of their continued importance in the process of aesthetic upbringing, in spiritual formation of the personality at the present stage of culture development. The musical culture of all nations and in all centuries was connected with upbringing, formation of spiritual constituents of citizens favouring the development of their personality, as well as the society and state.

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Hence, it follows that, the unique ability of folk music, which lies in synthesizing of achievements of universal human artistic experience and its turning into personal experience, provides an opportunity to implement the adequate forms of artistic creativity, participating in this process. Outgrowing from the intonations of vivid and free folk speech, from the atmosphere of holiday or hopeless grief, as an organic unity of poetic image and its verbal expression, the traditional musical folklore presents a collective nationwide creativity, handing down from generation to generation, an organic part of folk soul and folk life.

The investigations of modern philosophers and culture experts constantly underline the necessity to refer to the deep layers of folk culture, to that artistic experience, which is required for modernity, as it allows taking a fresh look at the modified system of values, understanding, what is true in them, and what just blinds with phony glitz [1].

In conditions of multi-national metropolis, such as Moscow, the folklore is a basis of international communication, as each ethnos has an indefeasible right to preserve and develop its culture, which, on the one hand, acts as the main factor of originality, and, on the other hand, as an integral part of panhuman nature. It conditions the phenomenon of ethnocultural tolerance, studied today in the context of cultures' dialogue and intercultural communication [2]. A folk musical tradition has the functions of establishment spiritual communication and spiritual-integrative potential. It actively influences on human consciousness, improves social relations of a person with the world, with the other people, and, mainly, transforms social-historical practice in whole.

Today, it is obvious, that the succession of historical epochs and human generations is conditioned by not only material production, making up its basis, but also by the spiritual-cultural factors. The attitude of modern person to the world - the world outlook, the world perception, the worldview - presupposes spiritual dimensions of his existence, the level of spiritual maturity. One of the factors, determining the level of developed world outlook judgments, believes, orientations, is the constant drive to preserve and inherit the values, accumulated by the previous generations.

Therefore, the scientific comprehension of the special role of folk musical art in the system of spiritual culture becomes more and more urgent and relevant, as well as the recognition of inner potencies of the folk music, productively manifested in the development process of personal worldview, demands, ideals and way of life. V.V. Bychkov notes, that "the humanity felt the danger of its conflict existence in the Universe not nearly today, and it started to create the Culture from antiquity, as the leading medium to overcome the initial conflict intensity of the person on two main pillars - religion and art, essentially, although subconsciously at the beginning, aimed at harmonization of human relations with all components of the Universe" [3].

Modern investigations, devoted to revelation of the place of folk traditions in the system of world culture, mainly deal with mutual contacts and categorial status of different types of culture. Special attention is attracted to the

investigations, where the tradition is studied in the context of values collision in the era of globalization and search of ways to overcome this phenomenon by means of cultural-heuristic approach, according to which it is necessary to “understand something national, as a special talent of vision”, defining its angle of aspect [4].

Such understanding, in the opinion of G.D. Gachev, provides an opportunity to “present mutual complementarity”, to comprehend cultural diversity, as “the division of historical and cultural labour between countries and nations” [5]. It provides the investigator with an opportunity to interpret “national world and mind as an instrument with special tone quality in the symphony orchestra of the humanity, and to demonstrate a rich spectrum in the property of modern civilization of the Earth” [5]. Folk musical tradition carefully preserves this ‘unique’ tone quality, however, in order to ‘hear’ it today, it is necessary to make great efforts.

Presenting a collective memory, the folk culture is always connected with the past. It implies the preservation of the previous spiritual experience, its creative rethinking in the process of further cultural development. It involves the exchange of new information, hypothesis and suggestions in the context of research methodology, the discussion of different problems and attainment of common understanding, mutual formation and distribution of theoretical bases of folk artistic culture.

That is why, at modern stage of this problem study, it is historically regular and greatly significant to come out to the wide context of spiritual life activity of the society, where the folk artistic culture interacts with the other forms of spiritual culture, with the system of humanitarian knowledge in whole. Taking into consideration the above mentioned, it is purposeful to investigate the constructive potential of the folk musical art in two aspects: as the original phenomenon of spiritual social culture and the effective factor to form the spiritual personal culture.

2. Procedure

Handing down of spiritual values from generation to generation in modern society presupposes the following succession logics, what requires the use of synergetic approach, which M.S. Kagan characterizes as the development of system view on the world [6], necessary to comprehend the self-developing essence of culture. Keeping the past and accumulating the cultural values, the tradition bears the function of modern artistic phenomenon. That is why today “the Old Russian music constitutes one of the integral parts of the richest artistic heritage of the Old Rus, presenting the object of our competent pride” [6, p. 17].

The system analysis of culture development process shows, that the demand for spiritual comprehension of existence, its original values, accompanies a person throughout the whole history of culture development. Today, in Russia, whose socio-cultural space differs by diversity, inconsistency, multi-directionality of different social and cultural tendencies, experiencing the

transition period, the need in self-understanding, in creation of conditions to preserve and increase the spiritual potential of native culture is felt especially sharply.

It is necessary to agree, that “existing in the conditions of modern city with the developed informational system, with all the best, and, simultaneously with negative consequences of technological progress, overpopulation of living space and dissociation of people, frequently, we even do not suspect, that hereabout, there is absolutely another culture” [7], preserving however the centuries-old traditions in itself, those fundamental bases, on which the original native culture was built.

The analysis of scientific and historical sources in the sphere of traditional artistic culture provides an opportunity to trace the evolution of genres of the folk musical art from the initial typology and figurative basis, the devices of generalization, stylization, being elaborated for centuries, with rational use of facilities and materials [8]. The integrity of folk musical tradition, as an artistic system, is determined by the nature of artistic-creative activity, supported by age-old traditions of numerous generations. Folk song, instrumental, vocally-instrumental art functions, mainly, in oral tradition ‘from mouth to mouth’, i.e. thanks to the skills of performers-originals [9].

National tradition, as well as any other one, meets the definite socially-conditioned demand, it has its own purpose in specifically historical conditions. Studying the musical tradition, as an accumulator and translator of urgent, socially important worldview and moral values, as the means of their reproduction, the way of human communication, forming social ideals, provides an opportunity to present more adequately the cultural space of modern Russia [10]. Folk musical tradition articulates the problems of acquisition of social-cultural environment, being the unique socio-cultural mechanism, providing a person with the opportunity to state its individual existence in culture.

The XXIst century considers the musical culture, as a reality, which has a great impact on political, economic, social, ethnic, spiritual processes, and provides the effectiveness of artistic values creation in compliance with different spiritual demands of people. The study of folk music functioning mechanisms contributes to the ‘conservation’ of cultural heritage, highest moral values and ideals of population, preservation of stability in the society. Fulfilling its constructive role, the folk musical tradition influences on the development of human individuality and on the formation of its personal spiritual culture.

The study of mechanisms, how the folk music influences on the formation process of personal worldview in the conditions of modern metropolis, is based on the conviction, that all constituents of folk culture are based on “special worldview, the integral view about world structure” [7, p. 20]. This integral world picture concentrates the cultural heritage of nation, the highest moral values and ideals. Despite this conviction, there are frequent doubts, if these meanings and values are necessary for our contemporary, living in the XXIst

century. Are they relevant and significant today so far? Do they really contribute to preservation of stability in the society?

In real life, we meet a lot of people, quite successful and prosperous, for whom the folk tradition in whole and the musical tradition in particular is something absolutely forgotten, not relating to their life and activity. We used to put forward the statement, as an axiom, according to which, it is impossible to feel confident about the future without reference to the past, proving it by the fact, that the traditional musical culture involves the complex of national images of the world, national mentality, its festive-ceremonial and family-everyday traditions, ethnic stereotypes of behaviour in natural environment and in socium, artistic merit of nation and ethnic forms of their existence, reservations and translations.

The resident of the modern metropolis needs these family-everyday traditions today; he needs the ethnic stereotypes of behaviour? Maybe, on the contrary, they disrupt him, referring to those values, which are hopeless out of fashion? It is not simple to answer these questions, but it is necessary to do this, because only then it is a fair assumption to say, that the folk musical tradition presents that unexpired source, from which not only our contemporary, but also future generations will draw 'the life-giving water', presenting the 'remedy' for many social diseases. Such as aggression, subtraction, the feeling of instability and variability, are resulting in destruction [11].

Every day and hour, not only the mass media, but, unfortunately, the personal experience, remind us of the extent of violence, which has become of monstrous sizes. This experience makes us doubt, that the folk musical tradition can withstand the ever-increasing level of aggression. Repeatedly, we ask ourselves, what message it bears to the resident of modern metropolis. The search for answers to this and many other questions, connected with the revelation of the role of folk musical tradition in formation of personal worldview, requires the study of development problems of folk art, organically involved into the Cultural philosophy, Culturology, Musical aesthetics, Historiography, Sociology, Ethnography, Ethnomusicology, Ethnopedagogics and others. At that, there is an acute demand in exchange of new information, hypothesis and suggestions in the sphere of research methodology, discussion of different questions and attainment of common understanding, mutual formation and distribution of theoretical bases of folk artistic culture.

3. Discussion

This demand is implemented in significant quantity of scientific discussions, dealing with the problem of preservation of folk musical tradition and the necessity to treat it as a factor for personal worldview formation in modern cultural space. It covers such problems, as scientific understanding of traditions of folk artistic culture, its peculiarities, as a social phenomenon, and underlines the need in deep theoretical evaluation of the role of folk artistic creativity in world cultural process [12].

The attitude of L.P. Saraeva is quite convincing; she considers the musical folklore in the aspect of its social-regulative content. The investigator proves, that the "phenomenon of regulative content of musical folklore is revealed in the normalization process of existence conformity to a plan, promoting the reproduction of traditions in different conditions of the existence of society and nation. This aspect is projected to the notion of integrity of sociocultural group." [13] Actually culturally-creative potential of folk music has a direct impact on the production of new or reconstruction of earlier existed forms of musical life, on the development of cultural environment.

Having the high aesthetic qualities, the traditional musical folklore provides a modern person with the possibility to keep the stability in varying sociocultural environment. That is why, continuing the idea of L.P. Saraeva, it becomes necessary to study possible formation ways of worldview principles of younger generation thinking, using the social-regulative potential of folk musical art, creating the specific environment for development of creative activity and personal fulfilment in social sphere.

It makes modern investigators to draw their attention to the necessity to create the artistic-educational models, where the significant role belongs to the folk musical tradition. The creation and implementation of such models presents a serious social, psychological and pedagogical task, the solution of which is required for social 'recovery' of modern society, overcoming of existing negative tendencies. With all possible variability of such models, the main direction is determined by the fact, that the folk artistic culture creates the world picture in compliance with the development of different forms of human existence, renewal of spiritual experience.

It conditions the use of spiritual-practical approach, aimed at creation of artistic world picture, able to imprint and fix in the memory of our contemporary the image of human life at different stages of civilization development. This world picture shall trace a seamless connection with social practice, real human life. A starting point to provide a fruitful spiritual product is the production of proper spiritual-constructive potential, possessing the power of impact and transformation.

This task is successfully solved in the model of ethnic tolerance formation in teenagers, suggested by D.V. Kornev. He developed a program, the implementation of which results in the "increase of teenagers' interest to the acquisition of genre-style variety of folklore through inclusion to the traditional folk Russian culture" [14]. It is very important, that in the process of implementation of model, created by D.V. Kornev, the teenagers become involved to the process of artistic creativity, learn to play folk instruments (gusli, bagpipe, pipe, accordion), participate in ensembles of folk instruments, in choral collectives, begin to feel themselves an integral part of native culture.

In artistic-educational model, suggested by N.S. Yushchenko [15], the significant attention is also paid to the Russian folk musical tradition. The researcher considers the folk song creativity as a basis for family values, as an obligatory component of musical-aesthetic environment of modern person. The

researchers I.B. Ignatova and L.N. Sushkova [16] suggest the model of ethnocultural education, where the idea of project training is successfully implemented.

The worldview function, created on the basis of comprehension of folk music essence of the artistic-educational model lies in the students' broadening of horizon and systematization of knowledge in the sphere of folk artistic culture, their involvement to the process of artistic creativity, rise of the demand to communicate with folk musical tradition. It contributes to the formation of moral and aesthetic personal qualities, persuasions, beliefs, value judgments and to the determination of behavioural norms, rules, peculiar of the nation's culture.

Creating the artistic-educational environment to acquire the active subjective position of students, it is necessary to determine the complex of pedagogical conditions, aimed at the support of the developed personal innovations, included to the components of students' worldview culture. It brings the personal meaning and worldview perspective for further life and activity, to fulfil the multichannel communication of folk and academic musical art, to protect and keep the musical monuments of national culture, popularization and promotion of moral ideals and artistic values of your nation.

The created artistic-educational models provide the young people with the opportunity to realize, that modern conditions of society development contribute to the production of new types and genres, interpret the traditions anew, approaching the folk art to life realias. They feel themselves as social subjects, not just individual personalities, but the participants of a special social community of people, who express and implement their interests in the sphere of spiritual culture. The community in this context shall be considered as a subject and bearer of special integral culture, possessing its own outlook, the way of its sign-symbolic presentation in one or another form of folklore and the trends of cultural practice, close to folklore, which frequently date back to the antiquity. Thanks to the creation and implementation of such models, a new, wider view on the evolution of cultural forms is formed, the genesis of scientific-innovative subcultures is considered in the cultural-civilizational context [17].

The discussions result in the understanding, that a myth, music and custom are inseparably connected with each other in the ancient culture of each nation. "Understanding the fundamental identity of music and myth is possible only in complex and integrative way, considering these phenomena in the field of categorial interaction of philosophy and art studies, providing the opportunity to determine the general ontological status of the considered phenomena, to reveal the expressive power of music to explain the myth essence, to correlate the mythological component of human consciousness and musical text." [18]

Philosophical understanding of essence of folk musical culture [15] shows, that from the moment of its origin and validation in cultural space, it presents the means, contributing to the integration of collective communities, the special means of aesthetic and spiritual communication. At the origins of native musical culture, the folk art was a peculiar initial language, promoted the spiritual exchange between past and present. The folk music was always

included to the real life, as a bearer of meanings, system of values, cultural samples, aesthetic orientations and ways to transform the objective reality.

4. Conclusions

Summarizing the executed investigation, it is possible to state for certain, that the folk music is a complex and peculiar artistic-aesthetic phenomenon. Throughout the millenniums, there was a gradual transformation of musical culture, as an objective process of human life activity, the way of his self-expression, realization of existence through the relevant ritual and ceremonial forms of ethnos into the specific sphere of education and culture. Resorting to folk musical tradition provides an opportunity to understand, how our ancestors comprehended the essence of place and time, tried to cope with natural powers, how the rituals were formed and the special 'sound code' [7] of folk musical culture was elaborated.

The same as culture in whole, the folk music, being semiotically heterogeneous, is interconnected not only with the other types of art, but also with different cultural spheres. Moreover, it begins a dialogue with them, exchanging its informational resources. The scientific works in the sphere of Sociology, Philosophy and Culturology provide an opportunity to comprehend the musical art theoretically, as a social-philosophical category and multi-aspect problem, as "the comprehension of music value, without which human existence is impossible, cannot be solved by only one sphere - Musicology, and it shall be fulfilled based on the philosophical idea and in union with it, as the music specificity is so unique, that it requires philosophical explanation of its essence and existence" [19].

Music has an access to such ideas-generalizations, "that are expressed in notions, referring to the dynamic side of social phenomena, to the traits of human character and society... Music always expresses the most important, typical traits of ideology of one or another social group." [20] Studying the folk musical culture in the context of philosophical-culturological categories, the modern scientists characterize it as the most fundamental, substantial and substrate notions about laws of development, phenomena, processes and connections, distinguished by the investigators of essential properties of culture, which present the basis for systematization of the studied cultural phenomena, as well as for development of methodology and methods of their cognition.

The folk musical culture has an ability to co-opt musical traditions of all sociocultural layers of the society. The pieces of folk musical creativity, recording the time of their creation, turn out to be able to go far beyond their time, they become understandable and close to the people of other epochs and cultures. They allow getting to know about feelings and ambitions, dreams and hopes of millions of people, living long before we were born, and, consequently, provide us with an opportunity to feel our own place in inseparable chain of historical events, to comprehend deeper the responsibility before the future generations, the meaning of life and human merit.

Folk musical tradition personifies the highest spiritual-moral ethnic values, consolidates both modern Russian society and the humanity in whole, as the folk musical creativity of different nations, frequently widely separated from each other, has a variety of common traits and motives, appeared in similar conditions or inherited from the general source. People are the creators of national-cultural traditions [21]. The archive documents and certificates, reflecting the organic link with fundamental principles of the nation's worldview, provide the investigators with an opportunity to feel the poetic integrity of relation towards the world, the high artistic level of pieces of folk music culture.

Really increasing richness of relations, connecting a person with a society, influences on the variety of its artistic interests and demands. That is why the interaction of different types of sociocultural activity, functioning in the society, and the possibilities to influence on the formation of personality, thus, gains prominence, both in theoretical and practical, professional-pedagogical aspect.

Music, acting as a unique system of artistic values [22] and having different functional impact on the personality, is one of the determining factors of worldview formation. Resorting to different samples of folk musical tradition provides great opportunities to study and analyze the correlations of irrational and social aspects in the art work, to acquire the birth process of the aesthetic ideal in the artistic space of different cultures, as a model of perfect universe, and also to reveal the role of myth in modern musical culture.

As the musical art in whole is one of the cultural institutes, then the function of folk musical tradition shall be considered in keeping with the artistic culture, the society. The folk musical culture presents a special form of human spiritual life, mainly, the emotional life of the person. The main peculiarity of the folk musical culture, in the opinion of scientists, is the humanistic determination, cultivation of humanistic in a person, revelation of all his spiritual wealth and creative talent.

Studying the folk musical culture in the context of philosophical-culturological categories, the scientists characterize it as the most fundamental, substantial and substrate notions about laws of development, phenomena, processes and connections, distinguished by the investigators of essential properties of culture, which present the basis for systematization of the studied cultural phenomena, as well as for development of methodology and methods of their comprehension.

The traditional musical folklore provides handing down of culture to younger generations and, in definite sense, reproduces culture. The folk musical tradition, as structural and substantial component of folk artistic culture, determines the dynamics of processes, taking place in musical life, forms the musical-creative potential of the society, reproduces the subject (creator, translator and consumer) of culture, and mainly serves as a factor for integral development of the personality.

Thus, the folk music, acting as a special form of human spiritual life [23], cultivates socially important feelings, enriches the content of spiritual, mainly, emotional life of a person, determines the inseparable link of past, present and future, their 'mutual invertibility' [24] in the context of cultural self-development. It provides an opportunity to interpret the folk musical tradition as an efficient factor to form the spiritual personal culture.

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