

# Formation of Youth Subculture in Cyberspace in Pop Music: a Theoretical Framework

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**Abstract:** *The goal of this study is to examine the theoretical underpinnings of the creation of adolescent subcultures in cyberspace via the medium of pop music. Cyberspace studies demonstrate a broad variety of individual norms and beliefs that revolve around the same core challenges faced by young people. It was one of the first attempts to evaluate how young people engage with popular music media that their portrayal of pop youth culture made one of the most important contributions. For this inquiry, a literature review was undertaken. This section explains the theoretical foundations that will be used to support this research's concepts in order to be able to read music texts in order to be able to understand youthful subcultural activities with justification. This research takes a closer look at one particular component of the phenomena to provide light on how today's youth use the Internet to engage in computer-mediated social life via music. Subcultural material may be disseminated digitally, but it is important to explain how the Internet serves as a subcultural resource and a way to appreciate popular music.*

**Keywords:** *Cyberspace, Subcultural, Digital, Internet, Pop music*

## 1. Introduction

### 1.1 Background of the Study

Many people believe that music represents the apex of human achievement in both art and civilization. People believe that music represents their views and interests, in addition to the values and preferences of others, which is a common belief. Music is often a product of the moment in which it is created. Music and youth are often thought to have a particular connection. Music is provided and marketed to younger audiences, and the vast majority of young people like one or more musical genres, according to the data. Many people believe that music represents the apex of human achievement in both art and civilization. People believe that music represents their views and interests, in addition to the values and preferences of others, which is a common belief. Music and youth are often thought to have a particular connection. Music is provided and marketed to younger audiences, and the vast majority of young people like one or more musical genres, according to the data.

Some studies are more concerned with how music interacts with the structures of young people's everyday lives than they are with how young people are situated within music structures, and they are informed by broader theoretical developments in the sociology of consumption and everyday life, as well as cultural and media studies, among other disciplines. When it comes to classical structuralist analyses of adolescent subcultures (Willis, 1993), music has often been included as a homology within a broader style. In the case of punks, for example, a passion for heavy rock music could only be characterized in terms of syntagmatic leisure circumstances in which the punk style – heavy rock, wild hairstyles, leather jackets, safety pins, and handmade garments – was collectively lived out.

Another kind of research, on the other hand, attempts to situate music in the context of the many leisure and non-leisure settings that young people encounter in their daily lives. In the minds of many young people, music is seen as a means of fitting into constrained interactions that define the ordinary, typical, and boring situations of their daily life, rather than into spectacular systems of signification that challenge prevailing social and cultural forces.

Early study on adolescent subculture and music began with music and was applied to a certain subculture or generation - often without good empirical proof - in many cases. There are, however, some significant exceptions to this general norm. From the viewpoint of those who identify as belonging to the first category, a line of thought concerning youth culture and music can be traced back to a groundbreaking study of "young culture" as a social phenomenon. While addressing the lack of empirical findings that had previously guided an understanding of adolescent music subcultures, Murdock and McCron (1976) were among the first youth sociologists to collaborate with practitioners of a youth cultural studies tradition while also addressing the absence of empirical findings that had previously guided an understanding of adolescent music subcultures.

In contrast to uncritical semiotic or historical readings of youth subcultures, more rigorous sociological research has demonstrated the complexity of social class in light of the fact that a typical lengthening of the transitional phase among more affluent young people has resulted in greater parity in the levels of disposable income experienced by youth from a variety of socioeconomic backgrounds. The ability to place music in the context of daily (sub) cultural changes is also beneficial in gaining an awareness of how the process of growing up may correlate to changing recreational opportunities. The subculture believes that public locations that are free of parental restraints provide venues for adolescents to express themselves musically.

### ***1.2 Research Objectives***

This study was intended to identify the formation of youth subculture in cyberspace in pop music.

Specifically, it seeks to answer the following questions:

- (1) What is the formation of youth subculture in cyberspace in pop music?
- (2) How was pop music in the post-digital age born?
- (3) What are the concepts of subculture theory, Bakhtin's Semiotics Theory, social mutual construction theory, and media function theory related to the formation of youth subculture in cyberspace in pop music?

### ***1.3 Significance of the Study***

The Teddy Boys are commonly mentioned in the histories of adolescent subculture, whilst the histories of rock and pop music are frequently mentioned in the histories of the mid-1950s. A major problem about the intimate association between music and young cultures/subcultures in the postwar era must be addressed as a result of this development.

Studies of rock, pop, and fan cultures have preserved the idea of subcultural resistance in particular, where a predilection for very intense and emotional consumer behaviors, inspired in part by the concept of homology, has achieved unquestioning acceptance. For their part, research into youth music subcultures has indicated that the syntagmatic analysis of subcultural style is an oversimplification of actual young people's cultural practices, which should be based on ethnographic research methods while avoiding the excesses of what might be termed "observer participation."

After World War II, pop music became one of the popular, mass-appreciated arts that the postwar age embraced, while the conventional arts, such as classical music, were on the wane. Pop performers represented a "young religion of celebrity," according to one author. When searching for styles that had both superficial and meaningful connotations for their daily lives, teenagers turned to popular arts for inspiration. Pop music reflected a "strong stream of social nonconformity and rebelliousness; a rejection of authority in all its manifestations; and antagonism against adult institutions, conventional moral and social norms," according to the New York Times. Their research of pop youth culture was significant because it was one of the earliest efforts to analyze the interaction between young people and mass music media, and as a result, it was influential. Its fundamental mistake was one that was shared by others who followed it: the notion that, since mass media reflects pre-existing attitudes and sentiments, it is fair to interpret teenage subcultural activities from messages in song lyrics, which was widely accepted at the time.

## 2. Review of Related Literature

Within the novel *Delinquent Boys* (1955), Albert Cohen introduces his concept of subculture, in which individuals experiencing similar difficulties who come into contact with one another may over time, through the formation of an alternative frame of reference, develop answers to collectively experienced social problems. The frame of reference, which is developed at both the social psychological and cultural levels of investigation, contributes to the formation of a subcultural identity. Finding other individuals who are supportive of one's new identity, on the other hand, might be challenging in today's society and culture. To begin, people must be able to find and communicate with one another in a social and geographical setting that is suitable to this kind of interaction and communication.

A growing number of social theorists believe that acceptable circumstances are becoming scarcer, with modern societies marked by a scarcity of place-based groups (Putnam, 2000). Although Cohen's words were published about 50 years ago, they showed a vision in terms of utilizing consumer vocabulary to describe how identity is constructed in current life, which was groundbreaking at the time (Lury, 1996). It is possible to get over these obstacles using new communication technologies (NCTs), such as the Internet. With its enormous capacity to influence the social environment, the Internet, particularly in terms of decreasing geographical and parental-control obstacles to almost nothing, has the potential to transform society. As a result, teens, who are among the most enthusiastic Internet users (Cyberatlas, 2002), are more likely to use the Internet (when it is accessible) to establish new or strengthen existing peer relationships. In addition to face-to-face interaction, non-face-to-face communication methods such as instant messaging, online gaming, bulletin board systems, and Internet relay conversations, to mention a few examples, are continually increasing young people's social worlds (Thurlow, 1999). They are defined as "flexible, dynamic, and practical adjustments to the real situations that persons seeking community are confronted with," according to the authors.

Cohen and Stone both assert that some parts of the population have difficulty creating and/or maintaining meaningful social interactions, prompting people to look for other forms of connection to feel more connected. Finding meaningful connections is not limited to the notion of community in any way. Similarly to how postmodern literature increasingly portrays social life as fractured, fragmented, and isolative, subcultures originate and expand as collective responses to what Moore (2000) refers to as a "crisis of meaningfulness." Many individuals are finding it increasingly difficult to find significance in their lives as time goes on.

According to Larry Grossberg, "It is not that nothing matters; something has to matter - but that there is no means to choose, or to discover anything to justify the investment" (1992). The desire for meaning may lead to engagement in subcultural activities, as well as significant interpersonal interactions. Subcultural engagement, on the other hand, is often associated with unfavorable portrayals, if not outright stigmatization, of individuals, particularly youth. Subcultural adolescents are frequently depicted as combative, rebellious, uneducated, and apathetic, and they are frequently presented as the cultural other, distinct in terms of values, beliefs, and ethics from both children and adults, and they are frequently presented as the cultural other, distinct in terms of values, beliefs, and ethics from both children and adults (Epstein, 1998). Young people who identify as subcultural are often represented by the media in ways that emphasize their fragmented and liminal existence (Arnett, 2000).

The term "subculture" is no longer appropriate, according to some sociologists, for describing new forms of cultural life based on shared interests and values, such as online communities. A good illustration of this is Andy Bennett's (1999) recommendation that the term of subculture be replaced with the concept of neo-tribes. According to him, "subculture has arguably devolved into little more than a convenient 'catch-all' term for any sector of social life in which young people, fashion, and music come into contact with one another." As opposed to this, neo-tribes are defined as "groupings that...are better understood as a series of temporal gatherings characterized by fluid boundaries and floating memberships" as a result of the "shifting nature of young people's musical and stylistic preferences, as well as the inherent fluidity of youth cultural groups."

According to David Muggleton (2000), "the mere idea of subculture is becoming less significant under postmodernity, since the disintegration of mass society has assured that there is no longer a cohesive dominant culture against which a subculture can declare its resistance." In a similar vein, Muggleton (2000),

on the other hand, contrasts Bennett's effort to confine the concept of subculture to socioeconomic class by demonstrating how subculturalists continue to express their own social identities and behaviors in opposition to what they believe to be mainstream culture. It is fruitful to modify the subculture concept in order to investigate various types of collective identification if we examine how individuals construct the meanings associated with subcultures and mainstream cultures, because it is their understandings of these concepts that produce resistance discourse.

### **3. Research Methodology**

#### ***3.1 Research Designs***

A literature review was used in this research. It serves as a summary of the theoretical underpinnings that will be utilized to justify the theoretical framework. It critically analyzes the gathered information by finding gaps in current knowledge, showing the limitations of concepts and points of view, suggesting subjects for future research, and assessing points of dispute.

#### ***3.2 Data method collection***

Secondary sources were used in this study. Secondary literature consists of interpretations and evaluations based on or referencing original source material. Examples include review articles (such as meta-analyses and systematic reviews) and reference volumes. Professionals in each area synthesize, generalize, and integrate new research on a specific subject, such as review articles, systematic reviews, meta-analysis, practice recommendations, and monographs.

### **4. Results and Analysis**

#### ***4.1 Formation of Youth Subculture in Cyberspace in Pop Music***

A thick network of computer networks generates the collective delusion known as cyberspace in Gibson's reality. Eventually, according to Gibson, humans will be able to link their nervous systems directly to the internet, therefore considerably enhancing the intimacy of their mind-matrix connection. Cyberspace is the universe generated by the collision of every hacked-in intelligence, every database and installation, and every kind of linked information circuit, in short, whether human or nonhuman in origin (Bell et al, 2004).

This internet mythology piques my interest for a few of reasons. For starters, it offers a change to the humdrum of suburbia life while also avoiding the dangers of inner-city living, which is a rare combination. Every subculture, whether it's the rural dream of hippies or the urban fantasy of punks, need a fantasy destination to escape the confines of suburbia life. In the minds of white, middle-class suburbanites who recognize that rural life is much duller than suburban life and that cities are becoming far too dangerous, cyberspace is a fantastical destination (Smith & Kollock, 1999).

This astounding image predicted the future, a world of unfathomable complexity and data constellations, which was to come. Gibson had little understanding of the computing science realities of what was then emerging as cyberspace; nonetheless, the term cyberspace and the way it was depicted in Gibson's novel *Neuromancer* have had a profound influence on its development and representation – an influence Gibson could not have predicted when he cobbled the term together (Sterne, 1999).

Another set of terms, such as cyberculture, has accumulated in the cracks of Gibson's cyberspace. Cyberspace has also become the favored word for academics working on certain configurations of media and communication technologies, particularly the Internet, as a result of this (though others advocate a broader definition that includes other worlds of digital technology and digital culture). Cyberspace became a popular subject across a wide variety of academic fields as more academics were interested in the numerous ways that the Internet was changing people's lives in an ever bigger number of ways in the 1980s and 1990s. During the 1990s, online research and writing started to extend out and become more specialized, resulting in a boom in the publishing industry. The social and cultural components of

cyberspace, in addition to computer scientific study, have attracted a significant amount of attention. It has taken time for these "cyberspace studies" to emerge, especially when academics have brought concepts and theories from other disciplines – such as psychology or sociology or cultural studies or geography – into interaction with the Internet and other associated technologies (Gibson, 1991).

The Internet has become a "hot" subject in recent years. All of the major media, including news broadcasts and current affairs programmes, referred to the incident as an important event. In the last several years, developments in interactive computer technology seem to have sprung onto the scene, jumping from prototype to primetime in a single smooth transition. The dissemination of information about the tragedy, on the other hand, has been less explosive than projected by this model. In the research, it is shown that the phenomena has spread in a more slow manner via a variety of (sub)cultural channels, the nature and concerns of which have impacted public perception and image of the phenomenon itself (Turkle, 1995).

In expert computer magazines, detailed technical explanations and information started to surface, while speculation about the technology's potential began to appear in more popular media. It was journals like the *American Mondo 2000* and the *Australian Index*, which mixed coverage of new computer media with rock and other 'counter-cultural' issues that helped to kick start the counter-culture movement. By 1990, this dissemination had reached the general public, with big pieces about cyberspace and virtual reality appearing in magazines such as the *Wall Street Journal* (in the United States) and the *Guardian* (in the United Kingdom) (UK). Mainstream radio and television followed suit shortly after. In the winter of 1990, an item about virtual reality ran on ABC TV News (in the United States), and the *Virgin/MTV* youth magazine show *Buzz* produced a feature that included an interview with virtual reality pioneer Jaron Lanier. Because of the increasing information and conjecture about the phenomena, and because internet networks and their supporters were becoming more easily accessible to journalists by 1991, coverage of the phenomenon had risen in popularity (Rheingold, 1993).

The phenomenon's growing popularity has been fueled in part by significant technical breakthroughs in computer technology during the previous five years, according to the Associated Press. In contrast, this constant increase in attention more truly represents the way in which the medium's creators and supporters have effectively marketed their daring predictions for it. Specifically, the legitimacy and passion offered to Lanier and his fellow pioneers by their surrounding subculture have generated a significant amount of interest in their work in terms of exposure. As long-promised phenomena, cyberspace has captured the attention of a subculture at first, then more recently, of the general public. There is a mutually beneficial convergence of interests and affinity among practitioners, fans, and authors, which may account for the medium's increasing popularity in recent years (Miller and Slater, 2000).

Given the continued male predominance in high-tech research and development, it is not unexpected that the key actors in internet marketing have mostly been white middle-class American men in their thirties and forties. Its most vocal adherents are members of a certain social group made up of persons who have held on to remnant 'counter-cultural' ideals, which are most commonly stated in ambiguous Green-Libertarian terminology, while being assimilated into certain segments of the American professional classes. The computer industry, the culture of Silicon Valley, and key generational icons such as Apple founder Steve Jobs serve as the most prominent examples of this generation. It is clear that Lanier's interests, rhetoric, and history have had a significant impact on this organization. In contrast to the previous generation of internet pioneers, whose interests and profiles reflected their positions within the American military-industrial complex, his flawless 'counter-cultural' appearance distinguishes him and other key members of the 'new wave.' He and other key members of the 'new wave' (Riddell, 2001).

Psychedelic counter-culture, as well as the internet, are closely associated with each other in ways that are startlingly similar to the way they have been associated with mainstream music culture. During the 1960s, they were tightly linked and mutually supportive, but they have battled several times since then, most notably in the late 1980s with the advent of both the drug Ecstasy and the music genre known as Acid House. As authors such as Harry Shapiro have shown, popular music and drug culture have been inextricably linked since at least the turn of the twentieth century, and maybe much earlier.

#### ***4.2 Popular Music in the Post-Digital Age in Pop Music***

Simon Frith (2004) explains three types of conflict that have happened as a consequence of successive

phases of technical advancement in popular music, based on his famed 1986 paper titled "Art Against Technology: The Strange Case of Popular Music." Without explicitly addressing digital, Frith expertly explains how new technology (such as the electric microphone, magnetic tape, electric guitar, and drum machine, to mention a few) have sparked debate and challenged long-held assumptions about how things should be done. He envisions three battle lines: one pitting technology against environment, another pitting technology against the community, and a third pitting technology against art. Every new music technology is accompanied by the birth pains of worry about these seemingly conflicting binary ideals, demonstrating that technological progress is a social activity with values founded on previous relationships rather than a monolithic imposition from on high, as previously assumed. Frith (2003) puts into question the "against" in his title, arguing that present technologies are not as diametrically opposed to previous paradigms as many people assume. The essay also asserts that technology is not a transformational agent but rather a value-free instrument that may be used to accomplish a number of creative (and reproductive) objectives. In other words, the creative aims of artists take precedence above the technical methods by which they might achieve those goals.

It is possible that a conversation of this kind may devolve into a debate about cause and effect; on the other hand, new technology may generate alternate methods of generating music, regardless of whether or not it is adopted by artists and listeners in the first place. Although this line of thought is perilously near to "technological determinism" beliefs that technology directly transforms people, it is not without its own dangers. Both Frith's paper and my current research avoid such dichotomies as much as possible, attempting to anchor technology in the world of social interaction and interaction with others. Frith (2003) also addresses a critical issue in the pop music-technology debate: the frequently contentious interaction that exists between individual customers and established interests in the music industry (record companies, governments, etc.).

This kind of bargaining is particularly visible in the context of digital technology. As customers have unprecedented control over the music they buy (or download), and as they have the ability to duplicate and manipulate musical material at their leisure, how should the status quo react to this newfound power? Frith demonstrates that, for every technology advancement that supports the producer's control over musical production and transmission, there are technological advancements that empower the consumer to make their own musical choices (home tape dubbing, to use his example). The importance of economic ties and money flow in defining the aesthetic agenda of pop (and other) music is also shown by him. Throughout hip-history, hop's there have been several instances of how money has influenced the responses of mainstream record companies, reviewers, and fans. For one thing, until this strategy was shown to be commercially feasible, the dominant forces in the music business did not take it seriously; after this was proven, formerly rebellious approaches (such as sampling) were absorbed into mass market pop song creation. Frith provides evidence to support this assertion (Green, 2003).

In the final analysis, he asserts that every potentially revolutionary technology, from Dylan's electric guitar to hip-hop sampling and MP3, will be co-opted (to use Frith's term) by dominating forces. Thus, despite substantial advancements in music-making technology, Frith believes that the status quo will stay virtually unchanged since Romantic artistic ideals were popular over two centuries ago. "The fact that the economic arrangements of music production and consumption have not yet altered, despite their growing disconnection from the actual production and consumption process, demonstrates the enduring force of nineteenth-century concepts of originality and truth" (Kaemmer, 1993).

Perhaps the fact that a multiplicity of interpretative frameworks has been produced in an attempt to explain digital sampling in the context of pop music discourse illustrates its significance in this regard. Given that sampling is a process that is rich in meaning, it is impossible to reduce it to a single simple theoretical framework; therefore, the following list of analytical lenses is not intended to be exhaustive; rather, terms are "creatures of discourse," as Mark Slobin has written in another context: In fact, their essential worth is not found in their definitions, but rather in "what takes place in your thinking when you match concepts with reality."

### **4.3 Theoretical Foundations**

#### **4.3.1 Subculture Theory**

Many different sociological, political, philosophical, and semiotic theorists were consulted by the CCCS (Centre for Contemporary Cultural Studies) authors as they investigated a wide range of topics including media text form and meaning as well as working-class culture's structures of power and gender relations. The CCCS authors then synthesized their findings into a cohesive whole. In the "CCCS technique," there was no coherent body of reasoning or consistent analytical viewpoint to be identified. In contrast, the bulk of their work, which was based on a wide variety of complex Marxist ideas, dealt with issues of class struggle and supremacy. As a Marxist philosopher, Louis Althusser's ideas had a considerable impact on my own thinking, particularly his notion of ideology as a conceptual framework "through which men perceive the material conditions in which they find themselves" (Hall and Tony, 1976). Gramsci, an Italian Marxist, had a major impact on my understanding of capitalist societies as being characterized by an ongoing, class-based battle for hegemony—the moral, cultural, and intellectual (and consequently political) leadership of society. This battle, according to Gramsci, allowed dominant groups to strengthen their dominance, but he also maintained that subordinate groups were capable of challenging and rejecting dominating hegemony. The CCCS team investigated these concepts in relation to a wide variety of difficulties, with a particular focus on the study of youth culture and its link to larger social structures and political relationships. One of the driving forces for the creation of the Center for Community Change Studies was Phil Cohen's (1977) groundbreaking attempt to link postwar British youth culture to bigger socioeconomic developments that were first published in the magazine *Science*. Cohen argues, among other things, that postwar patterns of redevelopment, along with the breakdown of conventional labor markets and shifting consumer patterns, had altered the material underpinning of working-class life in London's East End. This dislocation, Cohen referred to as "the Great Dislocation," was symbolized by a wide range of adolescent trends of the 1950s and 1960s. Stylistic subcultures, in Cohen's view, were "magical" efforts by working-class youth to bridge the gap between conventional patterns of working-class life in postwar Britain and new cultural attitudes and practices.

It was their working-class "parent" culture (for example, a focus on local identities and communal loyalties) combined with new products of the expanding media and culture industries (most notably fashion and pop music), that mods and skinheads performed their function. Cohen suggested that adolescent subcultures should not be disregarded as passing fads because of their role as key creators of social meaning. Instead, he argued that they should be seen as part of a larger cultural trend. Skinheads from the late 1960s represented a symbolic reassertion of more conventional working-class ideas, while mods from the 1960s represented an exploration into new, consumer-oriented working-class lives. The CCCS team took Cohen's ideas and refined them further (Garnham, 2005).

When all the studies were analyzed together, they found that subcultural style was a "ritualistic" depiction of the social experiences of working-class kids. In accordance with Cohen's findings, the CCCS team concluded, young people from working-class backgrounds created a cultural or subcultural response to their life experiences by combining elements of their "parent" culture (such as working-class jargon, neighborhood ties, and specific notions of masculine and feminine identity) with elements drawn from other cultural sources, in this case, elements drawn from different mechanical cultures. According to the CCCS, the neo-Marxist and "Gramscian" opinions on the topic trap young people in class battles and disputes (Brooks, 1998).

The CCCS (Centre for Contemporary Cultural Studies), in contrast to Cohen, saw young subcultures as symbolic (or "ritualistic") strategies of resistance against ruling-class authority structures, rather than as a "ideological solution" to cultural disputes within the parent culture. To the CCCS writers, what became known as "subcultural theory" suggested that the subcultural styles of young people were methods of symbolic opposition to the power structures of the ruling class. According to this description, youth subcultures are expressions of cultural insubordination and defiant defiance in which working-class teenagers grasp and symbolically change media- and market-produced objects and symbols to give them new, hazardous, and subversive meanings. CCCS theorists, on the other hand, found it simple to distinguish between working-class youths' subcultures and the countercultures of their middle-class counterparts.

Based on their research, the CCCS team found that subcultures were generally defined by the existence

of leisure activities that were just a brief part of a young person's life. Contrary to working-class subcultures, countercultures (beats, hippies, and so on) put a larger focus on the individual experience rather than the stark contrast between work and play. Workers' subcultures are characterized by a stark polarity between work and play that is significantly less evident than in the counterculture's bohemian and nonconformist milieux. Working-class subcultures were seen as a "below" revolution against the status quo, whereas middle-class countercultures were seen as a more politically aware "inside" assault on the existing quo, according to CCCS (Centre for Contemporary Cultural Studies) writers (William and Timothy, 2010).

#### **4.3.2 Bakhtin's Semiotics Theory**

A "key notion" in ethnomusicology has been the movement of "displaced" musical forms across the world. In addition to other recent research, Samuels et al. (2010) place a major emphasis on the significance of voice, which I'll go into more depth about in the following paragraphs. Little ethnography on the local characteristics of global musical forms concentrate on language per se, despite the fact that specific linguistic environments serve as the backdrop against which global-local musical interactions reconfigure place and place-based identities (Wallach, 2008). As part of what Stokes (2004, p. 53) describes as "the fetishization of the local flavor," some studies focus on local language usage; recording studios are seen as specific locations where cultural activity related to music creation takes place; and recording studios are seen as specific locations where cultural activity related to music creation takes place (Meintjes, 2003). The work of Haugh (2005), Ninoshvili (2010), and Berger and Carroll (2003) on the politically charged choices surrounding language use in popular music, as well as Haugh's (2005) study on the role of singing and song composition in Namibian nationhood construction, are notable examples of work that directly addresses language. Despite the fact that site redesign procedures have been studied extensively, little emphasis has been paid to the time aspects of these processes. As Samuels et al. (2010) point out, the soundscape concept, on which most of the preceding research is based, has important shortcomings, one of which is its tendency to emphasize spatial theorization while neglecting temporality. Many contemporary ethnographies of language and music have put a heavy focus on a direct historical orientation, especially in regard to political developments, in terms of temporality, as they point out.

To name just a few, corporate sponsorship in Texas has grown rapidly, as have political barbecues with live music and the evolution of new performance styles among HIV-positive artists in South Africa (Black, 2010). Other examples include Haitians' use of specific musical forms to navigate political repression at key historical moments, as well as Trinidadians' use of a variety of acoustic and electric instruments. Bakhtin's (1982) idea of the chronotope is beneficial in this respect since authors frequently fail to engage with time in a more diverse way. As a literary theory, the notion was established, even though it has only recently been created by linguistic anthropologists. It carries the risk of undervaluing sound while elevating text. However, despite their differences in scope, both chronotope and soundscape conjure up a complex field of signals in which voices—involving not just individual subjectivities, but also contextually appropriate attitudes and interests—are integrally involved in the formation of time and place. " For example, Swinchart (2008) examines how a Norwegian group's music and the fictional community it portrays helped to create a "cultural chronotope of dissidence" during Norway's politically divisive climate of the 1970s by using opposing phonolexical registers linked to regional and class identities.

As an alternative, instead of referring to the phrase as "anthemic," individuals might refer to it as "emotional engagement with the past," emphasizing the ways in which people, such as musicians, singers, and readers, orient themselves toward the past and engage in emotional engagement with it. -decorated ties. Brazilians use rural country music as a medium to understand the meaning and costs of modernization, as well as Dent's (2009) work on how San Carlos Apache people create expressive, ethnically marked connections to popular country songs through their connections to Apache history in the popular country songs.

## **5. Conclusions**

Music primarily serves as a method of bridging the gap between culture/music and individuality, with the intended goal of shedding light on the many ways in which individuals assert their identities. They get a greater understanding of 'who they are' and, as a result, a better understanding of 'who they are not' via music consumption. By concentrating on the idea of a single self, it takes a framework over the concept of



agency, since the self is reduced to a rigid entity incapable of change or the exploration of new avenues of action. Instead, the self is always changing; when people interact with their environment, they get new information that helps them to build their own identity. In the event that they come into contact with another world or alternative information that is incongruent with their socialized self, individuals would accept knowledge obtained as a means to an end as a means to an end.

Mass media, especially until the latter decade of the twentieth century, internet usage, which was pervasive throughout the world and comprised almost all mass media facilities, provided substantial and changing study fields for social scientists, as is clear. Researchers in the fields of sociology, social anthropology, and social psychology who are interested in the influence of music on certain age groups and the linkages between music life and social development get valuable insight from scientific research in related fields. The findings suggest that concepts such as environment, family, sharing, belonging and identity (as well as local and global consciousness), among others, which are important dimensions of social development, provide valuable information about how and for what purposes young people have used musical elements through mass media and the internet, according to the authors.

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