

Art and Its Socializing Effect

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Abstract

Socialization, which can be defined as a case of internalizing the interpretation of the specified social roles, supposed to be embraced in the scope of the cultural structure, assumes vital significance through its function, also meeting the motive for belongingness within the human nature as a social being. In addition to his/her deep impact, shaped by the social dynamics, on the social life, one should not underestimate that the artist's social identity is formed by the dynamics of the society, and one should highlight the fact that the influence of the society on art is proportional to the influence of the artist on the society. Possibly, the most sensitive issue within the form of the relationship between these two interrelated phenomenon is the attempt to transform art not into an end, but a means. In essence, art, like social dynamics, has an important function in the acquisition of social will and its sustainability, and such a mission should be able to remove the inclination towards the consumption of this phenomenon for the sake of intentional targets. However, the commitment to be exhibited in this sense will be able to keep art away from the probable degradations and present the conditions where it will fulfil its functions. This study, which has been constructed in order to emphasize the socializing function of art, has been aimed to draw attention to the richness of meanings attributed to life by arts through its liberating, activating, unifying and harmonizing aspects over the social memory within the framework of its subjects.

Keywords: art, society, socializing function, social life, socializing effect

INTRODUCTION

Socialization, which can be defined as a case of internalizing the interpretation of the specified social roles, supposed to be embraced in the scope of cultural structure, assumes vital significance through its function, also meeting the motive for belongingness within the human nature as a social being. Art, which generates an opportunity for the recognition of social realities, is a source of revolt that terminates submission to fate. It draws attention to the possibility of change in the overlooked facts and fate. While it stresses the indispensability of societies' artistic needs through the awareness it raises, it also serves as a source for the endless expansions of art (Akgül, 2012).

In addition to his/her deep impact, shaped by social dynamics, on the social life, one should not underestimate that the artist's social identity is formed by the dynamics of the society, and one should highlight the fact that the influence of the society on art is proportional to the influence of the artist on the society. Possibly, the most sensitive issue within the form of the relationship between these two interrelated phenomenon is the attempt to transform art not into an end, but a means. In essence, art, like social dynamics, has an important function in the acquisition of social will and its sustainability, and such a mission should be able to remove the inclination towards the consumption of this phenomenon for the sake of intentional targets. However, the commitment to be exhibited in this sense will be able to keep art away from the probable

degradations and present the conditions where it will fulfil its functions. The following statements, which obviously exhibit the opposition involved in the description of art, points to the deepened differences of opinion: "The society is not for the artist, but the artist is for the society", or "Art is an end to itself; rendering it into a means for other ends unfamiliar to itself, even if these ends are of the most sublime origin, undermines the value of the artistic work" (Plehanov, 1987).

However, what counts is the contributions by art to the social life in the scope of its responsibilities, because its imprints are somehow reflected into the field of society, whether art is for art, or for the society.

On the other hand, the probability for a work of art created without a purpose and a base to find a mutual meaning in the field of society is rather low. The level of influence by art gains its effectiveness in proportion to the prints from the audience life within the work. The viability of the artistic work is associated with the temporal depth that it reflects. A work of art which bears traces only from its own age is destined to fade away. However, those works cultivated by the depth of the past and involving references to the future will absolutely have more long-running lives.

While the artist exists with an emotional catharsis, refreshment and the superiority of being an artist through the work by which s/he expresses her/his

feelings, s/he also seizes the priority to deal with her/his internal hesitations.

The artist, who forms her/his artistic works within one's own individual and social identity, reveals an awareness of social responsibility by placing emphasis upon the depths of essence in this process as an opportunity for the survival of a great number of social and cultural data destined to die out.

The inclination of the artist to express her/his feelings in a free manner, which does not sacrifice for her/his art, is alluring with the richness of options for interpretation that could be presented to the individuals of the society. The face of the artist is always directed ahead. The artist is innovative. Such a way of reasoning renders art and the artist liable for the period of westernization. From this perspective, the art of dance, constructed with movements of the body, which was considered as the source of all wrongdoing in the middle age, stands out with its functionality in the regeneration period. The transformation of the West into an attraction center is justified by the perception of the body which changed its form from the medieval period to the modern age and the reflections of the Renaissance and Reformation periods. As in the case of such an extraordinary change in the given perception, it was also influential within the process of social regeneration of the body, standing out through its tendency for coping with the forbidden.

However, within the historical process the liberated spirit of art raised the necessity for art to be kept under control. Like the holders of power, artists directed by this power attempted to restrict it. Despite the following words by Pushkin, "Our youth, left defenseless against life through poor education, has learned about the rebellious ideas suffused with the charm of art; you have caused an irreparable harm on them, which must therefore prick your conscience. Talent is not one iota; what basically counts is the moral superiority," the response of the poet has been reflected in his following lines, also created for the folks hoping for help from this poet (Plehanov, 1987).

"Step back! The peaceful poet
Does not even care about you!"

Because of the challenge to achieve unconditioned obedience among the free-thinking societies, the thought-provoking function of art that nurtures the critical outlook has been transformed into a source of threat for the holders of power and attempted to be kept under control, for the sake of which the socializing function of art has been overlooked from time to time.

However, even through the sensitivity to sounds in the case of a newborn, inclined to discover what goes on around, music contributes to the disclosure of

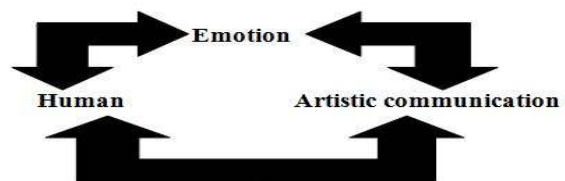
energy and reaching a common ground between the baby and others around while the baby's motive for socialization is, in fact, fulfilled.

Also displayed within the new roles that are shaped by the experiences based on observation involving drama education in the later years of childhood as well as children's plays, in which social roles are fulfilled, this tendency, which could be associated with being extroverted, actually helps the individual to overcome the period of preparation regarding the social life.

The individual, who can maintain her/his social attributes in the childhood and old age, requires activities able to bring down the wall constructed between the individual and the outer environment in order to get socialized particularly during the period of adulthood. By means of its power to cater to such a requirement, art is able to influence the desocialised individual for resocialization and take her/him away from solitude to a certain extent.

While the acquired emotional contact, on the one hand, sets the environment for emotional catharsis, it paves the way for intercultural familiarization, on the other hand, and more importantly, it provides the opportunity for the transformation of sympathy to empathy. Thus, it justifies the act of watching in direct proportion to the amount of interest shown towards the event.

Social diversity stands out as a considerable factor in the process of formation of the collective products. This diversity is the reason for the rich content of new combinations. Throughout this process, art comes forward with its distinguishing feature that enables social integrality through its integrating function. Within the circle of communication that takes place on the trivet of **emotion**, **artistic communication** and **human** without exposure to linguistic, religious, racist, ethnic, or cultural differences, this phenomenon, which can directly appeal to the emotional build-up, has dealt with human only as part of the nature and ignored its other identities. The main reason for the obtained integrality is, after all, the catharsis in question.



Model 1: The Circle of Communication on the Trivet of Emotion, Artistic Communication and Human

This emotional contact generated by the catharsis, which also facilitates the possible social transformations, involves the potential to overcome cases of resistance in the processes of both orientalised and westernization. However, rises and falls influenced by orientalised and westernization are not only related to the cultural structure into which the individual is born, but also to the individual characteristics, after all. For instance, differences formed in the process of reaction produced by the imposition of rhythm on the human body makes more sense through the individual's personal traits. The dominant culture can be influential, even if it is the one exposed to resistance. To illustrate, the attractiveness of the unsystematic rhythm peculiar to the Turkish music has affected the other societies inhabiting that geography, and almost Turkified them. On the other hand, the rhythm of Latin music, the charm of tango first attracted individuals and later societies under its influence.

The consciousness of the executive powers concerning the influence of art on the society has shaped the fate of art. The education of society through theatre has attracted attention from the ancient times to the present, including the cases of attempt to disseminate the dominant systems of thought onto the larger grounds. Nevertheless, despite its unifying role in the social life, theatre has not only been used to convey the right messages all the time, but also to impose certain approaches which may sometimes cater to the expectations of interest, thereby leading to social hesitations against art.

Compared with the impositions by the global powers, the urge for change from people on the ground, being fulfilled through the principle of spontaneity within the framework of social change, stands out with the possibility to overlook the social rights and cultural structure when it comes to the protection of these rights and the structure, coupled with the step to meet expectations of interest.

In this case, similarities, which are emphasized by means of the cultural resistance that can be destroyed through the expectation of change from people on the ground, will be able to facilitate the fusion of societies and pave the way for social peace.

The society and culture are not only the objective structures by which people encounter each other after they are born, but these are also the psychic structures that are observed in human behaviour simultaneously in action. These structures internalized by the individual are part of human consciousness, enthusiasm and cognition, briefly that of the social behaviour. Here, the individual must be considered not only as the sole and original being, but a social and cultural one. The process of internalization by the individual upon the social and cultural structures

must be regarded as socialization and acculturation (Zijderveld, 2007).

The social and cultural factors that could also be discussed in the scope of the external factors become effective through the imprints left by the individual upon her/his own identity formed through the emotional and cognitive build-up of the individual, and they pave the way for social acceptance. However, it will not be so reasonable to discuss the effectiveness of these factors on their own.

If there were mention of the directly formative quality of every external factor faced by the individual, it could be possible to discuss the identities similar, even identical, to each other in the social cultural environments alike. However, the main reason why billions of people do not have exactly the same personal traits lies within the role of internal factors as well as that of the external ones. The basic condition for socialization despite the social environment in which the individual is born is the internal build-up surrounding what is formed inside by the individual within the framework of one's outward inclinations. Listening to her/his inner voice, postponing the social roles besides the social cultural values left in the background and disregarding the set of behavior expected by the social environment, the individual is inclined to be on her/his own, rather than a part of the society, thereby choosing individualization, not socialization.

Human being both as an individual and social living being finds herself/himself in an act of learning as of the mother's womb. Socialization, arising from the tendency here and constituting the build-up of consciousness in the individual, could be considered as a new process of adaptation and integration to the society for each new role assumed by the individual in life, when defined as a process of learning for the social roles.

Just as how inevitable is the intertwined relationship between socialization and acculturation, the one between art and culture is so much inevitable. Serving as the reciprocal sources and cultivating each other account for the inevitability of the relationship and the cause-effect relation between these two concepts covering one another.

Upon an investigation into the relationship of art with culture, while the innovative nature in one of the two, coupled with the conservative nature of the other may be thought to generate a form of opposition, art struggles for existence sometimes under the shadow of dominant cultures, sometimes through resistance between the local and the universal, or between the individual and the social, because like the distinction between art and culture, it is possible to see a similar opposition between the local and the universal art.

That is exactly the point where art leads the breakup of resistance through its potential mission as the mediator. "Art is performed as the means of some values that are considered not to have changed at all in the changing world, or such means are regarded as art" (Erinç, 2004).

In this scope where art and culture cultivates each other, it is essential to draw attention to the fact that culture without art and art without culture cannot exist. The socializing function of art, like that of culture, the two indispensable components of the social dynamics, gain significance here and the strong necessity for its effective use in the process of socialization as the individual's capability assumes a leading position.

Art creates culture, and culture creates art. In short, art is culture; culture is art. Therefore, considering their social functions, an equal level of progress attracts attention. The cultural structure, existing in the framework of norms, traditions and customs conducive to the set of values that gain meaning in the temporal depth within the social structure, must emphasize the individual as part of the society through the work by the society, which is art.

Despite the efforts to underemphasize this point on the part of the individual from the perspective that art paves the way for individualization, it preserves its effectiveness and contributes to the concept of social unity.

Artists assume the mission to transfer what philosophers and intellectuals have found out on behalf of the human and for the human to the society (Erinç, 2004). Such an effort on the way to creating social sympathy in order to make some vital facts visible almost nourishes the determination of the artist to be an artist, and the society is shaped through the social messages.

Upon an interpretation on both art-culture opposition and cooperation, "Today culture spreads a sort of resemblance to everything. Movies, the radio and magazines constitute a system. Each one of these fields is in agreement within themselves and as a whole. Even the aesthetic expressions of political oppositions are united by following this rhythm made of brass in an enthusiastic manner" (Adorno, 2007). Such a case of unification is strong enough to destroy a potential act of resistance against the phenomenon which are supposed to be internalized on the part of the society.

While this generated similarity obliges a course of progress essentially conducive to new conflicts, it invites all the poles towards unification for a common purpose. "The only common point of conflicting authors and artists is their involvement in

this conflict in order for the opposite definitions concerning the literary and artistic production to be adopted. They may never see each other, even pretend to be unaware of one another's existence as a flawless example of the distinction between the links of interaction and structural relations making up a field on its own, and they may be identified in a rooted manner through the link of opposition which brings them together in fulfilling their practices" (Bourdieu, 2006). The reason for art's existence here is to enable the accessibility of this tune in between.

Artists, who integrate the society and contribute to their socialization through the forms of understanding to which they adhere as a result of the social roles assigned to themselves, are those who develop a sense of responsibility and describe their acts and artistic positions accordingly. Beyond the expectations of executive power-holders, it is undoubtedly significant to care about the efforts by the artists with such a level of awareness on the way to making the facts visible in the scope of their responsibilities for the society.

This significance will be able to assume an effective role in designating the meaning and quality of any work of art by the artist. "The problem with the division of human reality into individualisation and socialization, specificity and universality arises for every original work of art, but this problem is that of a regenerated unity. Nothing else than art can fulfil all these acts. Art can transform the man from a fragmented position into a united whole. It enables one to perceive the facts; it not only helps to see them in a bearable form, but also increases the determination to render them more human and worthy for the mankind. That supreme wizard called artist is necessary for the society. It is also the right of the society to warn the artist not to forget such a social role. No one in a developed society, in contrast to a deteriorating one, has doubts about this right for warning. An artist filled with the thoughts and life experiences of her/his age is not confined to reflecting the reality, while also aiming to give it a form" (Fischer, 2010). This sensitivity which can only be acquired by the artist can structure the society properly.

Such a responsibility assumed by the artist can be defined as the engineering of society in a sense.

Nevertheless, this effective function of art and the artist on the society has sometimes been regarded as a threat, coupled with intentions to avoid the society-art connection through constraints and prohibitions.

The opposition towards art developed as early as the middle age also caused the theatre to receive its share, and due to the forbidden plays, there was no chance to produce ideas concerning theatre. Still,

members of the clergy, observing that the people secretly maintained their love of theatre, blamed art on all occasions and made warnings against the so-called harmful effects of theatre (Şener, 2010). In brief, the idea of theatre in the middle age was shaped through a condemnation of art.

In Rome, the center of the Catholic belief, the use of statues on the column headings was forbidden in order that people would not get attracted by the idols following the polytheistic period. Instead, plant and plant-like animal figures were predominant (Tanilli, 2008). Despite the Ancient Greek period, this process definitely affected the development of the art of sculpture in a negative way.

History is filled with the activities by the effective political policies on the styles of social life and their relevant choices. In this sense, the biggest adverse effect has fallen on the part of art, and the artist has been deprived of the opportunity to be free with her/his interpretation of art.

By means of such acts of resistance aimed to be generated against art on the part of the society, there have been efforts to achieve the possibility for an understanding of life without art and art has been driven out of the social life “in the convenient environments attained by the industrialists and traders as the giant holders of wealth, who are deprived of a cultural background and prepared to impose the power of money as well as their world views rooted in a hostile opposition against the intellectual phenomena in any kind of society”.

However, the sustainability of the cultural structure as one of the social structure dynamics depends on preserving and sustaining its pattern, in the structure of which art is one of the cornerstones, and it has a leading position in the process of personality development as a complemet to the process of socialization.

CONCLUSION

Art, as a type of learning in the process of socialization, provides members of the society, whether they are closely involved with art or not, with the opportunity to understand the social values and internalize them in some way. The relationship with art, considered within the process of contact between the individual and the society through life experiences, stands out with its effectiveness as an indicator of socialization, because a wholistic analysis of all the data with regard to the way of thinking, understanding, religion, language and origin within the process of socialization interpreted as “the internalization of the social value judgements and norms by enabling the individual to acquire them in various ways” (İşliyen and İşliyen, 2014)is quite

meaningful in terms of its role in enabling social contact.

Cultural and artistic values, removing social indifference by activating the principle of loyalty to the social values and ensuring the system of social life, are the structures that remind the societies who they are and that render them unique. In order to perceive the value of these structures -before their treasure-like quality gets lost- which also eliminated the danger of disidentification in the scope of the westernisation movements, the effectiveness and success of socialization gain significance. This necessity here makes the function of art in social life an unquestionably indispensable one.

For the promotion of an inclination towards socialization, which can be identified as the antibody of individualization, posing the biggest threat of the information and technology age, and for the reorientation of the individual, who has been deliberately and willingly left isolated from the society, to her/his social environment, the phenomenon of art assumes an effective position; so an awareness on the significance of such a leading role needs to be raised, and societies in close contact with art are what needs to be invested in.

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