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First of all, the article's author tries to determine the main characteristics of marginalization, which are: social and cultural isolation, social discrimination, normative and behavioral ambivalence, social deviance, social inadaptation and psychical anomy. All of these characteristics have emerged together with a new dominant group, in the presence of a central normative system which imposes some dominant values to which the social marginal groups cannot relate in that particular way they are expected to. Thus, they develop two different attitudes towards the dominant system and its values: either they are tolerant to its discriminatory position, or they are extremely intolerant.

Between normality and deviance, marginal cultural groups are, in fact, those nuclei of minoritarian culture that form themselves around specific musical groups, such as: techno, rock, rapp, alternative, punk, skinheads. These groups, composed mainly of youngsters, tend to veer towards spaces in which cultural and social cooperation could be experienced, and they always try to express, in whatever way they could, their attitude towards the existing social and political order. Also, these groups are the expression of the tendency of reducing the influential power over one's own life, imposed by the classical institutions that have a socializing role (such as: family, school, peer group, mass-media and so on).

Organized as a reply to a general state of indifference, to the mediocrity and poverty of spiritual aspirations, marginal cultural groups offer the young people the possibility of satisfying their specific needs: creating music according to their desires, being among friends, having a so-called identity which, in turns, can be a little „bizzare and exhibitional”. In the last couple of years, more and more music groups have tried to impose themselves in showbiz, on the musical market. Some of them managed to create a style of their own, more or less original. Their fans are humming their songs, are adopting their clothing style, are forming fan-clubs, are organizing meetings with their adored stars, are collecting posters, clippings from newspapers or reviews, and so on and so forth. All of these behavioural manifestations are considered more and more normal and are even encouraged, especially in a commercial-consuming society which promotes everything that has mass success, thus everything that could be transformed into money.

Musical groups that do not have an obvious mass success, but who manage to gather around them a considerable number of fans, because of the values they transmit through their musical messages, and because of their adopted artistical behaviours, gradually become makers of behavioral models for the youth, generators of cultural values and rules. Today, the social romanian reality confronts itself with the existence of a large number of rock, rave, alternative, techno groups who tend to become more and more present in large urban centers such as Bucarest, Cluj, Timisoara.

The article's conclusion is that the activity of these groups, their spreading area, their influence on the youth, their music, ideas and behaviours, the youth's attitudes towards them

should be more thoroughly investigated and researched, as there have no specific studies been made up to date.