

# AESTHETICS OF MUSIC

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## SOUL-IMAGE AND AN IMAGE IN THE CREATION OF ENGLISH POP MUSICIANS (70 TO 80 YEARS OF XX CENTURY)

**Annotation.** *The subjects of study in this article are two concepts: soul-image and image. Offers the author's view on understanding the differences and similarities of these concepts. An attempt to explain the motivation of the choice. What meaning lies in them and that mean people who choose specific a soul- image, and creating a particular image. How important is it to have a creative soul-image and creative image for a popular artist, in particular, in English musical culture. The methodology of the study lies in the comparative analysis of these concepts using the known writings on the subject and personal observations of the author. The novelty of this work consists in introducing into the scientific circulation of creative soul-image and creative image, using as an example the images of popular English artists 70–80 years of XX century. However, the problem understanding of image has created a demand for an ongoing philosophical reflection, and the concept of "soul-image" requires further research.*

**Keywords:** *"new romantics", punk-rock, Ziggy Stardust, Marc Bolan, David Bowie, subculture, image, Steve Strange, Boy George.*

*"In the end, the most important thing is to be honest with yourself and your loved ones and a lot of work. What you have today, tomorrow will not be. Be of good cheer. Fight. Improve and coltivirus your talent. Be the best at what you do. Learn about their work more than any man alive. Use the tools to feed themselves — whether it's books or floor to dance or water to swim in. Wherever it is yours. This is something I always try to remember".*

*Michael Jackson*

Mesmerizing music, bright, unusual outfits, charming goings-on, cute habits — because of this lost head thousands, if not millions of people. Artist. Star. "He must have really exceptional", — so thinks any of his fans. "Must be, he's got a great image maker", — so thinks the one who relates to the field of IMC, realizing that any star is primarily the product. And the product should be competitive in the market of contemporary musical space. This product which must conform to the expectations and desires of the people, but the problem is that often there is no concrete impulse; people do not know what they want. The task of image-makers, is to solve this problem. Professionals create images, from which the audience is unable to refuse. In essence, the image — visual impression which will must to be created artistic and marketing devices and

the main consumers are young people, which now, due to its excessive awareness, especially in visual terms difficult-to-surprise, interest, and especially to keep their attention. The main areas of self-expression here become clothing and paraphernalia. In the era of the "new romantics" (80-ies of XX century) had not so, the video industry had only gained steam, and personal computers, and especially the Internet, was not at all. The young people of that time had received information from each other, and from the inner circle. They went to the concerts of your favorite artists and fully trusts their taste and imagination. Popular musicians became trendsetters, generators styles and in many respects by the arbitrators in youth's lives.

At this time formed a kind of subculture, as a special way of life, a way of expression, the desire to change the world and change your own life, to make it different, to break free from stereotypes, to abandon the social canons, approve alternative stance in relation to the previously existing and secure it in different socio-cultural dogmas. Youth subculture, according to the German scientist L. Hauser, is "the form of expression of the process of finding and mastery of worldview".<sup>[1]</sup> In Other words, youth subculture is a special method to search of life (Fig.1).

The main area of self-expression here becomes clothing and paraphernalia. As identifying marks of "friend or foe" uses color symbolism, symbolism of



Fig. 1. <http://900igr.net/datai/obschestvoznanie/Molodjozhnaja-subkultura/0001-001-Molodjozhnye-neformalnye-dvizhenija.jpg>



Fig. 2. [http://img.liveinternet.ru/images/attach/1/4519/4519690\\_19\\_b.jpg](http://img.liveinternet.ru/images/attach/1/4519/4519690_19_b.jpg)

stones and metals, objects, hairstyles of various forms, numerous color combinations.

In the 70-ies of XX century formed a solid base for the emergence of Gothic rock. The roots of this musical direction underlie are in English glam rock, and largely in the works of Marc Bolan (T-Rex) and David Bowie.

Bowie has made a huge contribution to the development of Gothic rock music. His character Ziggy Stardust (the prototype of which was Marc Bolan) was androgynous and it was really a blast "aesthetic bomb", its echoes can be heard to this day around the world by show business. Ziggy Stardust, perhaps the most famous image in the pop culture of the time. Rock-n-roll ideals of the 60's has lost its relevance, and Ziggy Stardust became the new icon of decadence his cosmic origins coincide with evolutionary craving generation to other worlds where it are no corruption and lying, his androgyny talked about the ambiguous relation of time to the problems of gender and gender identity, "his detachment from everyday life combined with his demonstrative loneliness was responsible, romantic dream about Homo Superior, which Bowie was extracted from myth of about the New Atlantis (Fig. 2).

His music during this period was a bit gloomy and melancholic." [2] He define his 1974 album of the year "Diamond Dogs" by the epithet "gothic" .

Why Bowie took this mask, why would he was need to hide his identity under layers of makeup, under a strange clothes and to invent a biography? Apparently he always felt uncomfortable on stage. In the 76<sup>th</sup> year, he said, "you cannot go on stage and live — this is thoroughly artificial. I can't go out in jeans and with a guitar and stand in front of eighteen thousand people. It's just not normal!" [3] At first sight paradoxical statement for rock musician, because the first and most important achievement of the rock-in-roll was a democracy and was the crucially important have the unity of the crowd and the man on the stage. However, it becomes clear that this idyll was possible only at the dawn of rock music in the 60-ies. . In the 70 years comes the understanding of how this idea was utopian. Increasingly the artists are strive to define distance between yourself and audience member, to stake out for themselves a safe place. Rebellion of the individuality by rock-n-roll has transferred to the stage of rebellion for the sovereignty for this individuality. Artists need confidence that a crowd of devotees will not tear to shreds them and will not dissolve in itself.

The punk-rock movement of London, along with the "Sex Pistols", "Siouxsie & the Banshees", "The Damned", formed their wave in music, and in the context of image. Among them "Sham 69" and "Joy Division". The latter are responsible for the name of the new genre of rock music. [4]

Martin Hannett, producer of "Joy Division", dubbed the creativity of their wards "dance music with

notes Gothic” to separate them from punk rock MOR (middle of the road). Fig. 3.

Post-punk is only a part of big musical of layer from which came indie rock, alternative rock, hardcore and so on.

As for the music “new wave”, its visual embodiment is are characteristic hairstyles, androgynous characters, and plentiful makeup — it was the mainstream, when the movement of the “new romantics” has grown far beyond the cozy clubs of London. The “New wave” became a huge and all-consuming musical era.

The most outstanding representatives of the movement “a new romance”, and now we’re not talking about the skills (this was discussed in the article “The aesthetics of the “new romantics” in the musical culture of the second half of the XX century”), and about the fashion images, were Steve Strange, Adam Ant and, of course, boy George. It is boy George has become an icon of fashion, style, lifestyle for a million-strong army of fans around the world. And only he just had a huge number of stage images. Having a happy appearance, George could easily embody not only fantasy and androgynous images, but specifically female images, evidenced by the photos in fashion magazines published in that period (Fig. 4).

All this is creativity and for creativity can to happen such metamorphoses. The concept of “creativity” was exactly defined and interpreted by Russian philosopher N. Berdyaev in his essay, “the Experience of eschatological metaphysics”. For him, creativity is transcending which overcome this fact, the determinism of the world and continuous his circle. “In a deeper sense, creativity is victory over nothingness. Creativity is not only giving a more perfect form of this world, it is also liberation from the burden and bondage of this world. Creativity can’t be just work out of nothing, it assumes the material world. But in art there is an element of “out of nothing”, that is, from the freedom of another world. This means that the most important and most mysterious, the most creative new all this coming is not of “the world” and is coming of the spirit. There is something wonderful in the transformation of matter in art. The creative act is always invokes the image of another, we would like to introduce ourselves above better prettier than it actually is. This image of a different, better, more beautiful there is a mysterious power in man and it is not explainable by the impact of the global environment.”<sup>[5]</sup>

How the musicians could choose the right style for their creative image? Well, of course, largely based on the familiar samples and David Bowie was here for the “new romantics” is the perfect example of style, reflecting the full range of creativity for a certain period.

Regarding the bright stage make-up of the apologists of the “new romanticism”, this peculiarity



Fig. 3. <http://www.ultimahora.com/adjuntos/161/imagenes/001/451/0001451188.jpg>

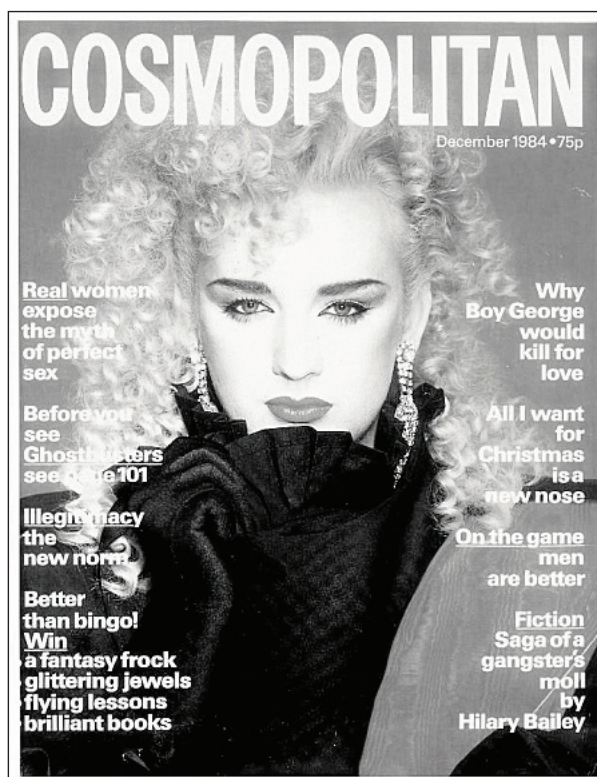


Fig. 4. <http://www.trash80s.com.br/wp-content/uploads/2012/03/cosmo2.jpg>

has deep roots and a long tradition, forgotten for many centuries. But, thanks to the audacity of the of musicians in their search for their identity, make-up manifested as a part of the image and the image of the artist. So when the opportunity arose to use all of the decorations art up not only clothes, but also makeup, they experiment and use all the possibilities



Fig. 5.

[http://onlainfilm.ucoz.ua/\\_ld/170/17028\\_16lgtqr.png](http://onlainfilm.ucoz.ua/_ld/170/17028_16lgtqr.png)

of decorative cosmetics. The face is probably one of the most important, if not the most important element of the creative image of the performer, the more so for the performer popular musical direction. The greatest attention is paid, of course, the eyes. The eye is the main retransmitter that is able to fascinate and captivate, to dement the millions of fans. Magic sight works for success.

In the Ancient world masculinity men did not come into contradiction with the fact that they used of cosmetics. It was considered possible. Eye makeup was adopted into Egyptian culture already in 4000 year BC, the ancient Egyptians possessed a special art of eye makeup and they were able to draw beautiful almond-shaped eyes (Fig. 5).

It often used varied palette: black, green malachite pigment and ochre for cheeks and lips. Initially, eye makeup and lip were used to protect delicate skin from wind and sun, but then it began to be used as decoration, make the appearance more attractive. Roman men used the powder to lighten persons, blush for cheeks, and even painting her nails pork blood. During the reign of Victoria I in England the use of cosmetics and makeup by men was considered vulgar and machinations of the devil. But already in

the XX century, with the advent of cinema cosmetics for men is coming back, now her use by male actors is considered normal.

All of these ways to improve your appearance in varying degrees, aimed at achieving the perfect image, is able to approve a particular person in the eyes of other people as a perfect creature; it is not available and therefore even more desirable.

So, the most important element in the physical appearance of a person is a face and the face popular artist the more so. No matter how trite phrase: "the face is the most important tool of communication", but the fact remains — the visible Centre man for a perceiving subject are the eyes, which are known to occur on the face, so most people in the communication process often focus on the faces of the partners. The importance of this element in the communication process is determined by the fact that from face comes a voice audible to the other person that is one of our most important distant receptors.

In addition to the characteristics that form the physical form of a man and his expressive behavior component of the external appearance of a person are also, in no small degree it is important his clothing, hairstyle, jewelry and other objects and signs, by which is achieved by a particular external appearance. This component of the image can speak about the activities of a person to serve as an additional basis of age, to testify to the tastes and habits. All these tricks to help you create a creative appearance, but are also frequently used in creating the image.

### FORMATION SOUL-IMAGE

In Russian language autosemantic word the "soul-image" involves the formation or creation of the visible appearance of the creativity of the artist, his inner world, where lies the essence of his creative impulse. Russian philosopher Nikolai Berdyaev contrasted soul-image and thing. Either the soul-image is formed on the basis of things, or the soul-image becomes the basis for creating things — in any case, between soul-image and thing set the relation of isomorphism, but the soul- image of the objective in its content to the extent that it faithfully reflects thing. Nevertheless the soul-image of the object will never exhaust the riches of its properties and relations: the original is always richer than its copy.

The unconditional importance of creating creative images and soul-image for an artist, the artist cannot fail to take into account the artistic direction to which it belongs (realistic, romantic), genre peculiarities of the style of music, the author's manner, methods of creation, so creative look is the main goal of the artist to perform creative tasks.

And should agree with the definition of scientists, in particular E. B. Perelygina, which emphasizes

that "the soul-image is understood in the ordinary sense, as a result of reflection (view) of an objective phenomenon; in the process of reflection possible transformations of the original information, and accordingly the soul- image does not necessarily represent an exact copy of the displayed".<sup>[6]</sup> The process creation soul-image can be different, for example, in the art it is active and purposeful, also in this process may include analysis procedure (which allows you to display typical in the object) and synthesis (so the soul- image has the characteristics of an individual phenomenon). Although all of these characteristics applies to the whole image, but still, in our opinion, it is more correct to define the image as a type of the soul-image, in other words the image of a type which is not any phenomenon, and the subject.

The soul-image, in fiction, is a complex form, a generalized understanding of the artist this side of life, but it is not limited only single fact, because art (according to Hegel) has as its objective "to represent the concept of sensuous form." In this sense the soul-image is wider than a phenomenon which it was comprehend of artistically. This process of creating a soul-image as a synthesis of many phenomena and properties which the artist observed as their new unity, synthesis observations of the artist expressing his ideas.

Speaking about the soul-image we must remember that here it is part of the personality it represents. An artist, creating a soul-image comes from the idea of own work, largely if not all, from his understanding of the process that he wants to show and Express in a soul-image. This is probably the main difference soul-image from image, although not so clear, in some cases, soul- image can be simultaneously and image, but this will be discussed further.

In the aesthetics of romanticism soul-image expresses a subjective the beginning. In this sense the splendid the one that has no analogues. The same is the understanding of the soul- image in the aesthetics of the avant-garde, which preferring hyperbola; shift (the term B. Livshits (1887–1938). In the aesthetics of surrealism "reality, multiplied by seven, is "the truth".<sup>[7]</sup>

Soul-image is distinguished by its aesthetic quality. In him, all the elements of the internal and external characteristics subordinate to the artistic concept and act in strict unity. Truth and expressive soul-image checked the General intent of the role, the main idea of.<sup>[8]</sup>

Therefore, remembering the "new romantics", we're talking about a soul-image in the first place, and then about the image. Perceiving the experience of their idols, which as and they come solely from their creativity choosing an individual image, similarly new romantics looking for the methods to Express their inner spirit, who they believe is possible



Fig. 6. <http://a9.vietbao.vn/images/vi955/2013/6/55555272-1372421826-k.jpg>

and correct. Eclectic historical costumes and most importantly, expressive makeup partly to help hide their true appearance, but to intensify and highlight features that fully convey the state of mind of each of them. A soul-image, it is something personal that the artist wanted to show the public, show the people who come to his concert, on his show. This is his "Spiritus movens", recreated by applying makeup, hairstyle simulation and design as intricate so and aesthetically austere clothes. Soul- image has nothing to do with the image which is created by the artist, the professional image-makers and producers. But for the formation of a successful creative life of the artist, addition to soul-image and need a creative image. Golden hook, which entrains a part of society that has not yet imbued with the soul- image of the artist or not understanding it. The image often work for is the taste of the mass market, its task is to catch as many souls as possible into the net and create extensive and reliable audience of followers, retinue, which will make the success of the artist financially profitable and it is the main task of the image and it is justified. The work of a true artist is heavy, and the creative life, unfortunately, is not always long and for the period of blossoming of talent, sometimes very short, you have to earn and material support for later life offstage.

**CREATIVE IMAGE**

In a broad sense we can perceive the image as a type of the image resulting from social cognition, in a literal translation into the Russian language with French or English, the word “image” means an image or shape, videlicet a “live, clear idea of someone or something”, “a generalized artistic reflection of reality that is expressed in the form of specific, individual phenomena”, the type, nature, embodied in a work of art.<sup>[9]</sup> Cultural substantiation of the phenomenon of the “image” associated with the study of his importance in the history of modern culture. We can see the significance of the image is wider than its literal translation from English, like “image”, because the semantics of the image in the Anglo-American and Russian cultures are not identical.<sup>[10]</sup> In Hollywood star factory image was used for distribution in the mass consciousness, it is enough to recall the striking effect of the image of Marilyn Monroe (Fig. 6).

Culturological same view of the nature of the image tends to study confrontation: mass culture — personality, its effectiveness is an integral part of communication in the professional field.<sup>[11]</sup> Content analysis of the word “image” has several formulations: the image as a form of reflection of the object, as a model, a tool of learning, as a form of social control.<sup>[12]</sup> The Basis for constructing the image is culture.

In the twentieth century phenomenon of the image was the subject of research in various branches of scientific knowledge, which is associated with the personal registration of all spheres of society. In connection with this circumstance, we can now identify this phenomenon and as a personality-oriented structure, which is equal to the subjective attitude of a man to those or other social processes, phenomena, things, people. The image has become part of our culture...

At the moment we can find several different points of view on this issue. “In Western professional literature devoted to the subject of the image, the term “image” means something broader than just the image of the object, not only the totality of its visible (external) characteristics, but also invisible (ideal)”.<sup>[13]</sup> In turn, as we know, “image” cannot be considered a complete synonym of the term “soul-image”, still image, may be perceived as “kind of way, but nothing more, and that is the way, the prototype of which is not any phenomenon, and the subject”.<sup>[14]</sup>

The view of rational or emotional nature about the object (person, subject, system) that have arisen in the minds of any group of people based on their submission, formed as a result of concept of the perception of certain characteristics of the given object is an image object. He’s (image object) certainly informative in relation to the object itself, and can report some combination of features inherent in the object itself. Moreover, these features can exist objectively

or arbitrarily attributed to the object by the creators of the image, but the image depends on many factors that can change their values, it is not something static that once specified, it is dynamic. Its attributes are converted, modified in accordance with changes in the media or in group consciousness. An important feature of the image is its activity. He “is able to influence the minds, emotions, activities and actions of individuals and entire populations”.<sup>[15]</sup>

The image can be interpreted as a style and as a form of human behavior, predominantly the outer side of behavior in society. Sometimes the image is called the set of values and experiences through which people describe the object, remember it and begin to treat him a certain way, in other words by which the object is known.<sup>[16]</sup> In this case, as a rule, need clarify that the object image are most often a person or group of people.

This concept may include, in particular, the image of a person that is predefined his psychological type and personality, their conformity with the demands of the time and society. Not only the natural characteristics of the individual, but also a specially designed, created and formed by the objective characteristics of the object to form an image. Both true.

Some experts on the image include almost all the features available to perception, not only a person’s appearance, as determined by their anatomical features and style of clothing. So, Polly Byrd writes that the image is “full image that you present to others. It includes the way you look, speak, dress, act; your skills, your posture, posture and body language; your accessories, your surroundings and the company you keep”.<sup>[17]</sup> However, it should be fair and admit this opinion: “Happy is he who possesses from God attractive image. But, as a rule, many gain the sympathy of the people through the art of self- presentation”.<sup>[18]</sup>

Well, as we have already identified, one of the most important characteristics of the image, is its functionality. In other words, the image is not an end in itself. When we are creating or improving it’s no matter how we do it, alone or, turning to the help of experts, we assume that the good image we need for something specific. With his help we can achieve certain goals; it is more efficient to solve some of the problem, to make a more successful particular activity we are doing.

Artist a public person, he is always in sight, and is subject to public comment as his career, his successes and failures. In pop music under the concept of the image must understand “stage persona” soloist or group. The image for the artist is the natural embodiment of a unique artistic personality. The image was created with the help of clothes, makeup, facial expressions, gestures and gait. Benchmarks are often determined not so much their own desires, how much the interests



Fig. 7. [http://cf.drafthouse.com/\\_uploads/galleries/23772/some-girls-image-1.jpg](http://cf.drafthouse.com/_uploads/galleries/23772/some-girls-image-1.jpg)



Fig. 8. <http://t2.kn3.net/taringa/F/5/0/7/D/1/RingoZtar/310.jpg>

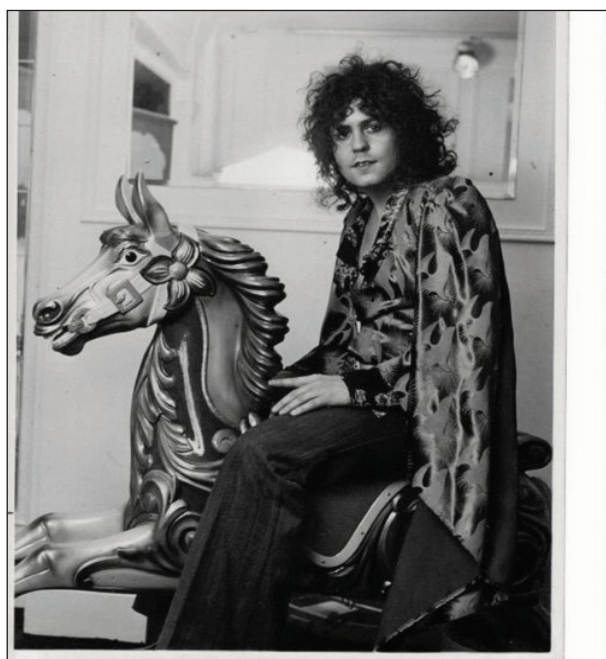


Fig. 9. [http://29.media.tumblr.com/tumblr\\_liocwr4i3s1qet3nfo1\\_500.jpg](http://29.media.tumblr.com/tumblr_liocwr4i3s1qet3nfo1_500.jpg)



Fig. 11. [http://media.rtl.fr/cache/nsGtgFI9f6zKFU\\_IENeQtA/795x530-2/online/image/2014/0109/7768649887\\_le-leader-de-culture-club-boy-george.jpg](http://media.rtl.fr/cache/nsGtgFI9f6zKFU_IENeQtA/795x530-2/online/image/2014/0109/7768649887_le-leader-de-culture-club-boy-george.jpg)



Fig. 10. <http://i126.photobucket.com/albums/p89/TheNightDress/AdamAnt.jpg>

of the public. Normal human being is not a public has the privilege of being yourself, not trying to guess who it would like to see the rest.

In the image may be present and the signs of the natural sign, because when creating image uses your own body by artist, face, voice, gestures. The image is always in varying degrees, is a continuation of the natural physical and mental qualities of the subject. No less important role for the perception of the image plays an enclosed therein imagery. Finally, conventional signs (symbols in the narrow sense) are also widely used when creating the image.<sup>[19]</sup> Remembering the major personalities of the world of English popular music, because the issue in this article is about the English representatives of show business, before the mind's eye, arise, of course, Mick Jagger (The Rolling Stones), David Bowie, Marc Bolan (T-Rex), representatives of punk rock and, of course, "new romantics". They are all more or less used the signs for approval of its image. Someone more brightly as The Rolling Stones: in 1970, was designed the group's logo — the image of blood-red mouth with his tongue hanging out, which became the official symbol of this rock-and-roll group, and absolutely transmitting character and image the soloist, which has proven himself as a noble bully and the wrestler with the system (Fig. 7).

David Bowie, as we remember, in 1972, during the heyday of glam-rock, has created a bright, androgynous image of a character named Ziggy Stardust — short red hair, bright make-up, often the lightning bolt divide the face in half, there was a fusion of creative image and the image of the artist (Fig. 8).

Fantastic character became a symbol by singer-highly intellectual, but not for long. Bowie called "the chameleon of rock music", he frequently changed his image, however, the most striking is the image of Ziggy. Marc Bolan, the Creator and lead singer of the band "T-Rex" was the epitome the image of a gorgeous little dreamer, who played the role of miraculous minstrel; musician from a parallel dimension and from another time. But this image reflects the personality of the Marc; it was he who puts his trust in his exceptional mystical essence (Fig. 9).

Image and creative image of the artist were united. Partly this fault was a meeting of the young musician with the sorcerer, it was after this meeting, Mark began to grow their hair and bought the famous jacket with stars.

The image of punk rock musicians, most, very characteristic of the whole punk movement, which later became a subculture (as glam rock, from which was born the movement is ready). For punk performers are characterized by high greased back hair or hairstyles reminiscent of the Iroquois Indians, bright eye makeup and the image of crosses, skulls and simultaneously pacifist symbols on clothing, aggressive tattoos.

If you remember the pioneers of the English punk rock Sex Pistols", in this case, in our view, to talk about the soul-image is not necessary, punk, as we remember, was born from situationism Guy Debord and here was important external attributes. Pressure, aggression in a musical performance and behavior; dowdiness, defial in clothing and appearance in the overall. Totally different story in the "new romantics". Perhaps differed from their General context of Adam Ant ("Adam & The Ants"), but it can hardly be called a typical "new romantic", he still came out of punk and hard under the leadership of Malcolm McLaren, was transferred to a new something like glam rock, and then joined the new romantics (although it was very conditional) in search of new sounds. So in his image was more punk than romanticism. In 1979 he was the real leader of the London underground and helped him in it his image helped him in this. Adam invented eye-popping costumes, most "decent" at that time, consisted of the Scottish mini skirt which had to wear over leather tights, store-bought "Sex" on King Road. Although the most popular of his garb was pirate costume: jacket, hat. This costume was consistent with the makeup: white stripe separating the upper part from the lower face, heavily made-up eyes (Fig. 10).

In an interview, Adam admitted that creating his group they wanted to give people a good lively music, a beautiful and bright show. Ants are a nation which living in peace with nature and with ourselves. And in this Adam was close to the «new romantics». The image of the "new romantics" very often merged with a soul-image. Through their songs and costumes they aired eclectic style as "Culture Club" (Fig. 11) or style underlined decadent aesthetics as "Visage" (Fig. 12).

Portrayed of approximate boys from good families as "Spandau Ballet" (Fig. 13) and a real heartbreakers — fashionistas as "Duran Duran" (Fig. 14).

But, after all, probably the only "Culture Club" has unconditional creative symbol and its frontman Boy George, and its symbol was all sorts of hats. Initially, the image of the androgynous eclectic character with a unique voice was and soul-image of George, his songs sounded fresh, and it was clear that for him it is very important to look exactly the way that it is his essence, his nature at that point in time. But later, as is often the case with artists who become older, soul-image, probably for George depart by the wayside, and in the foreground image. As the singer spoke about this period in an interview: "I was not a musician, and I was similar to hanger which singing" (<http://www.interviewrussia.ru/music/boy-dzhordzh-ya-by-l-nemuzykantom-poyushchey-veshalkoy>). Desperately androgynous and blindingly bright, of course he attracted the attention of fans and producers, perhaps, this change in priority has been predefined. In the creative life of boy George will be a few periods when,



depending on the personal feelings and circumstances, the image will change to soul-image and vice versa, this is probably the norm for the artist he is not static, and seeking and developing in his work. For the forms of existence and relationship of soul-images and image, it is very important to understand the existence of circumstances — activity and sign.

The researcher cultural symbols, the Russian philosopher M. K. Petrov believed that forms of activity are finite and individual, also same as and items activity, and objects of the environment included in the sociality of individuals are the various inside the amount of circumstances. Repetition, an endless series of identical acts does not to have any effects on anything, since the effectiveness of any type, as long as they remain activity, based on the output in the singularity. And the iconic form of existence of the amount of circumstances, in contrast to the forms of activity, in contrast, has no marks of space, time, singularity. In traditional running from antiquity understanding of this form of existence of the amount of circumstances the essence of knowledge is condensed by generalization and typing and rolled for the purpose of transmission to new generations a record of the kinds of socially necessary activities. [20] That is, even after a particular activity iconic form of this activity, expressed in objects and symbols can be transmitted as genetic memory for many generations until these marks will not disappear from use altogether. While there exist memory of subject: video, photos, things; this memory can transmitting, and showing this symbols, the marks and tradition will continue by finding the response of a certain group of people. And this is very important for culture, preservation of cultural stages of civilization, is not significant where in any region and the industry it happened, because it is a creative cultural layer of mankind.

After immersion in the world of soul-images and images of people of outstanding and gifted, which created English the culture of popular music in the 70–80-ies of XX century we tried to understand what is artistic soul-image and creative image. The conclusion is only one that is for real sincere artists the image and soul-image often merge into one. And is that way an artist can convey to the audience the essence of their inner creative message. That's what by means of signs and symbols, expressed in an individual style, translates the world around the artist.

Self-actualizing in the life of an artist creates an image in which it is convenient for him to exist, how he'd like to be, if not... (something). David Bowie was right when he said that it can't to stand in jeans and with a guitar in front of eighteen thousand fans, but the rights and the one who comes out in jeans and with a guitar, it's just a different self-awareness in the circumstances. Jeans are also image and soul-image for someone, and



Fig. 12. [http://www.theblitzkids.com/site\\_archive/sara-mandaia2002/hspic1sstre.JPG](http://www.theblitzkids.com/site_archive/sara-mandaia2002/hspic1sstre.JPG)



Fig. 13. [http://ia.media-imdb.com/images/M/MV5BMjEyMDU4NTczOV5BMl5BanBnXkFtZTcwOTQ3NzQwOA@@.\\_V1.\\_SX640.\\_SY503\\_.jpg](http://ia.media-imdb.com/images/M/MV5BMjEyMDU4NTczOV5BMl5BanBnXkFtZTcwOTQ3NzQwOA@@._V1._SX640._SY503_.jpg)



Fig. 14. <http://2.bp.blogspot.com/-bESTZ0FNdaI/Tr6ecimvr9I/AAAAAAAAADg/tJsUIQfxBSI/s1600/Duran%252BDuran.jpg>

for Bowie it is Ziggy Stardust. Rights was and Stephen Strange, saying that he can't go outside not putting sophisticated makeup, not having laid a certain way hair, and selecting the appropriate costume, it's his life, his soul-image and his artistic image. Rights, Boy George, when he said that for bright makeup he hides his insecurities and, as him seems, not presentable, not beautiful appearance. (<http://www.peoples.ru/art/music/pop/boy/>) But they are all splendid, attractive

for the fans and interesting for the whole society in General, it is their being different from others, their epatage. This expresses their individuality and only emphasizes the uniqueness of their personality. "New romance" gave a powerful impetus to future generations of musicians, creative people, to the society not to be afraid to reveal yourself, to go from grey reality and to live not only stereotypes, but also following personal impulses and dreams.

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