

Some insights about the impact of music videos on digital natives' perception of art

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Abstract (EN): Art is a unique form of communication that conveys the meaning of the message content through sensory experience rather than words. One of the currently most popular and widely used art forms in the youth environment is the music video (MV), which can overcome foreign language and socializations barriers and is consumed by about half of young people on a daily basis.

This is the fourth study investigating the four-step internal communication processes in the perception of digital youth art. This time the aim is to explore the limits of understanding artistic messages through the music videos of Swedish artist Jonas Åkerlund. Therefore, an experiment was conducted with art students from two universities, considering that art perception can be studied with the help of communication research methods, using Mikhail Bakhtin's and Pierre Bourdieu's approach to the analysis of art perception.

Keywords: Digital natives, Music Video, Åkerlund, Attracting Attention, Storytelling

Alguns insights sobre os efeitos dos videoclipes nas percepções artísticas dos nativos digitais

Resumo (PT): A arte é uma forma única de comunicação que transmite o significado do conteúdo da mensagem através da experiência sensorial e não de palavras. Uma das formas de arte mais populares e amplamente utilizadas atualmente no meio juvenil é o vídeo musical, que consegue ultrapassar as barreiras linguísticas e de socialização estrangeiras e é consumido diariamente por cerca de metade dos jovens.

Este é o quarto estudo que investiga os processos de comunicação interna em quatro etapas na percepção da arte digital juvenil. Desta vez, o objetivo é explorar os limites da compreensão das mensagens artísticas através dos vídeos musicais do artista sueco Jonas Åkerlund. Assim, foi realizada uma experiência com estudantes de arte de duas universidades, considerando que a percepção da arte pode ser estudada com a ajuda de métodos de investigação da comunicação, utilizando a abordagem de Mikhail Bakhtin e Pierre Bourdieu para a análise da percepção da arte.

Palavras-chave: Nativos Digitais, Videoclipe, Åkerlund, Atrair a Atenção, Contar Histórias

Introduction

The constituent element of the practice of visual culture is the visual event. (Mirzoeff, 2007, p. 6), and the music video is one such visual event that is the site of a new visual subjectivity. The concept of subjectivity is commonly used to understand how the subject expresses, constructs and organizes his or her various life experiences. In this case, we will tentatively use 'visual vivencias' of Vygotsky (1994) to understand the subjectivity and affective relationship of digital natives to video art, trying to find out how subjectivity affects the perception and translation of the impulse of video art.

The participants of this study are young people who belong to the digital diaspora and belong to a social structure that strives for artistic impulses that are intense and provide an intense emotional experience. Short music videos affect the psychological mood of viewers and are therefore widely consumed in the everyday life of digital natives

The authors Luhmann (2000) and Riley (2013) suggest that social structures, shaped by their media consumption habits, demand art forms that resonate with their experiences and expectations. Around half of internet users (48.2%) aged 18-29 today are still consumers of music videos (Statista, 2024). This aligns with Veinberg (2014) observation that digital natives have consumed more audio-visual media than printed materials, potentially making them more receptive to audiovisual artistic expressions.

Mikhail Bakhtin's theory, which was used to analyse Dostoyevsky's message (Bahtin, 2015; 2017), is still useful today for studying modern artistic impulses. One of Bakhtin's discoveries is the concept of the 'foreign language', which the author uses to explain things that are incomprehensible or unacceptable to the reader. Music videos can be considered as such a foreign language in a cultural context, not only because they are mainly performed in foreign languages, but also because they speak to the audience through intense visual impulses, which may not be understandable to everyone.

Therefore, this study tried to find out whether the music video and the artist's message in it are fully understandable to the modern Latvian youth audience, or whether there are untranslatable obstacles in the perception of the artistic impulse of the music video clips.

It is already well known that the digital youth can find almost all the art they need on their phone or computer screen. This means that looking at art is very easy and simple. In other

words, art is always at hand (thanks to the phone). Their lives are truly online. The routine of perception does not change over the past 10 years (Veinberg, 2019; 2022).

Music videos, or MVs, are one of the most popular components of screen art consumption among digital natives. It should be emphasized that MVs are not just a performance, or a musical recording accompanied by synchronized actions, but an important form of entertainment media.

Music has long yearned for a visual dimension. Several composers have remarked in their memoirs that it would be nice to be able to see a visual representation of the music as it is being performed. For example: Johann Sebastian Bach (1685-1750), Wolfgang Amadeus Mozart (1756-1791) and Ludwig van Beethoven (1770-1827), Claude Debussy (1862-1918) (Latham, 2002; Burkholder et.al., 2010). Alexander Scriabin's (1872-1915) most ambitious and radical work, *Prometheus, or The Poem of Fire* (1919) is a tone poem for orchestra, chorus and piano. Scriabin envisioned it accompanied by a 'light organ' that would project colored lights onto the stage (Bentham, 1980). However, no such light organ was ever built. About 130 years ago, the first cinematographers emerged who tried to create screen adaptations of music. In 1894 Joseph Stern and Edward Mark created "moving pictures" or a simple slide show to accompany their song "The Little Lost Child". The images were synchronized to the music (Rozen, 2012).

In the early 1900s, some musicians began making short films to promote songs, and in the 1920s and 1930s musical shorts became increasingly popular. In the 1950s, television became the main platform for music videos.

Music videos as a "foreign language" were very similar to commercial advertising in the beginning and were designed as commercials. But in parallel, these music videos can be qualified as an essential postmodern art form "hybrid, parasitic, appropriated, often threatened by commercialism or undermined by aesthetic pretension, ideally compact and assimilable" art (Carson, 2023).

Postmodern music videos, embraced irony, pastiche and challenging traditional notions of what art could be: *The New Sincerity from Underlined Passages* (Underlined Passages, 2022) or *Lady Gagas/Åkerlunds, Telephone* (Åkerlund, 2010) These videos were often visually stunning and conceptually complex, and they helped to push the boundaries of popular culture. Music videos are ideally suited for the digital age because they are short,

visually appealing, and easy to share online. This makes them a powerful tool for artists to reach a global audience.

The transition from the music video as a marketing tool to "art" has not been an easy process. There are several different approaches to analyzing music videos. One of the most common methods of analysis is to divide music videos into black and white boxes. Almost everything after that is taken to extremes - either trash or art. This means juxtaposing commerce with creativity. Another method is to divide the videos into two broad groups: performance clips and concept clips. There are other techniques, but it should be emphasized that the presence of money and funding does not exclude creativity.

Somewhere between narrative film, visual art, promotional media, and visualization of music it is the music video. Many musicologists and screen analysts have long been at a loss as to how to classify these audiovisual works, except that they are an audiovisual piece created on the back of a pre-produced musical recording. The Music Video is an example of postmodern media art because it continues to innovate new ways for people to tell their stories. The best music videos of all time have combined the best elements of feature-length filmmaking with great music, elevating both mediums to a higher level through the fusion. An example of this is the work of Swedish director Jonas Åkerlund.

It should be noted that music videos are poetry in audiovisual form. Visual poetry focuses on playing with form, which means that it often adopts different artistic styles.

To explore the perception of this visual art form, only one video poet's works have been chosen. So then – the chosen artist is a supporter of anti-authoritarianism with acute sensitivity to the role of ideology in asserting and maintaining political and economic power, the Swedish director and filmmaker Jonas Åkerlund. He has long been considered a music video wunderkind, whose name might be familiar from such iconic videos as Madonna's "Music", Christina Aguilera's "Beautiful" and U2's "Beautiful Day". Part dance, part editing exercise, and part surrealist fantasy (Ebiri, 2008) are some of the instruments of his art.

In his 25-year career, the Swede has worked with big-name artists like Rihanna and Ozzy Osbourne; his "Ray of Light" video for Madonna won a Grammy (Edwards, 2011). As one of the leading music video directors, he describes his work as follows: "For me, making music videos and trying to make an impact and trying to touch people or move people or whatever it is, making memorable images that are supposed to be attached to

music. It really takes two to tango – I can never make great videos without an artist who wants it, or believes in it, and pushes you.” (Stedman, 2020).

Jonas Åkerlund's work so far shows that he can carry out a commercial project in an artistically highway in most cases. For this reason, we chose his video art for the video music perception studies. The focus group of this study included only digital natives who are concurrently studying audiovisual media arts at university.

1. Methodology

In order to find out the peculiarities of art perception, a reception analysis was carried out. 86 students from two Latvian universities (Riseba, RTU) with an average age of 23.5 years participated in the study. The study took place between September and November 2023. The participants were shown Jonas Åkerlund's music video "My Favorite Game" (2011) for The Cardigans and then engaged in both individual and group discussions to analyse the perceptual effects of the clip. Each participant then selected and analysed another music video of their choice. Four focus group discussions were conducted during the study.

The primary methodological approach used was perception analysis based on the work of Erikson (2006), Holub (1984) and Hall et al. (1980). This approach was complemented by Bourdieu's theory of mediated decoding operations (Bourdieu, 1992).

Bakhtin's theory posits that meaning emerges through a dialogical exchange between various voices and perspectives. In the context of art, this involves a dynamic interaction between the artist, the artwork, and the audience. Each participant brings their unique experiences and interpretations to the encounter, contributing to the ongoing construction of meaning. By applying this dialogic approach, we can explore how viewers engage with art, construct their interpretations, and negotiate meaning with others. Bourdieu emphasizes the influence of social structures and cultural capital on perception and meaning making. His concept of habitus encompasses ingrained dispositions and taste preferences shaped by one's social environment. Bourdieu's concept of “field”, which designates the social space where various actors compete for recognition and legitimacy, can illuminate how different values and power dynamics affect the production and reception of art. Combining Bakhtin's dialogism and Bourdieu's theories enables a comprehensive analysis of art perception to be formed by considering both individual and social factors influencing meaning-making.

2. Analysis, Findings, and Results

2.1. Perception of an idea and decoding operation

To date, the most widely used theory for analyzing visual messages (illustrated stories, comics and films) is the Scene Perception & Event Comprehension Theory (Loschky et al. 2019). This study uses the analysis of communication science, which seeks to understand the relationship between the message (code) offered by the artist, its perception by the audience and the recipient's ability to translate, decode and understand this code. The French sociologist Pierre Bourdieu calls this method of analysis mediated decoding. According to him, understanding is only possible under conditions where the audience knows and understands the cultural code. This makes the act of decoding possible because the observer immediately and fully learns (in the form of cultivated capacities or inclinations) the message presented (Bourdieu, 1992, p. 443).

The first step in this experiment was to see how well students understood the artist's message encoded in MV.

As a result of the survey and the interviews, 52% of respondents agree that there is a code in every work of art that the public has to decipher. 40% admit that such a code "definitely exists, but I don't often notice it". 11% of the students questioned can recognize and decipher this code. It can be concluded that one in ten consumers of a music video can read the author's message, while others only perceive the easily visible layers of entertainment content. "The work of art (like any cultural object) can reveal significations at different levels according to the decoding grid applied to it; the lower-level significations", writes Bourdieu (Bourdieu, 1993, p. 4), and this means that all the students who participated in this study demonstrated different levels of ability that they could perceive.

In order to understand the richness of artwork and its uniqueness, one must consciously or unconsciously "perceive it intertextually. Respectively, you have to understand the environment and the space in which the artwork is located. So, the perception should be diacritical." (Bourdieu, 1992, p. 158) It is a complex cognitive process that involves the auditory system, the linguistic system, and the social or cultural context.

Most of the surveyed students watch music videos on their computers and phones regularly. 58% of them spend 20% of their time-consuming MV. 33% of respondents spend 10% of their screen time watching music videos and 9% of students spend 45-50% of their screen time watching music videos. This means that one in ten of the surveyed students watches music videos regularly.

Since the recipients use the screen every day and watching music videos is part of their routine, we tried to find out whether the recipients really translate the artist's message or only use the entertainment layer of the message, without going any deeper.

The control questions offered several versions of the explanation of the content and form of the given video. Students could choose the most suitable for them. 40% had noticed the composition of the circle of the MV "My Favourite Game" and 27% agreed that the action takes place on a sunny day, which echoes the tragic events on the road.

"My Favourite Game" (Åkerlund, 1998) is an alternative rock song written by Peter Svensson and Nina Persson for the fourth studio album "Gran Turismo" (1998) by Swedish band The Cardigans. "My Favourite Game" was not a huge international success, only reaching number three in Sweden and number 14 in the UK, but its popularity skyrocketed thanks to the music video directed by Jonas Åkerlund. It uses radio sound, documentary sounds and the story of a young woman who commits suicide while driving on Route 66 in the USA. The singer Persson drives a car for a long time on a desert road and causes accidents. As a result, Åkerlund's video work caused public outrage and many shots of reckless driving were censored. The work uses a circular composition, a lot of emotional detail and an intense montage rhythm. The work works well as an example of perceptual analysis because it shows a classic narrative, uses good acting in close-ups, creates tension with a speed run, and creates drama with the hope that the main character will still survive and get out of the self-inflicted destructive situation.

So, the form that students perceive first in music videos (MVs) is crucial for capturing their attention and setting the stage for further engagement. The visual elements, including the overall aesthetic, the use of color, lighting, and editing techniques, play a significant role in shaping the initial impression and influencing the overall perception of the music video.

The use of color can evoke specific emotions and establish the mood or atmosphere of the music video. For instance, bright and saturated colors may convey energy, excitement, or joy, while muted or monochromatic tones might suggest introspection, melancholy, or mystery (29%). Lighting plays a crucial role in creating depth, dimension, and focus within a music video (36%). High-contrast lighting can highlight specific elements and draw attention to key moments, while softer, more diffused lighting can create a sense of intimacy or dreaminess.

Editing techniques, such as cuts, transitions, and slow-motion effects, can influence the pace, rhythm, and emotional impact of the music video. (41%)

The survey proved that it is easier for students to discuss the general events of music video production than to analyze a specific artwork. They learn the theory during the learning process, but the analysis of a particular work of art is a project of individual analysis, in which what has been learned should be used individually by everyone. In this regard, it should be emphasized that Åkerlund's MV is video poetry, and the explanation of poetry is always a complex process because audiovisual poetry has the potential to be a powerful and rewarding form of art.

However, there were a couple of creative discoveries that we will cover in the following text.

2.2. Habitus and Åkerlund's field

According to Bourdieu, "the subject of the work of art is not only the artist himself, but the entire field of artistic production" (Bourdieu, 1992, p. 62). For this reason, sociology or social history cannot understand and explain a work of art and perceive its peculiarities if only a certain author or his work is studied, separated from the environment and the existing context. This means that the subject of the work of art is a habitus, which somehow refers to the place (where it is located) and therefore refers to its field (Bourdieu, 1992).

Bourdieu points out that to clarify the author's artistic discovery impulse, it is necessary to analyze the field. The analysis of this should take place at three levels: 1) the analysis of the position of the literary field within the field of power and its development over time; 2) the literary field's internal structure; 3) analysis of the habitus of the position holders (Bourdieu, 2000, p. 312).

In his book on television, Bourdieu criticizes the screen narrative quite ruthlessly and insists that "it is impossible to express deep, meaningful thoughts through TV" (Bourdieu, 1998, p. 44). The conclusion will actually apply to journalism, but it can also be applied to video art, which also "does not have time" and this haste can create the impression that "where one is in a hurry, one cannot think" (Bourdieu, 1998, p. 44).

Some 25 years ago, Bourdieu commented ironically that the television screen (so today's computer and telephone screen) attracts only fast thinkers, who offer the public only fast-food art without depth of content. Our study proves that now - quarter of a century later - this is no longer the case. In order to understand a 3-4-minute-long music video work, one does not have to be stressed out and one does not have to turn into a "quick thinker of a special character who is able to 'think' in conditions that are not suitable for thinking" (Bourdieu, 1998, p. 64). The study showed that the students who took part in the experiment were able to perceive short, intense works of art and that the speed of perception did not prevent them from following the development of events. 83% of the surveyed students regularly watch music videos and this is no less than the previous generations enjoyed literature or cinema.

MV's internal structure is complicated. Music videos use a range of styles and contemporary video-making techniques, including animation, live-action, documentary narrative and non-narrative approaches and is manifested as concept or performance. They provoke, sell, promote, and tell stories, worry the viewer, and excite through densely textured images and sound.

The research was carried out by going through several positions. Finding out how students choose authors whose works are worth watching, how they evaluate Jonas Åkerlund's Music Video "My Favorite Game".

76% of the respondents believe that the most important thing for attracting attention is the wow effect. In Jonas Åkerlund's video clips, the wow effect manifests itself as follows: intense narration (43%), strange characters on the screen (55%); recognizable

feelings (driving in a car at maximum speed) (75%), uncomfortable situations (52%), strange coincidences, (48%)

The fact that the wow-effect plays a big role in advertising and also in music videos was already known previously. This research showed that the scoop still plays a major role in video art.

The work which greatly changed Jonas Åkerlund's career, was the video for the British rave group Prodigy "Smack My Bitch Up" (Åkerlund, 1997). In relation to this video, he confesses to metal magazine the following: "that video changed my career, changed my life basically." (Hill, 2015, p.1). Apparently, the idea for the first-person POV video, where a woman does a bunch of drugs, goes out and gets wasted, and then brings a pretty lady home to get frisky with, was based on a night out that Åkerlund had in Copenhagen (Maia, 2014). The script idea was based on replacing the main character with a woman. The narrative is told in the first person, from the main character's point of view, and the adventures seem to be typical of a man. But in the finale, it becomes clear that it is about a woman and was very surprising. "How come the main character ended up being a woman instead of you? I literally didn't think much about it, other than it would be an unexpected twist if this crazy party person was a woman and not a man." (Maia, 2014).

Formally, with this work, Jonas Åkerlund allegedly breaks many taboos in the narrative. But this is not done ostentatiously or purposelessly. He addressed the viewers as a publicist or opinion journalist and does not work as a performer of a song, but as a messenger of a new, unexpected idea with music and a song performer. This sharp, challenging journalistic approach to music video creation sets Jonas Åkerlund apart from other MV creators. The following works by Åkerlund should be of note in this context: Madonna "American Life" (Åkerlund, 2017), Pussy Riot "Make America Great Again" (Åkerlund, 2016), Smashing Pumpkins "Try" (Åkerlund, 2015). In the assessment of digital natives, Åkerlund's politically sharp and socially categorical message is one of the main wow factors in his works.

The survey and interviews proved that a video story has to offer something very unusual to attract the attention of viewers. Good music alone is not enough.

The determining factor of the "Wow experience" is the stress that is injected into the viewer (25%) when he is nervous about how the girl's reckless ride with a self-driving car will end. The plot of the video makes you sympathize (32%) or even fall in love with the main character (46%)

In other words, the viewer becomes the unfortunate girl's passenger in this suicide rally on the U.S. highway Route 66, where the story of the Cardigans video takes place.

Gathering the impressions of Åkerlund's artistic field from the perception of the recipients, we can conclude that there is nothing fundamentally new in this communication. The only difference is the speed, the brighter colors and the imperative of emotion.

2.3. Plot logic and iconological interpretation

Bakhtin's concept of plot logic offers a valuable framework for understanding the dynamics and complexities of storytelling in novels. His emphasis on dialogicality, heteroglossia, polyphony, and open-endedness challenges traditional plot structures and highlights the richness and diversity of narratives.

59% of surveyed students admit that Jonas Åkerlund's works have an intense plot logic. 22% believe that the narrative draws the viewer into the plot and makes them participate during events on the screen. 62% believe that the author leads you to sympathize with the main character, creates anxiety and stress and creates the illusion that the viewer himself participated in the events on the screen (47%).

So, the audio-visual story of the music video magnetizes the audience (emotionally subjugates itself) and draws the viewer into the world offered (escapism).

The injection of emotional experience and feelings is the main task of art in general. "It does not matter which sensations are offered, but that they are" – writes Bakhtin (Voloshinov, 2010, p. 29).

Bakhtin's notion of plot logic deviates from the traditional Aristotelian view of plot as a linear progression of events towards a resolution. Instead, he proposes a more fluid and open-ended approach, emphasizing the dynamic interplay between multiple voices and perspectives within the narrative. Our study proved that Åkerlund uses the reflection of feelings, dialogism and polyphony in his works. Students noted the sense of freedom as dominant and striking (53%), familiar emotions (49%) and watching the video felt like listening to a fairy tale in childhood - waiting for the dramatic end of the finale (56%). Multiple characters work simultaneously (71%) and the author's message must be understood as a choir performance (49%).

In his study of Dostoyevsky's work, Bakhtin emphasizes the idea that all Dostoyevsky's characters are "only an opinion". So, this is the expression of a particular opinion towards oneself and one's surroundings (Bakhtin, 2015, p. 71). A similar result can be observed in our research - the main character can be the "eye of a person", in which other people meet, fall in love, hate, and die. "The human eye" hasn't only one form, but a rich polyphony of content (Moby "Porcelain").

Bourdieu emphasizes in his analysis of art perception iconography – "the primary act of deciphering is totally different according to whether it constitutes the whole of the experience of the work of art or becomes part of a unitary experience, embodying the higher levels of meaning". (Bourdieu, 2000, p. 5). In the framework of this study, we tried to clarify the icons of perception: the character is like me (42%), the character feels the same as me (43%), the character's issues appeal to me (48%).

The use of symbols was not fully understood in Åkerlund's work. Interviewees understand tattoos, a tied hand, a skull in a ring or a shelf, throwing a toy, etc. Most of the students admit that they are unable to understand and translate most of the symbols presented to them. This can be explained by a different cultural experience, as the author makes extensive use of symbols used in the US, which are not familiar in European countries.

2.4. Eurocentrism terrain of perceiving

As a result of the research, it could be understood that the audience accepts polycentric aesthetics. There is no single, universal standard of beauty or artistic value. Instead, there are many different and valid aesthetic systems, each with its own unique criteria for judging art. Åkerlund creates MVs for a wide variety of musicians whose cultural code and habitus also appear in the aesthetics of the music videos, but the message is based on a Western narrative.

Visual culture manifests what Canclini calls “multitemporal heterogeneity” which characterizes the contemporary social text. For Bakhtin, all artistic texts of any complexity ‘embed’ semantic treasures drawn from multiple epochs (Shohat & Stam, 2007) and the dominant technique is dialogism, which allows people from the present, the past, and the future to converse (Bakhtin, 2015, p. 272)

Åkerlund also uses jumps in time in his work. By way of example from present to past he uses a silent cinema approach in the visual narrative of Coldplay’s “Magic” and right there alongside a quasi-documentary description of the daily life of two young lovers, drug addicts (Smashing Pumpkins, “Try”). His creation is largely a multicultural dialogue between Europe and the US and the viewer has to figure out for themselves what US Route 66 is when you see it in the background of the MV “The Cardigans”, “My Favourite Game”. The viewer of the music video must guess that the strange woman dancing in a yellow jacket, the one-eyed dog or the twins with a star (SIGUR RÓS – “Óveður”) are not clowns of entertainment, but the legends from the oldest European epic Prose Edda. In fact, the West itself is a synthesis of many cultures. Western (Christina Aguilera, “Beautiful”) and non – Western (Beyoncé, “Superpower”).

Åkerlund's MV can be archaically postmodern and its message, its use of genre, can resemble carnival style. "The problem of carnival as a form of expression is rooted in the thinking of people of primitive society and /.../ therefore it is one of the most interesting problems of cultural expression (Bakhtin, 2015, p. 182) "We are actually only interested in the line of "carnivalisation". So - the influence of carnival on literature and its genres" - writes Bakhtin, admitting that carnival in this case should be understood as a syncretic, visual environment for the expression of ideas, which is one of the most complex and multi-layered art landscapes "Carnival is a performance without a stage and without a division between artists and spectators" (Bakhtin, 2015, p. 183). Everyone participates and everyone feels like a participant in the event, no one knows where the boundaries are. By turning virtual life into a carnival, we turn it inside out (monde á l'envers). These effects can be seen in the works of Rabelais and Cervantes. Now we see this approach in Jonas Åkerlund's videos.

Artistic modernism has traditionally been defined in opposition to realism and the dominant representational norm: thus, modernist reflexivity as a reaction to realism has an equal power of scandal and provocation.

Jonas Åkerlund works with the same power of scandal and provocation. This is how Jonas Åkerlund criticizes the start of the war in Iraq together with Madonna (Madonna,

"American Life") or Donald Trump's policy in the USA (Pussy Riot, "Make America Great Again"). Students have described such an approach as a journalistic style, believing that the author reacts to current social and political events.

Carnivalization is not an 'external and immobile schema which is imposed upon ready-made content' but an extraordinary flexible form of artistic visualization, a peculiar sort of heuristic principle making possible the discovery of new and as yet unseen things' (Bakhtin, 1984, p. 166). Carnival is how an artistic practice transforms into art: the spirit of popular festivities, which in Åkerlund's works can be expressed as scenes after the revelry of "sophisticated circles"- Robbie Williams, "Come Undone" (Åkerlund, 2019), and a pleasure carousel - Prodigy, "Smack My Bitch Up (Åkerlund, 1997). Putting emphasis on anticlassical aesthetics that reject formal harmony and unity in favor of the asymmetrical, the heterogeneous. "Carnival's 'grotesque realism' turns conventional aesthetics on its head to locate a new kind of popular, convulsive rebellious beauty one that dares to reveal the grotesquery of the powerful and the latent beauty of the 'vulgar'" (Shohat & Stam, 2007).

Our research proved that many recipients understood and were able to translate Jonas Åkerlund's sarcasm and ironic style of delivery. 44% admitted that the main character's car driving at high speed could mean something other than a specific traffic accident. 55% of the surveyed students noticed that the action of the plot takes place on a sunny day and therefore the setting of the action deliberately contrasts with the tragic events on the screen. 41% agreed that this trip with a car at high speed on the highway is symbolic, because it shows that a person tends to be to blame for his own problems if he is not able to cope with himself.

However, the majority of research participants tried to see fairy tale elements in MV scenes and the emotional terrain of MV perception is relatively uneven. It is dominated by the expectation of surprise (66 %), an offer to be emotionally involved or magnetized (to be infected by the events or feelings on the screen); adopting the character's feelings offered by the plot (54.8 %), recognizing and reliving the success or failure of love (41%), manifesting one's faith and conviction (37%), the pain after a broken relationship (33%); comforting oneself through other people's problems (23%); aesthetic pleasure in the interpretation of the characters, scenography, or candy for the eyes and ears (55%)

Conclusion

Music videos are one of the most consumed forms of digital art in the online lives of digital natives. This group of recipients can translate, decode and understand the signal of the artist's devotion. This means that most of them can realize a mediated decoding of artworks.

To measure perception and intertextuality, Cardigan's music video "My Favorite Game" was used, which showed that students perceived and understood the mood and feelings of the video best, but the content of the message was less understood.

The study did not confirm French sociologist and philosopher Pierre Bourdieu's prediction that "it is impossible to express deep, meaningful thoughts on television" because "where you are in a hurry, you cannot think". Our research shows that now, a quarter of a century later, this is no longer the case. Increasing the speed of the message is not a barrier to perception. Most of the participants regularly watch music videos, no less than previous generations enjoyed literature or cinema.

Most of the respondents believe that the most important thing to attract attention is the wow effect. In Jonas Åkerlund's video clips, the wow effect is manifested as follows: intense narration (43%), strange characters on the screen (55%); recognizable feelings (driving a car at top speed) (75%), uncomfortable situations (52%), strange coincidences (48%).

Our study proves that Åkerlund uses the reflection of feelings, dialogue and polyphony in his works. The audiovisual story of the music video magnetizes the audience (emotional exposure), draws the viewer into the proposed world (escapism) and conditionally compensates basic human instincts.

Åkerlund's MV can be archaically postmodern, and its message, its use of genre, can resemble carnival style. By turning virtual life into a carnival, we turn it inside out (*monde à l'envers*). Our research showed that many recipients understood and were able to translate Jonas Åkerlund's sarcasm and ironic style.

The experiment participants saw similarities between the heroine of Jonas Åkerlund's video clip "My Favourite game" and themselves: the character is like me (42%), the character feels the same as me (43%), the character's problems appeal to me (48%).

The relatively short and concise MV is able to achieve a strong emotional effect in a relatively short time, using specific means of expression: symbols, details, exaggerated scenes, intense experiences, dramatic montage and characters in emotional situations.

The use of symbols was not fully understood in Åkerlund's work. Most students admit that they are unable to understand and translate most of the symbols presented to them. This can be explained by a different cultural experience, as the author makes extensive use of symbols used in the USA, which are not familiar in European countries.

In general, the experimental audience accepts a polycentric aesthetic. Åkerlund creates MVs for a wide range of musicians, whose cultural code and habitus are also reflected in the aesthetics of the music videos, but the message is based on a Western narrative.

The majority of research participants tried to see fairy tale elements in MV scenes, and the emotional terrain of MV perception is relatively uneven. It is dominated by the expectation of surprise (66%), adopting the feelings of the character offered by the plot (54.8%), recognizing and reliving the success or failure of love (41%).

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