

Globalization and Transformation of Traditional Values in Literature Process of XX-XIX Centuries

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Abstract: This paper addresses the problem of globalization of contemporary literature. The author concludes that the national trend in contemporary literature confronts a different trend, namely globalism. The main feature of the turn of the twenty-first century is a progressive total globalization. It has captured almost all areas of life in the modern world: culture, politics and economics. Literary globalization gradually leads to the erasure of special features of the national literature. Globalization is expressed in the fact that the works of contemporary writers lose national characteristics that distinguish them from the literature of any other country in the world.

Key words: Globalization • Culture • Literature • Ethno-poetics • Linguistic identity • Mentality • National identity • National mentality • Ethnic culture

INTRODUCTION

Understanding culture and arts as factors which bring nations, spaces and states together is of utter importance today. Keeping, studying and what is most important, developing cultural traditions of all nations put joined into state integrity has become one of the key components of inter-ethnic concord. This rule, as it was demonstrated by world practice, has been successfully applied in many multi-ethnic countries.

It is not by chance that contemporary scientists often address the issue of national phenomenon in literature. Thus, V. Zakharov gave grounds to formation of brand new scientific discipline-ethno-poetics which “must study national distinct features of ethnic literatures, their place in world literature process” [1]. E. Malkina while studying the modification models of national literatures identifies in them constant typological structural foundations-symbolic images, axiological aspect, spatial and time characteristics of the world, archetypal dominant of images, connected with reflection of national vision of the world [2]. I. Yesaulov while studying national self-consciousness in classical Russian literature has found in literature the reflection of national types of thinking, behaviour and attitude,

reflection of national character features [3]. They differ greatly in the literature of different nations and most often are determined by different factors.

V. Kolesov has approached to this problem in terms of reflection of mentality in the language and speech. The scientist differentiates 2 types of mentality: 1st type is “by its attributes is naively integrated world view in its axiological mile-stones which exists for long time regardless of specific economic and political conditions, it is founded on ethnic pre-conditions and historical traditions; it reveals itself in feeling, mind and will of every separate member of society on the base of common language and education and is a part of national spiritual culture which creates ethno-mental space of the nation on its territory of existence”. Mentality of the 2nd type is “world view in the categories and forms of native language which in the process of cognition brings together intellectual, spiritual and volitional powers of national character in typical manifestations” [4].

Main Part: In former Soviet Republics contemporary literature process is first of all a generation of writers educated on the base of Russian and European culture, knowing this culture very well. They either have found their way in literature in the second half of 1980s or came

there on the wave of national re-birth. Prose and poetry of these writers has explicit national cultural and historical colour. Creative work of these writers is very diversified in the range of problems and in their artistic means. In this diversity some general features can be seen: interest in the history of one's own country, actual issues that must be solved, interest in intense social conflicts, interest in internal world of a person and analysis of psychological processes in their contemporaries' consciousness, striving for philosophic understanding of depicted reality, quest for new means of expression.

In Kazakhstan literature these talented writers are as follows: Smagul Yelubai, Aslan Zhaksalykov, Valery Mikhailov, Nadezhda Chernova, Auezkhan Kodar, Askar Altai. In Belarus literature-A. Fedorenko, V. Orlov, K. Tarasov, A. Zhuk, A. Ryazanov, A. Bakharevitch. In Ukrainian literature-Yu. Andrukhovitch, O. Zabuzhko, S. Zhadan, I. Pavlyuk, O. Slivinsky, D. Lazutkin, O. Kotsarev, P. Korabchuk, B. Matiyash. In Estonian literature-E. Mikhelson, N. Baturin, M. Kyivu, M. Berg, U. Matteus.

The authors understand that culture actualizing itself as unique culture can not exist without national roots. "National" paradigm helps writers to recognize the unique and unmatched character of their nation, its culture, to understand the system of its values. It motivates their literature mission. The creative work of above mentioned authors is bringing the reader back to national roots and recognition of their own ethnic identity. Every author understands metaphysics of national spirit in his own way, as well as the spiritual link between past, present and future generations of the nation. Fiction reflects national character and in the same time forms national identity. National classical literatures play prominent part in the dialogue of cultures. National classical literatures are the most important source of information about the roots of national identity, the key to "seven doors with seven seals" behind which mysterious soul of any nation is kept because any differences between national identities, characters and cultures are not understandable and mysterious for other nations. However, national trend in modern literature confronts other tradition-globalist one. The essence and specific character of globalist processes was many times studied by experts. Thus, in the works of D. Bell [5], P. Virilio [6], J. Baudrillard, [7], M. Castells [8], R. Inglehart [9-10], R. Robertson [11], A. Martin [12], M. Marshall [13], D. Ritzer [14], M. Featherstone [15], A. Appadurai [16] and others mass culture is approached in terms of social changes, transition to new

post-industrial way of development which results in mass culture transformation: it acquaints features which previously were characteristic of national and high (elite) culture and also they emphasize new role of mass media, "information society" and "post-material values" concepts.

Key feature of the threshold of XX-XXI centuries is progressive total globalization. It captured all spheres: culture, politics, economy. It also influences literature. Globalization manifests itself in the absence of national features in contemporary writers' works which must differentiate them from literature of any other country. Modern philology is saturated with copycat stereotypes of mass culture. It mostly refers to commercial literature-so called "female" novels and "rosy" novel, detective genre, fantasy. Any of these genres-for example, standard detective, pulp fiction, fantasy-all of them reproduce a certain type of the main character, slightly renewing the plot and the stylistic esthetics. All characters are like each other though they have different names and live in different countries. The plots, characters are alike as Siamese twins, they go from one book to another, plot collisions also repeat themselves. They, as a rule, correspond to a definite model used for production of mass literature intended to impact the mind of mass reader. This literature is in demand now, it is published in big quantities.

But such "gliding" on real life is observed not only in mass literature. Serious literature is also filled up with 1-dimension characters. Most often it is a stereotype plot which lies in the foundation of the book. This prose is oriented to artificially created images and intended to make people look at the world through the prism of mass standards. It does not matter of whose nationality the hero in such books is-he can be an American "cowboy", Russian or a French-the characters are constructed from the same components. They are alike to the greatest extent. They express their emotions in the same way-anger, surprise, sadness, joy, fear. They lead the same way of life. Among such characters you will never find highly individualized, psychologically expressive images. The authors saturate the prose with facts, external details paying little attention to the internal world of their characters. In the cities there are sky-scrapers which obscure the horizon, all roads are filled up with European or American types of cars, in the supermarkets there are abundance of high-tech products. In the same way as in movies life looks like Hollywood, in literature authors strive for standard quality, mass trends become a normal thing.

Prominent representative of Western thinking community Zbigniew Brzezinski in his famous book "Grant chess-board" writes that mass American culture has magnetic force, especially for the youth from other countries [17].

This is characteristic not only of modern literature. Literary critic A. Ovcharenko, analysing the prose of 1970-80s wrote: "There are literary works in which you can change Ukrainian name for Russian one and you will not distort the character. There are books in which you can tell hero who grew up in Kazakhstan steppes in Kazakhstan environment from a Moscowite arriving at the virgin soil only by his surname" [18]. Globalization epoch has brought many negative moments which influenced first of all people's way of life and all spheres of their activity. The art was of no exception, which is influenced greatly by total informatization, at present time it experiences the re-processing of its own values and canons in order to make them correspond to new times. On the one hand people got access to very different information and the works of art, they has got an opportunity to present their creative work to many people and get familiarized with the achievements of other artists. But in the same time because of the abundance of "creators" and complete absence of any solid frameworks today it not possible to say what is a masterpiece and what can no be regarded as a piece of creative work.

Discussion organized on the pages of the *Znamya* magazine testifies the seriousness of the problem of globalized literature. [19]. The title of this discussion was very symptomatic: "National specifics of literature: anachronism or intrinsic feature?" Famous literature critics participated in the discussion-Lev Anninsky, Georgy Gachev, Valentin Kurbatov, Michael Epshtein, poet Yury Kublanovsky, interpreter Victor Golyshev, prosaic Alexander Ebanoidze. The participators were asked to express their opinion about the necessity of national specific character of literature. Editorial board intended to clarify the situation: What is current state and potentialities of national literature? The answers of literature critics demonstrated deep elaboration of the opinions, increased personal interest in this problem.

Yury Kublanovsky believes that cultural globalization will result in further substitution of high culture with quasi-culture and fully dominating mass culture, elimination of cultural diversity, uniformization and standartization. "Globalization of literature is really felt on all levels. "Gifted" authors writing "internationally" duplicate themselves as a piranhas-it testifies cultural entropy of civilization (Globalist writers-with all their

seeming prosperity-as a rule, are small average men who depend on current cultural and habitual life situation completely). Brand new and honest cultural resource will be also in demand. But new-is well-forgotten old. Therefore traditional values will be significant again, national unique character of literature is one of them", -an artist believes [19].

The only chance to survive and keep the identity in globalization era, in opinion of A. Ebanoidze, is to find out national unique character and present it to the world and this is the main task of a writer. "National literature can not live out of national language, in some sense it is a product of language, its wise child and as such it bears genetic code, symbols and the signs of national pra-memory"-the writer remarks [19].

Michael Epshtein depicted hypothetical picture of future literature development: "National particularities will vanish and come back only as meta-game, nostalgia, irony, non-return and organicity. Nationality will become the matter of taste, style, esthetic choice. In which style do you work?-"metallic-Russian", "virtually-Russian", "meta-real-Russian", "Indo-European-Russian" etc. It horrifies me but I imagine the inevitability of such things' turn". The fate of literature, in the critic's opinion, depends on the language fate: "Literature is only one of the ways and even one of the stages of language life. Highly national language will bring with it highly national literature" [19].

CONCLUSION

There exists established truth that in order to ruin nation it is not necessary to eliminate it physically-just take out memory, thought and word from it-and the soul of the nation will be killed. No serious literature can exist out of the category of the national. It is impossible to create literature not connected with national language, culture and literature Globalist theory of "universality", refusal from national culture and traditions for the sake of the unification of human kind, refusal of the writer and a man in general from his own ethno-cultural and language individuality is the road to oblivion. (Just recall "mancurts" from the novel of Chingiz Aitmatov "Whistle-stop in ice storm".

Inference. Only by cultivation of one's own root traditions national literature can happen. Without distinctive national features literature can not exist. But you should also remember one more important thing. It was mentioned by F. Dostoyevsky while making a speech at opening of the monument devoted to

A.S. Pushkin, he clarified where exactly the Russian character of a genius lies-in his pan-humaneness: "To become real Russian, Russian enough, means to become a brother to all people, be an all-people's man [20]. In this formula both parts are important: to become all-people's man staying in the same time the son of his native people. Only when the smooth confluence of the national and pan-humaneness occurs the unique national literature appears.

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