

Modern Trends in Literature Development in the Conditions of Cultural Globalization

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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. Modern literature is full of averaged stereotypes of the mass culture. Mostly it refers to commercial literature, to the genre of romance novels, detective fiction and fantasy. Any of the mentioned genres recreate a certain type of character, only slightly reformulating the story and updating stylistic aesthetics. Plots and character types, similar like Siamese twins, wander from one book to another; the twists and turns of stories recur as well. They are usually associated with a specific model which serves to create mass literature, intended for the consciousness of the mass reader. This prose is aimed at the artificially generated images and encourages people to look at the world through the prism of common standards. Among the characters you will not find clearly individualized and psychologically expressive images. The authors saturate the narrative with facts and exterior details, not delving into the inner world of the characters. The artistic quality is averaged and massive trends are rooted in the literature. This process becomes more and more apparent year after year that forces writers, oriented to the readers with a good aesthetic taste, to try to break the stereotypes and constantly seek new forms, genres and techniques.

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

INTRODUCTION

Understanding of the culture and art as factors uniting peoples, space and states, now has a paramount value. Preservation, study and most importantly, the development of cultural traditions of all nations, united in the common state, becomes an important part of international agreement. This rule, as world experience shows, successfully operates in many polyethnic countries. The experience of the sovereign Kazakhstan may be indicative. Kazakh literature and culture as a whole, is the original phenomenon due to the close cooperation of the traditions of different peoples. Modern Kazakh literature is historically multinational literature headed by the Kazakh one.

The national identity of the people and the traditional spiritual values, rooted in life, are the origins of culture. They become the real acquisition during stagnation, instability and changes of life-purpose values of the community associated with the collapse of the old ideals, assessment criteria and standards. The spiritual experience of the people, moral norms and the developed system of values are powerful means for preserving the fundamentals of public life: national self-respect, self-consciousness and dignity.

Naturally, the modern scholars actively address the issue of a national phenomenon in the literature. Thus, V.N. Zakharov justifies the need for a specific scientific discipline – ethno-poetics, which "should study national specificity of literature, their place in the world's artistic process" [1, p. 46]. E.A. Malkina, exploring the

modification of the models of national literatures, distinguishes invariable typological basis of structures therein - symbolic imagery, the value aspect, the space-time characteristics of the world picture, the archetypal dominant of imagery associated with the reflection of the national picture of the world [2, p.6]. I.E. Yesaulov, exploring the national consciousness in the classical Russian literature, finds reflection of the national types of thinking, behavior, relationships and display of national character of the people [3]. They are significantly different in the literatures of different nations and often are caused by various factors.

V.V. Kolesov approaches this problem from the point of view of reflection of mental setup and mentality of the people in language and speech. The researcher distinguishes between the notions of "mental setup" and "mentality". Mental setup, according to the author, "in its signs is a naive complete picture of the world in its value orientations, existing for a long time, regardless of specific economic and political conditions, based on ethnic predisposition and historical traditions, is manifested in the senses, the mind and will of each individual member of society on the basis of common language and education; and is a part of people's spiritual culture, which creates ethno-mental space of the nation in the area of its existence." And mentality is a "view of the world in the categories and forms of native language, in the process of learning, connecting the intellectual, spiritual and volitional qualities of national character in the typical manifestations" [4, p.15].

In the CIS, modern literary process is primarily presented by the generation of authors who were brought up by and are well aware of the Russian and European culture. They either established themselves in the literature in the second half of the 1980-ies, or came to the literature on the wave of national revival. Prose and poetry of these writers have the expressed national cultural and historical flavor. Creativity of the artists of the near and far abroad is extremely diverse both in the subject and in artistic expression. In this diversity there are some clearly distinguished general features: attention to the country history, highlighting contemporary issues, attention to the tense social conflicts, the interest in the inner world of the individual and the analysis of psychological processes in the minds of contemporaries, the desire for philosophical reflection of the depicted reality and the search for new means of artistic expression.

In the literature of Kazakhstan such masters are Smagul Elubay, Aslan Zhaksylykov, Valery Mikhailov, Nadezhda Chernova, Auezkhan Kodar, Askar Altay.

In the Belarusian literature - Andrey Fedorenko, Vladimir Orlov, Konstantin Tarasov, Ales' Zhuk, Ales' Ryazanov, Algerd Bakharevicha. In Ukrainian - Yuriy Andrukhovych, Oksana Zabuzhko, Sergei Zhadan, Igor Pavlyuk, Ostap Slivinskiy, Dmitry Lazutkin, Oleg Kotsarev, Paul Korobchuk and Bogdan Matiyash. In the Estonian - Ene Mikkelson, Nicholas Baturin, Madis Kõiv, Maimu Berg, Hulot Matthauss.

The authors understand that the culture that is conceptualized as original shall have national roots. "National" paradigm helps writers to realize the uniqueness and originality of their nation and its culture and to realize its system of values. It motivates their literary mission. In the works of these authors the return to national roots and awareness of proper ethnic identity is noticeable. Each author presents in his own way the metaphysics of the national spirit, spiritual connection between the past, present and future generations of people.

However, the national trend in modern literature is opposed by another one - globalism. The question of the nature and specifics of the globalization process was often the subject of reflection. So for example, in the works of D. Bell [5], P. Viljo [6], Jean 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, popular culture is assessed from the perspective of social change, the transition to a new, post-industrial phase of development, which leads to the transformation of popular culture, which acquires the traits of early folk and high (elite) culture, but also focuses on the new role of the mass media, the concept of "information society" and "postmaterial values."

The main feature of the turn of the twenty-first century is a progressive total globalization. It has covered almost all areas of life in the modern world: culture, politics and economics. It affects literature as well. Globalization is expressed in the fact that the works of contemporary writers lose their national characteristics that distinguish them from the literature of any other country in the world. Modern literature is full of the averaged stereotypes of mass culture. Mostly it refers to commercial literature, to the genre of women's novels, the so-called "pink" novel, detective fiction and fantasy. Any mentioned genre: the average detective, glossy fiction, or fantasy, recreates a certain type of character, only slightly reformulating the story and updating the stylistic aesthetics. Characters are very similar to each other, even though they have different names and live in

different countries. Plots and character types, similar like Siamese twins, wander from one book to another; the twists and turns of the subject recur as well. They are usually associated with a specific model which creates mass literature, intended for the consciousness of the general reader. Now such literature is wide spread, it sells well and is readily published.

Such slip over the reality of life occurs not only in the popular literature. In "serious" literature, one finds a lot of "one-dimensional" characters. In most cases it is based on the story, which is characterized by stereotyped themes. This prose is aimed at the artificially generated images and encourages people to look at the world through the prism of common standards. Even if in such books there are American, Russian or French, characters, the heroes appear as if composed of standard parts, the common places and stereotypical judgments. They are remarkably similar to each other. They equally express their emotions - anger, surprise, sadness, joy and fear. They lead a similar lifestyle. Among them you will not find clearly individualized or psychologically expressive characters. The authors saturate the narrative with facts, details, exterior, not delving into the inner world of the characters. In the cities, there are necessarily the skyscrapers, covering the horizon and foreign cars are racing on the roads; in the supermarkets there is the abundance of technologically advanced products. As in the film industry there is a kind of "Hollywoodization" of life, in the literature, there is an averaging of artistic quality and massive trends are rooted.

An outstanding representative of Western intellectual community Zbigniew Brzezinski in his sensational book "The Grand Chessboard" writes that mainstream American culture has a magnetic power, especially for the youth of the world [17].

It is inherent not only in modern literature. The literary critic A. Ovcharenko, analyzing the prose of 1970-80's, wrote, "There are works where it is possible to replace, say, the Ukrainian name of the hero with the Russian and it does not generate any dissonance in the image. There are books in which the hero, who grew up in the Kazakh steppes, in the Kazakh environment, may be distinguished only by the name from the Muscovite, who had come to the virgin lands" [18, p. 20].

Literary globalization gradually leads to the erasure of special features of the national literature. Thus, the main characters become very similar, because, regardless of the place of residence and the continent, they visit the same shops, supermarkets, drink coffee in the same cafes

and have similar lifestyle. In this case it is not only and not so much about the literary globalization as about globalization in general, which greatly affects the life of every person.

And literature, in turn, tends to describe not what distinguishes the country and its inhabitants (e.g., traditions, customs in rural areas, especially some peculiarities), but their similarities. Readers are not interested in learning about what women do in the outback of Russia or Kazakhstan; they are interested to read about their contemporaries in the great cities, which leads to a description of standard and stereotypical characters, stories and lifestyles in literature.

This process becomes more and more apparent year after year that forces writers to attract readers with a good aesthetic taste, to try to break the stereotypes and constantly seek new forms, genres and techniques.

The fact that the issue of globalization of literature and culture as a whole is one of the most important in today's society, is evidenced by the debate, organized by the magazine "Znamya" in 2000 [19]. The theme of this discussion has a symptomatic headline: "National specificity of literature: anachronism or an inherent quality?" The following famous Russian literary critics took part in discussion: Lev Anninsky, George Gachev, Valentine Kurbatov, Michael Epstein, poet Yuri Kublanovsky, translator Victor Golyshev and novelist Alexander Ebanoidze. Participants were invited to comment on the question whether the national identity of literatures has survived to our time and if it continues in the next century. The Editorial Board also set the task to clarify the question: what is the current state and prospects of national literatures? The responses of literary critics are well thought over and deep, they seem to have and increased personal interest in the issue.

Yuri Kublanovsky believes that cultural globalization is leading to further displacement of high culture and the complete domination of popular culture, to the erosion of cultural diversity, uniformization and standardization. "Globalization of literature is really clear. As piranha fish, the gifted authors writing "internationally" are breeding in the world that is a true witness of cultural entropy of civilization. (Writers-globalists at their gloss are as a rule average people, completely tied by the current cultural and everyday situation). A new and honest cultural resource will be in demand. But the new is a well forgotten old. So traditional values will regain value and national identity of literature is one of them", the artist says [19, p. 203].

Valentin Kurbatov distinguishes the village prose and defines it as the absolute value. This prose, according to the critic, was the last holistic national phenomenon. "Worldwide trends towards globalization are destroying Face of the Lord in oneself, the living single *national* response to *general* questions; we will hear the old, but still youthful and fresh truth vivifying for a long time ahead: the unity is in diversity, if only the basis of the unity of action is The Face of the Lord and with pride we will give the best forces to *our own*, which will be a sign of love and memory of the *universal*" [19, p. 205].

The only chance to survive and maintain the identity in the era of globalization, according to A. Ebanoidze is "the identification of national identity and bringing it to the world," and this is the main task of the writer. "There is no national literature beyond the national language and in a sense, it is a product of language, its deeply wise child, as such carrying the genetic code, symbols and signs of national fore-memory," notes the writer [19, p. 208].

Michael Epstein drew a hypothetical picture of future literature development, "National characteristics of literature will disappear and come back at the level of meta-: game, nostalgia, irony, irrevocability and indivisibility. National identity will become a matter of taste, style and aesthetic choice. What is the style of your work? - "metal-Russian", "virtual-Russian", "metareality-Russian", "Indoeuropean-Russian", etc... I say this with horror, but see inevitability in this turn of things." Fate of literature, according to the researcher, depends on the fate of the language: "Art of words is only one way and even one of the stages in the life of language. Literature is as much national as the language is" [19, p. 211].

A basic truth is that there is no need to completely physically destroy people to let the nation die, it is sufficient to deprive them of memory, thought and word and the soul of the people will be killed. Outside the category of national there can not be serious literature. It is impossible to create literature unlinked to the national language, culture and literature. The globalism theory of "universality", rejection from national culture and traditions in the name of the "unity of mankind", rejection of the writer and human in general from their own ethnic and cultural identity is the road to oblivion. (Let us recall the "mankurts" from the novel by Chyngyz Aitmatov "Snowstorm station!"). Only by cultivating the rooted traditions, the national literature may survive. There is no need to remember about another important thing. It was

mentioned by F.M. Dostoevsky; speaking at the opening of the monument to Alexander Pushkin, he said, that exactly the genius of the Russian identity is in its universal humanity: "To become a true Russian, become completely Russian, may mean only <...> to become a brother to all men, a universal man" [20, p. 368]. In this formula, the two parts are equally important: to become a universal man, being the son of the people. Only at an organic fusion of national and universal the unique national literature appears.

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