

Concerning Current Tendencies of Literature Development in the Age of Globalization

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Abstract: The article deals with the main development tendencies of modern literature in the age of globalization. The author reveals the essence of notions "cultural communication" and "integration". By the example of interaction of French and Russian culture, a necessity in closer contacts between the writers of different countries is proved. The development of Greece literature shows the elimination of distinctions between national cultures. Based on the analysis of these facts, the author makes a conclusion, that the integration process of literature of different countries is inevitable, but it should be combined with careful attitude to national cultural traditions.

Key words: Globalization • Cultural communication • Acculturation • "constrained ethnicity" • Human values

INTRODUCTION

The humanity came into XXI century with the great amount of unsolved problems. The globalization, in the opinion of D. Soros, not only creates new realities, but also puts new questions, unparalleled in the past [1]. The system crisis of valuable-worldview orientations of modern civilization manifests itself in the absence of high unifying idea, in breakdown of the united background of universal culture. The life has become utilitarian and soulless in many ways.

The fact that the moral paralysis stroke not the whole modern society, gives hope for future. In the age of globalization, there becomes urgent a problem of returning to moral values, to the problems of the good and the bad, the search for the meaning of life. It is impossible without interaction of different cultures, without their integration.

Cultural contacts present the significant component of communication between nations [2-4]. During interaction, the cultures not only complement each other, but also come into complex relations. In the interaction process, each of them reveals its own uniqueness and specificity and they adapt mutually, by means of borrowing of their best products. The changes, conditioned by these borrowings, make people of this culture adapt to them, assimilating and using the new elements in their life. As a result of this quite complex

process, a man reaches compatibility with the new cultural environment to a greater or lesser degree. It is said, that in all these cases the acculturation process takes place. Integration is one of the forms of acculturation. The integration is the identification with both native and foreign, i.e. new culture.

V.Volkov, studying for several years the problems of national identity among the Russian-language youth, living in another cultural environment, proves the high level of self-esteem in this environment. A language identity (the Russian-language environment is wider, than the living environment of pure ethnical Russians) is the base one. Russian language and Russian culture present an important factor of national identity for them. Their relation to the integration process to the receiving society and state is elaborated therethrough [5].

In contact with foreign culture there takes place an acquaintance with new artistic values, social and material creations, people's deeds, which depend on the worldview, dogmas, value-conscious representations, norms and conventions, forms of mentality, typical of another culture. Of course, such meetings enrich people and make their life more diverse and interesting. When a person leaves the familiar cultural environment and enters into another cultural atmosphere, he certainly experiences the whole spectrum of new feelings.

The fact is that each culture reflects only a part of experience, accumulated by the humanity. When communicating with the representatives of other cultures, it is necessary to have an idea about the peculiarities of their traditions. One of the essential moments of intercultural communication is that one should not be hasty with conclusions and evaluations, but try to understand their culture. In other words, in such situations it is necessary to get rid of the cultural centralism in evaluation of people's behavior, what is possible only through formation of intercultural tolerance, where the readiness to active communication with people of another culture interlace with openness, freedom from prejudices, tolerance, ability to allow the others existing nearby. Only that man, who possesses positive ethnocultural identity, is able to have ethnical and cultural tolerance and to live in modern, globalizing world [6].

New ideas about nations, reconstructing the past or constructing it again, brought national movements of perestroika period. What some people considered to be the recovery of truth, others criticized. In connection with that, D. Dragunsky wrote about "the constrained ethnicity" [7].

The intercultural communication presents a special form of communication of two or more representatives of different cultures, during which the interchange of information and cultural values of interacting cultures takes place. "The process of intercultural communication is a specific form of activity, which is not limited to the knowledge of foreign languages, but also requires the knowledge of material and intellectual culture of other nations, religion, values, moral orientations, worldview etc., in total determining the behavioral model of the communication partners" [8].

Two tendencies are obviously traced in the interaction of cultures at this level. On the one hand, "there is mutual assimilation of achievements of another culture, the integration processes are being developed, the mutual cultural interchange and enrichment takes place. On the other hand, the intercultural communication at this level is accompanied by intensification of ethnic self-consciousness, drive for keeping and protection of ethnic peculiarities of the nation" [8]. In the process of intercultural communication, each person simultaneously solves two important problems - tends to preserve his cultural identity and comes into foreign culture [8].

Let us consider the processes of interaction and integration of Russian literature and the literature of other countries. In the literature by the end of XX century, the writers, whose creative work is being formed at the

confluence of different national and cultural traditions, begins to play a more noticeable role. Frequently such writers create their pieces of work in the language, which was not native initially, but at that their creative work gains recognition of readers, brings them fame and popularity [9].

As it is known, in French literature there is a group of writers, ethnically belonging to one culture, but creating their pieces of work within the frames of another one, for instance, Romanian E. Ionesco, Irishman S. Beckett.

The similar phenomenon is observed in the other countries. For instance, there is such phenomenon as Swiss literature, represented by the authors, writing in German (M. Frisch, F. Dürrenmatt), French (S. F. Ramuz, I. Velan) and Italian (F. Chiesa).

In some countries it is possible to distinguish the writers-migrants, descendants from colonies, whose creative work became a noticeable fact in literature. As applied to Great Britain, it is, for instance, S. Rushdie, V. Naipaul, to Anglo-Canadian literature - M. Ondaatje. In the last years people started speaking about writers, possessing bioculture, i.e. taking the position, when they feel themselves belonging to "another culture, or both to one and another culture" [10]. Under such, for instance, A.S. Gerd understands V. Bykov, endued with artistic bilingualism and writing in Belorussian and Russian languages. The writers, in whose creative work the traditions of several cultures entwine, present a special case. For instance, J. Kessel, who writes in French, being a descendant from Argentinean colony of Russian Jews-emigrants, living in France.

The writers of Russian origin, whose creative works take a significant place in French literature, deserve special attention. Among these are E. Triolet, J. Kessel, L. Yurgenson, H. Troyat, R. Gary, N. Sarraute, A. Makin. These writers are Russian in origin, that is why, the way, how Russian mentality, Russian worldview, traditions of Russian culture are represented, clearly or latently present in their consciousness and creative work.

In the last years the interaction of French and Russian cultures became active, the mutual interest of writers to the life of two nations increased. A trip through Siberia of Russian and French writers is the brightest event of Seasons of French language and literature in Russia and Russian language and literature in France [11]. The route is from Abakan through Shushenskoe, Minusinsk, Krasnoyarsk, Yeniseisk to Norilsk.

The guests were surprised by not only illimitable spaces of our country, but also by the today's Russia, far from familiar tourist routs, living with not flaunty, but real, serious and complex life, its people, severe and kind.

Among the Frenchmen there were the recognized authorities, such as Dominique Fernandez and Daniele Sallenave, the members of French Academy, who several years ago traveled through the Trans-Siberian Railway and published their books about it. The famous author of comic books for adults Jules and young writer with Russian roots Elizabeth Barije, opening for herself the country of her grandfather and diligently learning the Russian language. As well as the publisher Vera Mihalski-Hoffman, who opens the modern Russian names to the foreign reader. Neither of travelers was beyond the Arctic Circle before, all of them equally felt themselves the discoverers.

The beauty of Yenisei shores is incredible and strikes with diversity: modest villages on the slopes are situated side by side with churches of amazing beauty; the factories of "Nornickel", producing the clouds of dark smoke, neighbor with the tragic "Norilsk Golgotha" with its constantly sounding bell - a monument to the tens of thousands of GULAG prisoners. It has become the strongest impression for Dominique Fernandez, here revealed his feeling of admiration with our country.

Francois Bellek noticed that Siberia is a terrible myth for the Europeans. Deportations, exiles, colonies. However, now he understood the warmth of country thanks to hearts of people, living there.

The writers travelled by ordinary scheduled ship in the height of navigation. There sailed different people in their own ways. It is interesting to read what the Frenchmen write about this trip. Their view is unlikely always biased. However, there are no doubts that it will be honest and kind. The more people in Europe read about Russia, the easier is to create a dialogue and to achieve understanding. It is understood well by the organizers of "Yenisei Expedition" - the Federal Press and Mass Communications Agency with the support of the French Institute and the Embassy of the French Republic in Russia.

France is traditionally in the mood for Russia. Many books of our compatriots, published in French, can be found in the bookfair. The Frenchmen translated the whole Vladimir Sorokin and Viktor Pelevin, the whole Zakhar Prilepin and Andrew Dmitirev. People of France met with enthusiasm Dmitry Glukhovsky and Vasily Golovanov. Makanin and Ulitskaya lie on the shop counter side by side with Russian classics: Chekhov, Tolstoy, Goncharov, Dostoevsky, Bulgakov. The Frenchmen respectfully accepted Yuriy Buyda, Michael Yasnov and others. They translate Yuriy Kazakov, Yuriy Tynyanov. They publish splendid multivolume studies on the history of Russian literature, edited by George Niva

[12], Vittorio Strada [13], Efim Etkind, Ilya Serman. The books of Solzhenitsyn and Petrushevskaya are popular with them.

All these facts testify, that in the age of globalization there takes place a regular integration process of literatures of two countries, when the pieces of work of both Russian and French authors, created taking into consideration the universal human values, are interesting for the readers of any country.

We can see the manifestations of the started integration in the culture of the other countries. For instance, Greek writers perceive the globalization processes as a benefit for their country [14]. The principles of Greek culture are gradually "embedded" into global culture. For the Greek Europe is not an opposition to their motherland, but its continuation, second home; they are familiar with its culture, they are the inheritors of ancient Hellenes, who laid the foundation for this civilization. A modern literary critic Dimosfenis Curtovic notices that the Greek writers, judging by their pieces of work, equally feel themselves Greeks, Europeans and cosmopolites, not finding any contradiction in this triplicity [14].

Modern Greece, certainly, is a fully Post-Modernist country; the globalization had an impact on all spheres of its life without exception. Greece becomes the individualistic society, where the welfare and happiness of one man become more important than the interests of everyone. This turn in conscious took place in Europe in the Renaissance Epoch and in Greece it comes to life before our eyes. That is why, usually, the plot of modern pieces of work of the Greece literature is developed based on any private problem; the events deal with an individual person or one family, but not a big group. For the present writers happiness and welfare of a person are enormously more important than the ideals of the group.

Even describing the native places, the author does not set a goal to show the community: he just shows something, he and the readers are familiar with. In addition, the authors measure the local coloring differently: the young ones have less color, as the impact of cosmopolite culture is more noticeable in their creative work. The example can be the pieces of work of 1980-1990: the books of Dimitris Nollas, Neni Eftimiadi and Aleksis Stamatis and also a well-known novel of Ioanna Karystiani "Small England".

The writing technique and the manner to treat the language changed dramatically. The literature is becoming poly-style; it unites already familiar traits of modernism and the newest devices of post-modernism; the genre synthesis, parody and stylization are typical of it now.

Besides, now the first-person narration is more frequent and there appear texts, built on the other pro-constituents. Thus, in French literature, the pronoun "You" and even indefinite-personal pronoun "on" becomes widely used [15], as a result of which a distance between the author and the reader becomes smaller, he turns out to be "involved" in the narration and does not stay as an outside observer. The linear time of narration becomes fractional and action frequently takes place in nonexistent country. The language also underwent transformations: the fancy prose of modernists was changed by matter-of-fact business report and everyday oral speech, where the colloquial words, social dialects and dialects are mixed. Finally, modern authors frequently insert English words and expressions into Greek text. The entourage also changed: the place of action is not Greece, but any cosmopolitan environment.

The ontological view on world and humanity, eliminating the distinction between inventions and real life, is also typical of Spain post-modernist literature: the world is chaotic and diffusive and in literature, it is possible to present its small copy, where all these distinctions are eliminated. It makes the writers of modern Spain to turn to description of personal experience, it is not just a borrowed "retailed story", it is a search for personal motives, an appeal to private self-esteem, an attempt to evaluate himself in the world and the world in him by means of private experience, intimate emotions, his own self through the prism of what happens with him. That is why in modern Spain literature the authors so frequently use the form of story. The synthesis of genres and even the synthesis of cultures in some meaning is typical of the creative work of such writers as AntonionMuñoz Molina, Luis Landero and Almudena Grandes and their "poetry of life experience" [16]. From the viewpoint of the register of narration these pieces of work are stylistically close to rhetoric of modern life - the world of modern Spanish stories is multifaced and multicultural.

Thus, the processes, taking place in modern literature of different countries, combine two tendencies: a desire to solve problems, general for all humanity, fidelity to humanist ideals and values, popular in any culture and the preservation of national identity.

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