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MASS CULTURE IN THE CONTEXT OF GLOBALIZATION TENDENCIES OF MODERN EPOCH

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The paper analyzes the process of cultural globalization with the aim of diagnosing an impact of American mass culture model on nation-states culture. We investigate why the American model of mass culture is seen as the primary and most powerful in their potential to spread globally in comparison with the derivative, secondary, national versions of popular culture. We consider the specific functioning of newly emerging cultural and historical entity in the context of unified and yet diverse cultural meanings and practices.

Key words: mass culture, the reference group, cultural policy, the agent of globalization, prosumerism.

The socio-cultural situation of recent decades is characterized by the intensification of globalization and the emergence of a kind of entity that serves as both recipients and the creator of certain cultural meanings and practices in their contents resulting from globalization trends. In this paper, we analyze in what context this entity expands its activities (in the context of the modernization narrative of “catch-up present”), and what motives determine his desire to move to a given “outside” vector (these motifs associated with the concept of reference group and “post-colonial syndrome”).

Today, globalization is one of the most disputed and controversial scientific subjects, including humanitarian discourse. However, the concept of globalization has overcome the limits of scientific discourse, constantly getting into printed periodicals and media. In the analysis of globalization must be borne in mind that words H. Ortega y Gasset such knowledge is “perspective” – in case they have cultural and historical load and will tematized existing socio-economic situation (country specific): in this case the only universal “optics” is nonsense.

The fundamental issue in the analysis of cultural globalization is its definition as agentless or subjective phenomenon. “Discourse winners” (a concept S. Donskyh) often focuses on how to bring agentlessness of globalization, it is multidirectional and unpredictable. Ascertained transition from neoliberal type of globalization (linear) to a new, higher in its capacity type (nonlinear or synergistic). However, the American academic environment according to the researchers on this subject is ambiguous. Dzh. Nay open about soft power – the policy of soft power, the components of which are cultural politics, ideology and diplomacy; N. Hleyzer and Z. Bzhezinsky also agree with these findings.

As stress researchers on agentlessness of globalization processes, we can not share this position, as there is evidence that the subject in this case arise so-called “modern country”: the U.S.,

Europe, Japan (triadization) that under the dominance of neo-liberal discourse of socio-cultural space and modernization narrative of “overtaking modernity” with its policy of “soft power” largely determine the vector of the periphery and semi (I. Vallersteyn). One effective “agents of globalization” (P. Berger) is the mass culture and its own American model, whose reception within a specific locality causes the effect of convergence of cultural meanings. We will try to answer the question – why own American model of mass culture can be seen as the primary and most powerful in their potential to spread globally in comparison with the derivative, secondary, national versions of popular culture.

The desire to understand the negative impact of mass culture to culture folk (traditional) clearly manifested itself since 60–70 years of XX century. Researchers agree that the traditional culture in the post-industrial society gradually loses its ability to exist as a viable phenomenon and maintains its position as “cultural heritage” (as evidenced by the UNESCO in the field of culture [4, p. 168]).

Protection of authentic, traditional forms of culture at the level of cultural policy Ya. Fliyer defines as “a set of ideological principles and practical measures undertaken through education, awareness, licensing, scientific, religious, creative, publishing, communication, social, organizational and other statist and social institutions for the full depth of socialization and inculturation” [6]. Actually at this stage of cultural policy, particularly in Ukraine, focusing on the dissemination and promotion of national culture models, in particular – artifacts “folk art”, in which the loss of his subject, does exponential function and can be interpreted in a situation “outside”. Perceiving this work, the recipient is in relation to her critical stance, due to its ontogenetic formation in the globalized and therefore – mosaic and yet unified culture. The subject is being constantly in a situation of choice of those artifacts of culture, which for various reasons may be valuing for him. On a similar uniqueness and criticality we could not speak in terms of conversations about mass culture and its collective subject as the origin and development of folk culture associated with radically different social and historical background. According to the researchers, the revival of folk culture in its entirety, and the set of all functions is only possible while the reconstruction of traditional communities, which is immanent.

Formation of a new cultural and historical entity was the logical result of the project of Enlightenment. As the Russian cultural researcher A. Pelypenko, unlike “sprayed” collective subject, which had immediate and unconditional (through oral tradition) knowledge is an autonomous entity in the “scattered senses” and realize relational convention any values. Actually use category of the subject in a conversation about mass culture is illegal, because the content of this category of modern meanings for us there is only the history of modernity. Autonomous entity perceives cultural phenomena attributive information is automatically decomposes their empirical quality field of semiotic coordinates you specify system experience. Not going participation (activity-involvement) to the object that is “fundamental intention of the cultural consciousness” (A. Pelypenko), which served as a “perpetual motion” establish semantic relations between subject and object. This socio-cultural situation according to A. Pelypeko is defined as “the kingdom of universal mechanisms of erection unknown to the known, the realm of knowledge without understanding, learning without experience, apperception without participation” [8].

In this situation, there is the problem of finding its own identity – personal, social, cultural. After the subject has to be in a permanent state of stress of choice – not only objects of consumption, but also life strategies of attitudes, priorities (“status of the” in which liquid modernity reveals their commodificational character). It would seem that this choice is quite freely, though in a deeper

analysis, we find strategies that influence and determine the choice. First of all, this is due to the weakness and little effective cultural policy in most countries, including Ukraine. Fundamental reason for the weakness of cultural policy within the nation-state is the fact that sociology has been called “reference group” and reference group behavior.

Reference Group – a social group that serves the individual’s original standard reference system for himself and others, as well as the source of social norms and values. The case of membership in the group allocated the reference group presence and ideal reference groups. Group of presence – a reference group, whose member is an individual. An ideal reference group – a group of views, according to which the individual is guided in their behavior, to assess for themselves the important events in the subjective attitude towards other people – but of which he is some reason not included. This reference group is to the individual especially attractive. An ideal reference group can be as actually existing in the socio-cultural environment and fictional (in this case the standard judgmental, ideals of life are the individual literary characters, historical figures, etc.) [10].

We talked about the problem of the emergence of new cultural and historical entity whose value settings semantic complexes are scattered and mosaic, that fall into illogical not connected to the structure fragments and are influenced by various factors that are unique in the ontogenetic development of the individual. Under such conditions are possible rhetoric, which proclaims the autonomy of the individual and the right choice of cultural coordinates that are most appropriate for him and meet his needs and preferences. That is the problem of convergence of cultural meanings globally even would have to occur. However it occurs, and this is due to the fact that despite the “right choice” in the media space operates a limited number of reference groups, prestige and high status are continuously maintained. This causes a reaction – to varying degrees informed – “move” in the direction of the reference groups, the desire to take over the extent possible values, lifestyles, consumption habits of their members. In the context of globalization, within virtualized society we can talk about the existence of reference groups that lie beyond nation-states and that we can define as transnational, but the pro-Western vector. The efficiency and stability of this vector because O. Manoni identifies as “post colonial complex” (O. Manoni “Prospero and Kaliban”). O. Manoni and F. Fanon wondered how liberating national group of psychological effects caused by a former subordinate position. Manoni argued that the fundamental question provoked colonialism – not just economic inequality and how “economic inequality” manifested in the struggle for prestige, the alienation, the positions in the negotiations and debt of gratitude, as well as the invention of new myths and creating new personality types [1, p. 353].

The emergence of new status groups (which often is the reference) was first recorded as an accomplished fact in the 2000s. American researchers who gave them names creative class (R. Florida) and “bobos” (from the English Bourgeois bohemians – the bourgeois bohemians, D. Bruks) [2, p. 91]. The concept of “creative class” focuses on the creation of new forms, independent thinking and creative problem solving as the features of this particular social class. Formally it includes artists, writers, musicians, scientists, actors, engineers, designers, financiers, managers, lawyers, doctors (30% of the U.S. workforce). However, the author of the concept in his typology makes separation creative class 1) supercreative core and 2) creative professionals. The first of these figures include the media, the arts, show business, entertainment and sports [12, p. 354]. By the concept of “bobos” D. Bruks noticed that if the traditional bourgeoisie in its status was situated above the bohemians, the future of high status get those in his persona combines aesthetics and artistry – from attraction to business and property [2].

It can be distinguished the following types of social activity with corresponding types of cognitive activity: 1) productive activity of the creative elite 2) reproductive activity programs prepared 3) individual life 4) on and re-productive activity generations for a considerable time 5) life (co-vitality) process of ethnic group, nation, regional, community, etc. [9, p. 9]. According to the classical paradigm of the first type is considered as a foundation of rationality Center, meanings, narratives and fantasies which the philosophical reflection. Enlightenment epoch also has a massive industrialization reproductive activity programs at any level of complexity and scope. Activities of the algorithm found more rational than the spontaneous creativity of the former elite [9]. If we consider this concept within the concept of “bobos”, it is obvious that the high status stratum in their work focuses on the first two types of social activity, which in practice is likely to simulation work, supported by financial success. That concept art, in a narrower sense – art – and its inherent connotative meaning esoteric, mystical, “divine gift” begins to function efficiently the logic laws of the market, since it’s those connotations have attraction for the consumer, which is difficult to objectively assess the real value of art proposed product, as well as the logic of his thinking is based on the laws of efficiency and profits.

If you ask the question: what are the cultural standards that social group is referent for example Ukrainian youth? Most of them answered, taking as a basis the criterion of “success” – which consist of social recognition, popularity, public lifestyle, exhibiting their own material wealth. Historical continuity identification Europe and eventually the United States with countries that are at the forefront of historical development, and certain social strata in these countries – with reference groups – can not be interrupted at the level of theoretical understanding of these phenomena and speculative proclamation of the advent of nonlinear globalization. Educational conceptual complex “Eurocentrism – modernization – elitist culture” at a theoretical and a practical level was replaced doubtful complex “nonlinear globalization” (globalization plural) and mass culture. Popular culture is actually more effective means of implementing policy soft power, because it is the only form that have broadcast a source that fills this form of content – are the reconstructed and reduced to a set of clichés artifacts elite and popular forms of culture.

Symptomatic for this situation is the existence of the Internet -space sites such as “Rahu.li: Blog of aggressive bad taste Ukrainian elite” and “School of monsters” (Russian site based on Live Journal). The similarity of sites is extremely cynical mockery creators and / or supporters of the national popular culture. If the website “Rahu.li” is ridiculing exactly those social groups who R. Florida attributed to the creative class. Analyzing the comments under publications on the website mentioned type of P. Sloterdijk’s cynic – which has become a mass phenomenon. In a cynical criticism Ukrainian elite read the implicational settings that outside this state there is a “real world glamour”, “real”, full mass culture, and the Ukrainian version looks like a bad reception, grotesque embodiment of installations by the Ukrainian elite.

The reason for the popularity of the site may be considered as resentment – in general philosophical sense of the term: a difficult socio-economic conditions of the individual perceives people who have achieved “success” in show business as a “repulsive” reference group. He is forced to construct their own identity from a position of opposition to the group, its total denial and ridicule (Z. Bauman would call it “2-minutes of hatred”). By focusing on the fight against “the enemy” (the owner of the site, being a journalist, indeed chooses a suggestive reverse as “aggressive bad taste” – indicating the danger of attack and the need to defend themselves) forget about the need to create a positive identity, finding positive meaning. We should not forget that the

denial of certain cultural standards demonstrates the priority for establishing more sense. Given the diversification of cultural transformation elitist culture in the formation of subcultural (or multiple subcultural formation) – the individual gets into a situation of choosing between seemingly equal de-hierarhied cultural meanings and practices. But his ambitions in any case remain unsatisfied because there are no generally accepted hierarchy is accepted “cultural experts” (which would be a necessary component structure polistylistic culture).

Site Materials of “School of monsters” is a vivid illustration of the reception of American (and derivative n) model of mass culture by the average representative of the former USSR. If the material is “Ragu.li” focuses on the creators and supporters ridicule mass culture with a high level of material wealth, in the “School of monsters” is the main object of ridicule average person with moderate income. Own empirical material that we find on the site, serves as an illustration of appropriation attempts to set standards for mass culture in situations where the material prosperity of the recipient is not sufficient to make these standards (consumer lifestyle) match. Some researchers enthusiastically watching the phenomenon of so-called prosumerism (from engl. produce and consume, E. Toffler). Researchers with enthusiasm and optimism describe how a new production, which manifests itself through modes of consumption products (M. De Serto). This appropriation and manipulation of consumer products affect the outcome of “social games”, quietly change it. For such optimists may also include P. Virno and T. O’Reilly. Yeah, right believes that political economy of modern capitalism stands “antropocentrical”: people involved in this process all its potentialities – speech, imagination, ingenuity, artistry. Post-Fordist mode of production requires the development and release of all human abilities. Tourist Office Reilly great hope in the phenomenon of Web 2.0, which shows the trajectory of the development of new media. The most significant feature of the Internet “second generation » (Web 2.0) is the ability to “Feedback: the user is able to manipulate the relationships between materials on the web, create social networks, blogs, places where their own content. These can portunities give impetus to the development of new forms of interaction, and – new forms of expression and creativity [11, p. 30].

Nevertheless, the creation of “collective intelligence” (P. Levi) is not always transgressive profanity and kitsch. Site Materials “Schools monsters” by its very empirical prove utopian ideas of prosumerism. A peculiar metaphor for the failure of this concept can become a textbook for website files, images perfectly groomed body attributes of material wealth – which with the help of Photoshop User “drawing” (also without any sign of professionalism) own face. These photos are so frequent in social networks, we should put a question: is not this a manifestation of specific trends: in the domination of the culture market logic, where the target audience for popular culture is heterogeneous in economic terms the social environment – the individual, in the absence of relevant means, however had to “follow” the set standards of consumption, in order to maintain psychological comfort.

As mass culture has the ability to mirror surface layer of social reality, it appears an effective means of spreading ideology (in particular – neoliberal), a reception which takes place in a “post-colonial syndrome” that applies to countries that were never colonized in the classical sense. However, as in de-colonized nation- states and in several other countries (Ukraine v.t.ch.) present a set of “catch-up today”. As the V. Myezhuyev, as opposed to “problems of our time”, “the problem of modernization” (transition to modernity) occurs in a situation of deep chronopolitical trauma caused non-modern knowledge, “backwardness” of their country compared to others. The existence of such a person in the context of the situation itself causes “shock” and the idea of the necessity of “shock therapy” to return himself lost the status of “modernity” [5]. Hence – the craving for

reference groups that often are not even own national “elite” (a status highly economic, political and cultural elite), and trans-national reference groups that operate in a “modern country” and not in countries “catching Present”. The existence of universal standards for all consumer goods – and different for each state living standards – leading to new conflicts and tension explication which can be observed in the Internet space as one of the main means of exhibiting both personal and social identity. Particularly acute form of this problem is in the context of newly emerging phenomenon of “precariat” (H. Standing) as a threat and at the same time natural reaction of the individual to the crisis of the modern era.

Author's translation of the article

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