



CEC 2013

## Frameworks of Identitary Culture: Nationalism, Liberalism, Westernalization

Ionuța - Natalia Munteanu-Iorga\*

*PhD Student, West University of Timisoara. Faculty of Letters, History and Theology*

### Abstract

The current study brings into discussion some of the theories concerning the liberalization of culture, as they stem from critical writings belonging to the Romanian theoretician Virgil Nemoianu. Various Western researchers (Jacques Lacan, Paul Virillio, Alexis Nouss, Raimond Aron, Michel Leiris, André Gorz, Albert Olivier, Jean Paulhan, B. Latourși Serres, Pierre Goldman, Jean Baudrillard) put forward the hypothesis of the existence of a culture determined by social, political and media factors. In this context we are trying to identify the changes literary texts effectuate in a dynamic and present-day culture, ready to transpose, both textually and gesturally, signs such as: irony, ex-centricity, even the indecent or the repugnant. From the perspective exploiting contrasts of various forms, history itself achieves a new significance, as the political and social domains become new areas of interest, similar to architecture and urbanistics. Art and literature are not relegated to a second position themselves, yet perceptions of art and literature are. These are the focus of our discussion of what shapes cultural identity. A plenitude of literary, social and political concepts have provided distinct answers to classical and current cultural debates, prompting us to run a study on current cultural morphology, a culture in which literature no longer preserves its esthetical foundation (traditional and canonical), becoming a mosaic of textual comments, a collection of identitary and affiliation discourses.

© 2014 Published by Elsevier Ltd. This is an open access article under the CC BY-NC-ND license (<http://creativecommons.org/licenses/by-nc-nd/3.0/>).

Peer review under the responsibility of the West University of Timisoara.

Keywords: minority culture, cultural liberalism, interference, identitary evolution

In the discussion our topic proposes (frameworks of identitary culture) it is worth remembering that what we call doctrine - all principles, fundamental tenets of a political, religious, scientific system - becomes a theory, a superior

\* Corresponding author. Tel.: +40-0730-009-687. E-mail address: [iorga\\_ionuta@yahoo.com](mailto:iorga_ionuta@yahoo.com)

form of scientific knowledge which mediates the reflection of reality (we started from the meaning of the term doctrine as it is explained in the online Romanian dictionary: <http://dexonline.ro/definitie/doctrin%C4%83>) with a normative character, a starting point for both researchers and practitioners to develop further ideological goals. Above all, we should bear in mind that we deal with some of the best known names in global culture, that have gradually become essential pillars of elitist culture. We are talking about essayists and commentators such as Virgil Nemoianu and Dabney Townsed.

Within this study I bring to your attention an issue that more and more voices of quality literature focus on: a cultural restructuring process. This, rather than being a fashion, is primarily a need in the trend of the hotly debated globalization. In the context of identity developments undergone by the countries of the former communist bloc, Federal Republic of Germany has grown into one of the powerful and irreplaceable engines of EU countries much as India and Japan have become giants of the great IT industrialization. The poles of strategic interest moved permanently from Russian oil to Algeria, Kosovo or South Arabia, while higher economic poles are turning their attention to the BRICS - Brazil, Russia, India, China, and South Africa - considered as the "emerging economies". We resume the great questions of the present century trying to find the cultural paradigm, which we either try to penetrate or let ourselves drawn into, in an acute need to integrate into *high culture*.

Beyond the great variety of openings offered by the Euro - Atlantic world, the highly developed economic space has always been a reason to dream, to which idealists have turned with unbridled enthusiasm. It may be a good argument in the discussion of literature, as long as we accept that literature is often a story about building a fantasy world. Undoubtedly, mostly minor literature, but often (with great success) major literature as well design spaces of dreaming, worlds of temptation that the authors usually describe with a sharp dose of authenticity. For such a project more or less utopian Western societies provide alternatives.

In the field of literature, we are currently already talking about minority cultures, most clearly visible on U.S. soil. We know people from Korea, Japan or South Africa, or writers of pop culture (with ethno influences) have already built careers. They have become undeniable celebrities in the world of writing. The literatures of minority cultures are the strongest pieces each of them strive to highlight. If we talk about the Balkans or the concept of Central Europe we should refer to the prestigious writings of the Czechs, Serbians, the Poles, the Bulgarians. Literature is in continuous transformation, taking up the features of cultures it still generates. Cultural intrusions appear to become excellent additions enriching literary imaginary space, yet so expressive and stimulating, though ultimately utopian.

Taking a look inside the ethnic nucleus of some nations, we find points of extraordinary identity intensity. They are not only landmarks of historical and cartographic frames, but also modeled within the consciousness of mainstream authors, forcing them to react to what they see. To each of them a work is defined as the image of public space, the amount of gestures and actions of significant characters. They must respond in a timely fashion to the assault of information, sometimes exploring shared memory to invent plausible contexts, able to confer truthfulness to fiction. In the current literature such writers, including Orhan Pamuk, VS Naipaul, Imre Kertész, Gunter Grass, along with all those who use recent history to align themselves to the actual world are the writers of yesterday, translators of lived history revealed in particular images. Their voices gain strength through picturesque local expression. The value of their text is often marked by history and personal dramas outlining fragile borders between reality and unreality. Freedom and the free West appear to be the desired targets of these writers' intimate wishes. Their books often express a desire to move beyond stereotypes and constraints. Very often, the correct foundation of nationalism, or of liberalism finds its place just inside the writings of such oppressed authors.

No doubt that what we call cultural process undergoes various transformations under the influence of arts and literature. In a first phase culture means nothing but pictures sometimes stereotypes and clichés. Often these images are spectacular because they transcribe just another thing that does not identify with what defines us through education.

It is not important that these images of group identity are spectacular, but rather it is important to understand that they exist as a raw reality underlying literature. It is known that the image has the power to give the world extraordinary meanings. Literature naturally and rightly exploits these images, as well as what has become the pop culture phenomenon, as well as the immediate event, as traumatic or shocking or funny as it is. The fact is that literature has nurtured since its beginning what they called the estimated fair imitation of real life, but mostly factual

Download English Version:

<https://daneshyari.com/en/article/1112489>

Download Persian Version:

<https://daneshyari.com/article/1112489>

[Daneshyari.com](https://daneshyari.com)