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### **Constructive and destructive role of a symbol as an object of cultural identity in the globalization process**

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#### **Abstract**

The object of the present study presents problematic processes of globalization and cultural identity. The subject of study is the symbol as an object of cultural identity within the framework of the transformation of value-semantic sphere of the person under the influence of globalization. The author examines such aspect as the problem of "Westernization" of cultural property in Russia, which entails a correlation of values of the individual in accordance with the axiological and symbolic forms that are postulated by modern media. The author pays attention to the fact that in order to preserve the cultural identity and unity of Russian the society should pay attention to the processes of globalization, which have a certain set of templates and stamps, symbolic series and images that manipulate a person at a subconscious level, investing in the ideological structure of human specific patterns of behavior and thinking. The goal of the study is to analyze the symbol as an object of cultural identity in the globalization processes.

*Keywords:* Globalization, symbol, key figure, cultural identity, westernization, value.

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#### **1. Introduction**

The lack of cultural identity among the younger generation of Russia should be a priority in the development of a unified national idea. Studying the challenges of the relationship of globalization and cultural identity special attention should be paid to the symbolic aspects of these fields, as each process is under a "shaped" basis. In the study, this is the basis for a symbolic component of these processes. Examining the symbolic aspects of cultural identity in the globalization process the subject is a symbol. Due to the symbols the person perceives the world around him/her and has worldview images, defining his/her cultural identity.

#### **2. Discussion**

Due to S. Worth' communicative conception, a symbol is presented as a kind of sign, which refers not to the world of real things but to the reality of communicative events that occur in the artificial world. At the communicative measurement of films, paintings, visual signs, images, there are symbols that occur out of the real world and show the immediate demonstration of images.

According to this theory, communicative symbols have social nature and at the same time have similar social subtext, i.e. semiotics is reflected in the aspects of cultural life as a movie, and by

modifying or "enclosing" definite templates and images in the film we can change the system of man's thoughts [6].

According to Umberto Eco, thoughts and desires of a person may escape from semiotic analysis due to the fact that these are disparate concepts, but we can identify them by sending a message by means of certain symbols and codes. That is, the man is able to express his/her thoughts by socializing them in the conventional system of signs. We identify the ideology when it turns into a code by socializing. It is a direct proof that every ideology has a symbolic basis that can be presented by iconograms, a language and so on.

The undoubted fact is the presence of certain iconograms (visual signs), which are identified with the ideological structure of a particular culture. Umberto Eco considers that a close relationship between the rhetorical forms and motivations is typical for visual signs [3].

Within the framework of the Russian reality and the availability of cultural identity it is appropriate to mention such symbolic aspects such as the language, which is considered to be a Russian national key sign, the image of Russian family (traditional implementation), the presence of such obvious cultural things, as fairy tales, myths and legends.

According to the polls of All-Russian Public Opinion Research Center 80% of the respondents consider themselves patriots of the country (2014) ; the majority of respondents (48%) noted that true patriotism is, first of all, the respect of traditions, 46% of respondents consider that the most important thing is man's family and upbringing of children.

Thus, it can be concluded that a strong symbol of the traditional family, which is considered the most important thing by the majority of Russians. According to the respondents it is an essential element, as well as a way of cultural identity saving from the global one-size-fits-all "cult". [5]

The idea of creating a global world describes a "hybrid" society where there is a lack of elements of the cultural identity presented in the society, a lack of the symbolic concepts, language barriers but there is a stereotyped thinking. It can be concluded that the society that takes the idea of globalization as a basis, borrows the social and cultural western "logos", forgets its own cultural codes and images.

For example, the model of a global social behavior is the image of a "non-traditional" family postulated by the media and various Western institutions in various spheres of life. Due to this fact, a model of thinking is suggested, where the character of the traditional family is no longer considered to be "normal", and the concept of the family, consisting of parents without taking into account the sex of these parents is taken as a template. This model is not typical for Russian citizens and has a destructive basis that destroys the society that lives according to traditions.

Cultural identity is not only a description of the cultural background, but also a view of the collective consciousness of a society. It is necessary to take into account and clearly regulate the destructive and constructive symbolic aspects of cultural heritage and to take certain measures for the creation and implementation of a national idea that can enhance the consolidation of Russian society.

However, some Western scholars consider that the symbol has a negative aspect expressed by the fact that in globalization the individual facing with a set of images or a system of thought that are different from the ones that surrounded him/her in the childhood can feel frustrated. The destructivity of the symbol is the basis for values conflict causing social disapproval and refuse from the model [1].

According to some studies the representatives of the community who have strong beliefs about the culture uniqueness. The polls denied the rejected images that did not correspond to their beliefs [4].

In spite of the existence of a large-scale "PR-campaign" of global values held by western ideologists, every culture has its own uniqueness and identity, and despite the variety of common symbols, many of them are sacred and should remain without any changes. This can be applied to commercial communications when borrowed images used in advertising are expressed to increase the proportion of consumers in foreign markets.

As an example, Chinese advertising of "Nike" can be given. Chinese government refused to advertise this product because an American basketball star, LeBron James, fought with a kungfu master. The Wall Street Journal cited Chinese viewers, and drew attention to the fact that consumers did not like these cultural symbols, rules and regulations that support their national dignity and unity [2].

### 3. Conclusion

The symbol as a cultural identity in the aspect of globalization has the "binary" nature and can be presented in a positive form ("flexible mindset", "epistemological conductor") and in a negative one (audience rejection of images, «ingroup favoritism»). Due to the fact that the symbol is a collective concept, which is the object of a comprehensive cultural identity, it is the bearer of a destructive but not a positive value. Ingroup favoritism is a good example when the audience denies the patterns of thinking and demonstrates the symbolic "markers" that reflect the people's unity and cultural integrity of society.

The need for strict regulation of the symbolic series, broadcasted by the media must be a priority task of state agencies. Due to the data from All-Russian Public Opinion Research Center and the studies of cultural identity, the concept of a national idea as the basis for social and political state tasks should be studied in details.

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