

## Review

# The cultural makeup weakening under the shadow of Globalization and the problem of Assimilation

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By means of the attractive way of its presentation, globalization, as the story of fading originalities, has influenced societies and made all the losses invisible under its impact. Such an identification in opposition with originality essentially means the fading of a colorful mosaic, leading up to its consumption through the formation of a monotype among cultures. The cultural structure, deprived of alternatives, has been left on its own while witnessing the devastation of its original content, and thus drifting into a deadlock. Arguing against globalization from this perspective, having contributed to the disappearing uniqueness of cultural and artistic data as the products of intellectual adventures from the past to the present, enables the continuity of originality. The present study deals with the problematic of assimilation involved in the cultural and artistic practices which have been brought together by the international organizations in the context of globalization. This issue has been interpreted as a problematic which results from the increasingly weakening cultural structures, constituting the reason for originality among societies, under the shadow of globalization, and from the consumption of cultural priorities through the elimination of differences; also, a number of proposals have been included to reach any possible solution.

**Keywords:** Globalization, cultural makeup, assimilation.

## INTRODUCTION

### Globalisation

Globalization, attributed to the weakening power of the nation state, could be defined as a cultural system formed in a unipolar world as a part of the modernization process following the collapse of the Eastern Block particularly in the last quarter of the 20th century, and thus a visible structuring process of the world as a whole. This phenomenon, causing itself to be recognized as a result of the intercultural relations asserting their effects all around the globe (Cevizci, 2005, p. 1055-1056), is striking roots through its structure pregnant with assimilations.

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The cultural structure, deprived of alternatives, has been left on its own while witnessing the devastation of its original content, and thus drifting into a deadlock. Arguing against globalization from this perspective, having contributed to the disappearing uniqueness of cultural and artistic data as the products of intellectual adventures from the past to the present, enables the continuity of originality.

Even though new pieces of structuring created in the societies' cultural formations have been grounded on various reasons throughout the historical process, the end has always remained the same, with societies obliged to changes that have been swift and superficial in some cases, but slow and radical in some others. A swift and radical change among these possibilities has been the most widely shunned, whereas a slow and superficial one has been welcomed in a natural way.

Native peoples, whose cultural structures were

threatened by the impact of imperialism in the past, have been exposed to a similar danger in the process of globalisation in the recent years. Thus, in order to protect themselves and sustain their traditions, they have preferred to pronounce their aesthetic expressions by making use of arts, which constitutes a significant part of culture. By means of these traditional artistic forms, they wanted to send a message to the outer world in the sense that their original cultural structures had been kept intact (Haviland and et. al 2008; 726). These traditional forms of art must conform to the measurements of structure and content shaped within societies' own values, as well as their members' needs and characteristics, because aesthetic values of a society are unmatched and related to the other characteristics of that society (Gans 2007;101).

Notwithstanding this fact, there is an inevitable issue under the present conditions, and that is the fact that culture spreads similarities to everything (Adorno 2007;47). Such cases of assimilation are supported by the increasingly low levels of recollection within the society as now is the time when the idea has surrendered to fashion (Jacoby 1996;25). However, fashion is both the cause and result of globalisation. Especially audiovisual aids, with their privilege of addressing both the eye and ears, could be the reason for a more effective way of communication. In this sense, international organisations with dance and music content, because of their intensive level of influence, are moving to a dimension where cases of assimilation are outstandingly experienced and the concept of originality is increasingly deprived of its meaning.

### **Cultural Makeup**

Traditional values, which are the keystones of cultural structure, are qualified as the identity cards of societies and the guarantee of a healthy social life. These values included within the requirements of social existence are both the causes and effects of the identity acquisition process of an individual. Protection of the traditional setting which the individual is born into and unconsciously adapts to is directly related to the state of awareness regarding the values in question.

This process, undoubtedly, necessitates education. The individual's awareness is activated with his/her state of consciousness. Being sufficiently equipped paves the way for the attainment of an objective viewpoint and perception of the existing social position. Hence, the individual needs to protect the structure reflecting his/her identity. This reaction by the individual who expects to receive social approval and adoption is an indicator of instinctive expressionism.

Historical backgrounds required by societies during the process of planning for future are remarkable guidelines. Just as a young baby bases his/her acquisitions on

his/her experiences, traditional buildup of societies are also the output of experiences and a piece of information utilized within the decision-making process for further steps. However, this information is inclined to be dynamic, and it is obliged to change and transformation in intergenerational transfers.

The fact that cultural values forming the basis of arts function as a bridge in transferring common value judgments of societies from one generation to another is of outstanding quality in terms of the emphasis on its importance for the phenomenon of national originality. The necessity of preserving the national originality stands out in preventing the eradication of cultural diversity across the globe.

### **The Problematic of Assimilation**

The purpose of such cultural and artistic organizations on the international platform is, in fact, to bring national diversities to daylight. Also, one other danger, which may not be perceived as a problem compared to some applicational problems encountered at this stage, but the diversity of which may be weakened over time, is the humane instinct of adaptation. Interactions on international platforms during the presentations of cultural and artistic values, the formation processes of which have been completed or are being completed in entirely different places and times, will be able to initiate the process of assimilation.

However, the tendency for assimilation based on the well-known sociological observation towards interaction with others who are most of the time unfamiliar to the human being's own self in the modern social life (cited in Giddens, 1998, p. 82) reveals an important problematic with regard to the consumption of diversity.

Such a tendency grounded on the assumption that "the icon of the global age has been migration; it is not the time to settle down, but move" (Sennett, 2009, p. 10) has spontaneously initiated the potentially dangerous cases of assimilation because of the increasing number of intercultural relations.

In addition to the natural perception that approves of societies undergoing assimilation (technological innovations) as a result of their interactions on the way to modernization, it is natural that changes expected to degenerate social identity are met with reaction. Without any intercultural bonds or any kind of similarities among nations, some inclinations to include certain colors pertaining to cultural elements during presentations on the international platform which focus on cultural accumulations will be contradictory to the purpose of gathering, and they will undoubtedly be met with criticism.

Such an attitude not towards development, but towards degeneration is possible only with individuals not ashamed of their own historical background and cultural values, but having adopted their social positions, made

peace with themselves, and managed to invest in their individual qualities. These individuals educated on the basis of equal opportunities will be able to reach the required level of awareness without avoiding fights with potential problems.

The individual, institutions, or corporate bodies representing nations in international organizations take on an important secret mission. It is nearly impossible on this platform for nations to know each other in all respects, which is the reason revealing that nations are responsible for expressing their national identities in the right way via presentations. For instance, in case of a lack of perception by the others with regard to cultural diversities of those nations that have failed to properly maintain their tolerant and privileged attitudes towards minorities in the historical process, there may be some unfavorable results. Regardless of the fact that interactions among peoples who have shared the same land, the same flag, as well as the same historical and cultural background have given rise to their assimilation, they may be alleged to have presented some elements irrelevant to their traditional structures, and that is exactly why sufficient presentation is of vital importance.

Proper use of verbalism requires proper use of communication. Therefore, a proper functioning of communication process achieved both by means of a piece of work and the use of language will help to decrease cases of miscommunication, while also increasing chances of nations to know each other in the real sense, so this is the point where the intercommunicative skills gain importance and the phenomenon of language stands out.

In achieving proper communication on the international platform, a good command of the widely spoken world languages is as important as linguistic skills which contribute to the acquisition of self-confidence among individuals in social life. The phenomenon of foreign language presenting the freedom of expression in the right way to nations, by means of verbal communication, also provides the opportunity to transfer much more than what the opposite side can comprehend.

However, individuals are ideally privileged to express themselves using their native languages. Given this point of view, it is also possible to regard native languages as a kind of wealth in international activities through which cultural richnesses are displayed.

Cultural history including a sum of qualities socially transferred by man throughout the historical process is a synthesis of material or immaterial values such as language, religion, traditions, customs, arts and ethics.

"As cultural history, shaped by cultural changes in each society, is intertwined with the life itself, it has been more interesting for the individual than political history that deals with the past. This link with cultural history is in fact indirectly related to the individual's educational background. Involvement with political history is made possible with educational background. However, like

traditions of a society, cultural history is kept alive through transfers from one language to another. Therefore, this difference symbolizes the impossibility of isolating society from cultural history and it unveils the power of cultural history on social life." (Akgül, 2007, p. 120)

The mentioned power sustains social cohesion and harmony through habits acquired in traditional, religious as well as cultural contexts. The sustainability of traditional structuring is basically related to altruistic affection for this structure. Traditions, defined as the most authoritative and competent power, also include some threats while shaping the social structure. In this respect, supporters of the perspective that does not allow a young girl to be educated can expect to get justification by referring to the traditions.

Traditions, which are in the real sense the outputs of social experiences, are neither the work of an individual nor that of a society. However, this result does not necessarily mean that every social output is ideal. In this context, it is obvious that changes are inevitable for purposes of modernism, but the step to determine the top and bottom limits is also of vital importance. Otherwise, culturalisation process, defined as "adoption of all the cultural characteristics or some parts pertaining to the other culture by one of the groups or both of them as a consequence of direct and continual contact between social or ethnic groups with different values or cultures" (Cevizci, 2005, p. 1049) may be replaced by the phenomena of non-culturalisation and loss of culture.

"The point is not to load the patterns of the West with our culture, but to reinforce the authentic qualities of our society. Interaction with the West will be functional to the extent that it is contributory to the development of our original culture, but it will also be degenerative to the extent that it is inhibitive to this development." (Kongar, 1999, p. 34)

The basis underlying the issue of maintaining originality is the fact that both dominant forces and nations under the protection of dominant forces are deemed privileged, and they are taken as models. The attractiveness of a model may curtain the dimensions of the cost to be incurred, thereby causing the possible outcomes to be underestimated.

However, a society, a group of people or a culture, compared with a clock or a computer, prove that these social structures, just like the mechanical structures in question, also constitute a functional whole, all parts of which display a certain internal coherence in terms of the way they work (Williams, 2004, p. 110).

Just as efficient functioning of the mechanical structures is dependent on healthy functioning of the whole, and a tiny, unexpected mishap may turn all the balance upside down, changes that may occur within the internal dynamics of a social structure may also spoil all the mechanisms, leading to a loss of balance. Any failure to envision which changes or transformations, initially

thought to be completely innocent, may spoil what kind of balances or which ones bring about what type of events may pave the way for pathetic results.

Illusions regarding the fact that each new phenomenon is flawless may lead societies to a non-culturalisation process through culture shocks and bring them to a halt. The solution underlies in possessing a rigid and conscious position and avoiding the tendency of submission.

Arts, “which is one of the oldest forms of social consciousness” (Teber, 2003, p. 291) and has a complementary quality, must be presented as integral and competent contents rather than finalized ones in both national and international artistic environments that will bring a feeling of satisfaction.

“Arts, staying on the surface of natural events, does not aim to compete with the immensity and depth of nature... However, it possesses a depth and power of its own. Seizing the most sublime instants of these events on the surface, it discovers what is appropriate for the natural laws, while also finding out the competence of functional rate, the peak of beauty, the reputability of meaning and dignity of passion.” (Goethe, 2005, p. 60)

## CONCLUSION

The concept of arts interpreted with inspirations from nature creates a new composition like nature in which man can live. This composition has traces from nature as well as those from the society with which it interacts. Therefore, it is these traces completely different from each other that make up the content of international activities. Such differences confronted by means of artistic events on the international platform are unique in terms of keeping the world societies away from war by planting seeds of peace. These organizations, where cultural accumulations are traditionally exhibited, have eliminated the risk of vanishing for such buildup; moreover, with a view to achieving originality, they have paved the way for protection of the accumulations in question. All these efforts, in fact, have a stance against the common world culture intended to be formed with unfamiliar values imposed under the term globalization. International organizations with cultural and artistic elements fighting with degeneration and aiming at the sustainability of national originality are based on the principle of diversity, while also opposing identity disintegrations as well as social mutation. By highlighting the need to avoid criticisms on diversities, this viewpoint makes a remarkable contribution to world peace.

The acquisition for limitless fictionality which paves the way for artistic diversity stands out with its potential that could prevent any disintegration because of the tendency for assimilation within the traditional structure. This potential creates a kind of setting for satisfaction by establishing a suitable atmosphere for transformation in the intellectual structure instead of the traditional one. Highlighting the unmatched character in the original qualities of societies stands out with the privilege of dissolving tendencies for assimilation among nations. By means of the art, which eliminates indifference for transformation with the help of a participatory spirit and structure, the continuity of originality within the cultural structure must not be veiled, but encouraged, and the submission of the weakened cultural structure to globalization must not be observed in a passive manner.

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