

Creativity becomes the meaning of human existence. Truth, dissolved in an artistic work, highlights the hidden existence of the world. A creative act is recognized as purely individual phenomenon. However, the political context in Russia: revolution in 1917, the civil war and the subsequent events did not allow to fully develop this concept. And to greater extent the 20th century is marked in the Russian culture in the context of using literature for political purposes. Introduction of socialist realism is a clear demonstration of the use of art for political purposes.

CONCLUSION

Based even on this brief analysis, we can talk here about the evolution of the philosophical concept of creativity in the Russian culture, about the prophetic function of art, that was absolutely fundamental to the Russian literature and culture through the ages. Although the problem of creativity is not always in the center of teaching, its consideration is necessary for understanding of the nature and value of art, impact of the culture on society and human behavior at a particular time, and shaping of the attitudes. In this paper, we tried to show how important and indicative this problem is for philosophy in general and philosophy of culture and history in particular, including literary criticism, psychology and many other disciplines.

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PHYSICALITY AS A DETERMINER OF THE QUALITY OF COMMUNICATION AMONG CULTURES (INTERPERSONAL AND INTERCULTURAL PERSPECTIVE)

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ABSTRACT

The diversity of today's world seems to be borderless. Peoples and their cultures are mixing in time and space with great complexity of the results, facing transcultural experiences of various levels. The question is what happens to a cultural element when it diffuses to a completely new environment. To what degree it keeps its context or loses most of it, if not all, and what the factors shaping the process are. The article deals with the aspect of physicality and its role in transcultural processes and intercultural communication. It introduces the phenomenon of cultural internationalisation with the aim to emphasize its importance and quality differences compared to transnational and globalising tendencies.

Key words: cultural internationalisation, intercultural communication, cultural diffusion, cultural element, globalisation

INTRODUCTION

Communication resembles a crucial and typical activity of human beings. By means of communication we exchange and share information, ideas and feelings. We are zoon politikon in Aristotle's words, sociable beings who need others and, therefore, create communities and socialize. One may oppose pointing out there have been individuals, who have proved that man can live on his own, being secluded from the society voluntarily. But these are rare exceptions. We could raise a question if such people are completely alone? And, consequently so, question if the state of seclusion is accompanied by not communicating at all? In fact, even if they are secluded and don't meet a man for months, they still carry out some sort of communication. They may communicate with their surrounding, with the environment. They may have a domesticated animals they breed, they may care for some homegrown plants for consumption and for the purpose of simply being in touch with something beautiful. Some people look for peace and silence to be in touch with God, a higher principle which would help them understand the sense of existence. These are also ways of communicating. And finally, just like any other non-secluded people, they communicate

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with themselves, with their bodies. They feel through their bodies and introspect leading a constant inner dialogue.

Now imagine a man living in physical seclusion, far away from other people. Imagine he hasn't met anybody for years. And yet the man has the Internet connection and takes part in virtual communication. Is he secluded or not? To what degree can virtual communication replace the physical one? Is he lonely or not? The technologies we are using in our time enable us to surpass the notion of physicality, which is, in its core, limiting, local and based on interpersonal contact. We cross its borders but reach the place where there is another quality of relations and relationships. Physical form of communication, communicating face-to-face by means of your senses is the most basic and natural way of communication. It has qualities which cannot be replaced by anything else to such degree. As we can see, there are two main points here - the importance and nature of communication and - the notion of physicality which is naturally present in the process.

FROM LOCAL TO GLOBAL – FROM PHYSICAL TO NONPHYSICAL

Over the history of mankind we can observe how communication patterns among groups and cultures have evolved. The evolution takes on two main lines of changes. The transition from local to global context (communication opening of cultures with cultural elements reaching further and wider beyond its borders), and the transition from physical to nonphysical ways of communication (from interpersonal to technologically-mediated communication).

Communication plays vital identificational and integrational roles. [1] Over the history various principles of human integration have evolved. The oldest and the most basic one is the local integration principle (local identity). The local context has systematically extended (opened itself) towards regional, national, international and global contexts and communication processes. These tendencies copy the development of transport and communication technologies, rising community and cultural openness towards newcomers and foreign cultural contexts, major sociohistorical changes of urbanization, industrialisation, migration etc. and historically-changing patterns of individual and collective identification and integration models.

Traditional (pre-modern) environment was dominated by the concept of physicality and affiliation with a locality, microregion and region. For example in the traditional Slovak society, people lived predominantly in villages which were parts of wider regions. Many times people never got further than their region of origin. Therefore, strong local and regional identities were formed, which resembled dominating factors of individual and collective identification. At the first sight everybody could distinguish people who belonged to their cultural circle from strangers. The relationships were based on the categories of kinship (closer, wider; blood, nonblood and spiritual one), neighbourhood

and inner-village/outer-village and inner-region/outer-region relationships. Thus a place for circulation of information, intra- and inter- cultural elements and potential marriage partners, was created. It may seem that traditional Slovak regions and localities were culturally homogeneous. In fact, in many cases they were multicultural with differences in ethnicity (Slovak, Hungarian, German, Ruthenian-Ukrainian, Gypsy etc.), religion (Roman-Catholic, Evangelic, Greek-Catholic, Orthodox etc.) and profession-shaped lifestyles (peasants, craftsmen, merchants, seasonal agricultural labourers, home-to-home merchants, miners etc.)

Later, local and regional integration patterns were outweighed by the national one in connection with major sociocultural, economical and technological changes, which resulted in the rise of nationalism and the process of shaping modern nations (Ernest Gellner's concept of nationalism). Nationalism enabled people from different local and regional backgrounds to integrate under the category of common roots and blood. It reorganised traditional societies in the time of modern urbanism and industrialisation. Dialect barriers and the presence of alternative (locally and regionally-determined) cultural patterns were made less relevant under the functioning integration principle of nationalism.

Large-scaled technological growth (transport and communication revolutions), colonial era and extensive migration waves lead to increasing cosmopolitanism of the world regions and cities, ever-changing and shifting mosaic of peoples and their biological, social and cultural parameters. At first, the relations were more of an international character, later on, became globally shaped. We are said to have become the settlers of a common 'global village'. From this time on the mutual local-global connections and interdependencies have deepened. The integration principles and identification bonds which we have outlined, sound as if we were symbolically climbing up the ladder, reaching the top with the category of global.

We have noticed that the historical development of integration patterns from local to global was influenced by technological progress and connected with a continuous switch from physical aspects of communication (in locality, region, international area) to nonphysical aspects of communication (globalisation). We can observe a certain quantity-quality relation, where the increase in quantity communication parameters goes hand in hand with the changes of the quality communication parameters.

THE LEVELS OF PHYSICALITY WITHIN INTERCULTURAL COMMUNICATION

The notion of physicality which we are trying to present and search for in the studied relations, stands for physical (direct and interpersonal) patterns of communication among representatives of different cultures and among cultural systems. We find it to be an important factor of the quality of intercultural communication. In our research we

have distinguished three levels of how physicality is applied within intercultural communication:

1. *intercultural communication carried out in a locality and a wider region*
2. *cultural internationalisation*
3. *transnationalisation and globalisation (transition between physical and nonphysical ways of communication)*

The first level which we have identified here is based on the local and regional aspects of intercultural communication. It could be called multiculturalism from the bottom. Locality resembles a multicultural mosaic and a communication platform where members of different cultural groups meet and communicate. It's a place where they exchange ideas, cultural values and experiences; enrich each other, negotiate their mutual positions and identities, transcreate and create (common values). In this way, they contribute to 'a common project of the local community life' and do so for the benefit of all its members.

The second level of intercultural communication, where physicality plays its relevant role, is communication within the area of neighbouring nations and cultures, i.e. communication within natural historically-profiled regions. As this communication is organised around communicating national contexts (international aspect), we advise to call it the process of cultural internationalisation. Thus, the process keeps its obvious distance from the processes of higher levels (transnationalisation and globalisation), where physicality is highly suppressed. A cultural element coming from another national context is confronted with the domestic one. And if accepted, it has been made international. It has become the object of international acceptance, consumption and cultural exchange. What has become international is „involving, affecting, used by, or carried on between two or more nations“ [2, 2005, 1] We can distinguish some common traits of internationalisation processes (cultural, political, economical, linguistic and technological), which are the following:

- a special position of the national context (although crossed over, it's still present and respected)
- circulation of cultural values among nations (both exporting and importing tendencies)
- international cooperation and its multiplying effect
- convergence tendencies (but not levelling unification)

The physicality, which is relevant for internationalisation, is intensely suppressed in the processes of **the third level**, i.e. transnationalisation and globalisation. These processes are different from cultural internationalisation both in the qualitative and quantitative way. They have both mutual similarities and differences, therefore, we are going to define them first. Transnationalisation is also centred around the national context. However, it crosses it and gets far beyond (over) it (the prefix of *trans-*). The fact is accentuated also by J. Fonte [3], who studies the processes from the political

viewpoint. He considers transnationalism to be a synonym for globalism, where in both cases, the position of the national context is different from that of internationalisation. The relation between transnationalisation and globalisation and their similarities are accentuated also by O. N. Astafieva [4, 2-3], in her study on the issue of cultural public space transnationalisation. In her words, transnationalisation resembles: 'one of the main characteristics of cultural globalisation as a process of integration of independent national cultures into one world culture, on the basis of development of means of transport, economical relations, information technique and communication technologies'. Globalisation, on the other hand, resembles socio-cultural, economical, political and technological tendencies of binding particular parts of the world, rising mutual dependency observed in all aspects of life. [5] It is a certain degree of society development at which we understood mutual linkage and belonging to one category of the mankind and a common, world society and culture, although, heterogeneous from within. It is represented by many tendencies which make us understand the high level of time and space compression. Important local, regional and national events are globally framed, and consciously become an integral part of the world events. There are the tendencies of the world lifestyles convergence (mainly from the point of view of the material-technological culture). We can observe the presence of various ethnically-diversified cultural products, practices and traditions being transmitted all over the world, cosmopolitanism of the world's metropolises etc.

Both processes of transnationalisation and globalisation have a similar mechanism and character (unification, commerciality, mobility, being connected to the mass culture, dispersity, being pulled out of a fixed national and cultural context). In both of them, the national context loses its position and so does the notion of physicality. The advantage here is the ability to transcend, mix, reach, level and uniform. As the term of globalisation focuses on the global relations while the term of transnationalism accents getting across the category of national, we come to the conclusion that the difference between them is the different quantitative impact of the processes. According to O. F. Samojlov: words 'Globalisation, in the context of contemporary evolution of civilisation, is a comparably new and highest development phase of an old and well-known process of internationalisation (transnationalisation) of numerous aspects of the social life.' [6, 2013, 292] We could state that transnationalisation is a fore-step of globalisation or an integral part of this wider and larger-scaled process.

THE DIFFERENT POSITION OF PHYSICALITY IN CULTURAL INTERNATIONALISATION AND GLOBALISATION

As we have already presented, we understand cultural internationalisation as a process which is carried out within international areas of communicating nations and their cultures. These areas resemble platforms for intercultural contact, exchange and creative processes of forming common values. Physicality plays a crucial role here. The gist of this notion lies in the motion of an individual. We don't want to say that an area is outlined by the motion of a particular person. However, there is a certain notion of natural geographical dispersal and motion of representatives of national cultures, mutual

meeting and communication. This approach respects natural communication abilities and limits of cultures and their communities.

The communication is realised in two lines. The first line is the motion of an individual, a representative of a certain culture. His mechanical mobility initiates another communication line, in the form of transmission of material and spiritual cultural values he bears and spreads (artefacts, production technologies, ideas, traditions, rituals, linguistic forms etc.). The transmitted values have a potential for cultural enrichment, which works either-way. An active intercultural communication canal can be established in this way. It depends on inspiration which the transmitted cultural elements bring, their originality, utility and efficiency and the overall contribution of the communication act.

We suggest that we think of an international cultural area as consisting of centres and peripheries. By doing so, we don't mean any hierarchical model of relations among national cultures, where some cultures would be considered more valuable and the others less. The centre is meant to be the highest concentration and intensity of mutual relations and processes of international cultural exchange. While every nation and its culture resemble a hotbed of cultural creativity. We think that cultural internationalisation should be looked at from the polycentric perspective.

When speaking of internationalisation we have repeatedly accentuated the aspect of naturalness of intercultural communication which we use as a synonym for physicality here. On the other hand, we don't disregard the fact that advanced information and communication technologies are also used for communicating within international cultural areas. Using the technologies resembles one of the key competences of a man nowadays. However, unlike globalisation, we consider the physical form of communication within internationalisation to be dominating and differential.

Globalisation, on the other hand, crosses the cultural area framework, where particular national cultures and their subunits interact. As V. Gažová says: '*Globalisation has pulled culture radically from its place. Meanings of things are on the move and many cities have changed to places of cultural mixtures.*' [7, 114] The national context has lost its original role and importance in this process. It is constantly crossed over and relativised. We have seen major changes in national cultures as the result of intense cultural globalisation. The changes have been caused by penetrating of foreign cultural elements and globally-spread cultural values (mainly connected with consumer way of life) into national cultures. We can observe increasing transnational identification bonds resulting from hybridisation, influence of the global mass culture and popular culture and their unifying patterns shaping traditional lifestyles and everyday cultures. There is not a strict understanding of physical barriers and geographical limits in globalisation. Both physical and nonphysical communication is effectively carried out by means of developed transport and communication technologies. The physical form of

communication within the process of globalisation is realised in the way of the global flow of people and goods.

THE FORM AND CONTENT OF TRANSMITTED CULTURAL VALUES

Another difference between internationalisation and globalisation deals with the content and form of transmitted cultural elements. These processes have different content-form relation. Global circulation and hybridisation of cultural values causes that they lose their original context (national, cultural, spiritual) and functions. Sometimes even their origin is not that relevant because they get new meanings, functions and contexts. On the other hand, the content plays a vital role in cultural internationalisation. In this process cultural values keep 'the memory imprint' of their cultures of origin. Therefore, they can be identified more easily. Due to intense physical contact of cultures which communicate within a cultural area, there aren't the tendencies of total deconstruction (emptying) of the values by means of pulling them out of their original contexts and relations to the system. In this way, they keep not only their material form but also much of their social and spiritual aspect and imprint. Consequently so, we are able to view another culture in a more complex way which is not limited to partial elements as in the globalisation process. Cultural values can be observed in their authentic forms.

Between 14th-17th centuries, the north-eastern and northern areas of today's Slovakia were colonised on the basis of the so-called Shepherd's Law by migrants from Wallachia in Romania and from the territory of Ukraine. They brought a specific economical system based on sheep-breeding in mountainous regions on remote pastures. It contained unique patterns of work and community organisation of the shepherds, a complex of law and social norms and cultural patterns, rituals and traditional images, specific song, dance and literary folklore, gastronomy and art reflected in *črpák* (read *čirpuck*, a wooden carved dipper with decorations), *valaška* (read *valaška*, a wooden decorated sheephook), *fujara* (read *fujara*, a large decorated brass instrument) etc. The colonisation on the Shepherd's Law meant cultural enrichment within an international cultural area. Particular cultural values were not spread in an isolated way, but as a rich, inner-structured cultural complex which preserved material-technological, social and spiritual levels. The described example illustrates cultural internationalisation tendency, the aspects of physicality, the content-form relation of the transmitted values.

The difference in how cultural values are transmitted within internationalisation and globalisation processes can be also explained in case of yoga. Yoga has numerous levels (ways) of understanding. It can be seen as a system of exercises which, when regularly practised, improves one's health condition. On a higher level it's a spiritual complex, which contains meditation, introspection, resembles a path to oneself, an instrument forming one's world-view, revealing the ontological essence and causality of the world.

In its original environment, where it came to existence, it resembles the unity of both physical and spiritual understanding and development of a human. In this complex form it is spread within the international cultural area and influences neighbouring cultures. It keeps its width, depth and contexts (material, social, spiritual, religious). It is spread by original bearers of the tradition within 'the natural place of motion' (in the environment of its original and neighbouring cultures). At the same time, yoga is being globalised, reaching culturally remote environments. It is well-known all over the world and yet presented and adopted in various ways. It is also practised in Slovakia, where it's mainly perceived as a complex of strengthening and relaxing exercises. Less often we see its spiritual understanding connected to meditation. In many cases this 'flattening' is the only way how it's acceptable for our (Slovak) Christian environment. At times we can meet with a radical refusal to practise it due to not corresponding with one's own belief. The idea we want to present here is that in the process of globalisation new ways of adopting certain traditions appear. Often the original traditions are emptied, lose their traditional contexts and gain new ones – are redefined.

CONCLUSION

In the article we have studied the relevance and importance of physicality in the processes of intercultural communication. We have come to conclusion that the aspect of physicality affects the quality of communication and, unlike its presence within intercultural communication carried out within localities, regions and international areas, it is suppressed in transnationalisation and globalisation processes. We can observe a specific relation between quality and quantity parameters of communication and the transition from local to the global context (from physical to nonphysical relations). Physicality plays a vital role in intercultural communication, making it more natural and closer. It enables us to experience a more authentic encounter with another culture and its representatives, actively communicate, exchange ideas, values and experiences and, in this way, enrich each other. Cultural internationalisation is an important process of intercultural communication within international cultural areas which suppresses neither national context nor physicality in communication. Therefore, it plays a significant role in intercultural communication.

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