



МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
МАРИУПОЛЬСЬКИЙ ДЕРЖАВНИЙ УНІВЕРСИТЕТ

Феномен культури постглобалізму: повоєнні світи та культурна демократія

Збірка наукових праць

V Міжнародна науково-практична конференція

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ЗБІРКА НАУКОВИХ МАТЕРІАЛІВ

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Збірник наукових матеріалів V Міжнародної науково-практичної конференції «Феномен культури постглобалізму: повоєнні світи та культурна демократія» (27.11.2024). В конференції взяли участь представники освітянської, наукової, фахової спільнот України, Польщі, Чехії, Ізраїлю, Португалії та інших країн.

Видання адресоване науковцям, викладачам, аспірантам та студентам, а також усім, хто цікавиться актуальними питаннями культурної стійкості, інтеграції, викликами культурної демократії, культурної спадщини та музейної справи, культурної комунікації та діалогу, мистецтва та культуротворення, сучасними викликами культури та технологій, теорією та студіюванням культури, культурологічною та мистецькою освітою.

В організації та проведенні конференції приймають участь представники проектною команди **Open4UA «Відкрита наука для системи вищої освіти України»** в Маріупольському державному університеті.

Інформаційний супровід матеріалів конференції здійснювалось за підтримки **«Open Practices, Transparency and Integrity for Modern Academia» (OPTIMA)** для українських переміщених закладів

revitalization initiatives and minority language rights, are essential for safeguarding cultural heritage.

Thus, this review has revealed the principal strategies for preserving linguistic diversity that include language education, community-based language revitalization, and the development of language technologies. Despite growing challenges, many individuals are committed to preserving their linguistic heritage and ensuring that their language continues to be spoken for generations to come.

Keywords: *globalization, minority tongues, language revitalization.*

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THE GLOBAL CULTURE AND THE POST-GLOBAL CHALLENGES

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Globalization is defined by the worldwide interconnectedness and interdependence of individuals and nations. In general, globalization is thought to have a significant impact on the economic, political, cultural, and educational fields. Global markets reflect the movements of globalization at the level of social life. For example, in everyday life, movies, shows, Netflix series, YouTube streaming channels, TikTok videos, Apple Music, and Google search results completely satisfy cultural needs, regardless of place of residence.

However, one moment from the story of Baron Munchausen's Second Voyage to the Moon is particularly suitable for describing a global cultural experience. The Baron says that Lunarians leave their heads at home when they go traveling. The same happens with the global cultural experience. Globalization has transformed audiences into a new proletariat of the digital era. Viewing times are converted into monetary accounting, along with the cost of advertising, while interactive tools help determine a producer's ranking, for example, on Rotten Tomatoes.

The conceptual issue lies in uniting the concepts of culture and experience, with the adjunct “global”, into the notion of a “global cultural experience”.

Cultural globalization can be presented not only through the benefits gained by consuming products and services but also through unquantifiable values such as recognition, inheritance, and the opportunity to prosper. It involves a comprehensive spread of the need to participate in the free exchange of information, ideas, and images through communication, imitation, and self-education.

Cultural heritage is accumulated, preserved, and transmitted across time and space. Cultural capital, therefore, is perceived as the ability to create, sustain, and expand the space of existence inherited from previous generations. In this context, any culture inherently resists other cultures. This reflects its theological essence — not in the sense of studying the past, but in narrating the events that have shaped its fate. Cultural capital comprises both material and intangible goods, tastes, and preferences passed down from predecessors.

Culture has a dual spatial definition: it is a space of competition among producers of cultural products and a space of accumulated values that are inherited and transmitted. Publishing houses, where books are created;

stores, where they are distributed to audiences; and shelves, where they are stored — these represent distinct cultural spaces. These spaces differ institutionally, aesthetically, and socially. They have distinct owners, producers, and forms of capitalization.

The primary challenge in culture is cultural racism, where the values, tastes, and preferences of the ruling class are perpetuated across generations.

Culture is a space for competition, for audience reach, recognition, and influence. It is a realm of presentations, exhibitions, demonstrations, manifestations, where awards are given, prizes are awarded, and winners are determined.

At first glance, these cultural spaces transform common goods into achievements, and achievements into celebrated milestones. Global culture has ascribed all-encompassing significance to specific goods, tastes, and preferences. For example, the Olympic Games, film festivals in Cannes, Berlin, and Venice, fashion weeks in New York, London, Paris, and Milan, art exhibitions in Venice and Basel, Sotheby's auctions, the Oscars, Emmys, and Golden Globes, theater festivals in Avignon and Edinburgh, book fairs in Frankfurt, and the Nobel committees in Stockholm and Oslo — all of these represent landscapes of cultural recognition. This list is almost endless, as is the intellectual and creative effort of those who contribute to it.

In this context, culture becomes a space for self-realization and improvement, and consequently, a space for competition for attention and recognition. However, it would be naive to equate achievements and recognition with acquisitions, or acquisitions with achievements. Recognition through self-improvement arises from interaction and collaboration, or through competition.

This duality reveals the multifaceted nature of cultural spaces, encompassing technical, economic, technological, educational, and scientific

dimensions. However, the essence remains inherently cultural focused on the creative and intellectual contributions that define human achievement. The comprehensive distribution of the means of material and immaterial production, redistribution, and consumption of information, ideas, and images in society — observed since the second half of the twentieth century — can be defined as global culture at the level of individuals and social groups.

For example, photographs of Albert Einstein and Marilyn Monroe symbolize global culture, alongside iconic figures like James Bond, Harry Potter, and Harley Quinn. These images and personas transcend their original contexts to become universally recognized symbols, integrated into the collective imagination across cultures.

Global culture functions as a hierarchical community comprising information bubbles, viral messages, fake news, and monetization strategies. This hierarchy is populated by gamers, bloggers, subscribers, online game enthusiasts (revitalized by TikTok), and instadivas who dominate contemporary digital platforms. Each participant within this ecosystem contributes to the dynamic exchange and circulation of cultural capital, reinforcing the interconnectedness and interdependence that defines post-global cultural challenges.

Keywords: *Globalization, Cultural Globalization, Post-Global Cultural Challenges.*