

**CREATIVITY OF HARUKI MURAKAMI IN THE CONTEXT OF
GLOBALIZATION OF INTERCULTURAL COMMUNICATION**
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Abstract: *the article is devoted to the actual topic of today - this is intercultural communication. Particular attention is paid to the Japanese writer Haruki Murakami. This study has shown that the mechanism of intercultural communication is a method of constructing art texts by Haruki Murakami. The revealed features of the mechanism of intercultural communication allow the writer to encode the Japanese reality - to give it the external appearance of Western European culture - and to adapt his works to the readers of the whole world.*

Keywords: *intercultural communication, Japanese literature, Western culture, creation, hero, dialogic texts, Haruki Murakami.*

**ТВОРЧЕСТВО ХАРУКИ МУРАКАМИ В УСЛОВИЯХ ГЛОБАЛИЗАЦИИ
МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ**
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Аннотация: *статья посвящена теме, которая сегодня очень актуальна - это межкультурная коммуникация. Особое внимание уделяется японскому писателю Харуки Мураками. Исследование показало, что механизм межкультурной коммуникации является методом построения художественных текстов Харуки Мураками. Выявленные особенности механизма межкультурной коммуникации позволяют писателю кодировать японскую реальность - придать ей внешний облик западноевропейской культуры и адаптировать свои произведения к читателям всего мира.*

Ключевые слова: *межкультурная коммуникация, японская литература, западная культура, создание, герой, диалогические тексты, Харуки Мураками.*

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Intercultural communication is one of the topical issues of cultural knowledge today, when globalization, having spread to all spheres of public life, is becoming increasingly important. As a result of the process of globalization, representatives of different countries had the opportunity of intercultural communication, which gave rise to interest in intercultural communication and the need for its study.

For the first time, the term "intercultural communication" was formulated by American researchers H. Treiger and E. Hall [5].

A significant role in the process of intercultural communication belongs to the culture of Japan, in particular Japanese literature, which in its own way provides a dialogue of cultures of different countries. In the late XIX - early XX centuries. Japanese literature underwent significant changes due to the cessation of the country's isolation policy and the Meiji bourgeois revolution of 1868. With the penetration of European art and literature into Japan, a single literary style was established, new ideas about the subject and tasks of literature were formed (Soyo Tsubouti, Simei Ftabatay), all this brought together Japanese literature with the world. Contemporary Japanese literature is of great interest to the reader, art works by such authors as Ryunosuke Akutagawa, Yasunari Kawabata, Kobo Abe, Yukio Mishima, Kenzaburo Oe are known throughout the world. Among the Japanese writers of the late 20th century, it is worth mentioning Kenji Nakagami, Haruki Murakami, Ryu Murakami, Banana Yoshimoto.

The most popular writer of the late XX century. became the Haruka Murakami (born 1949), who was awarded several literary prizes: the Gundzo Shinjin-sho (1979) from Gundzo, two Noma Prizes (1979, 1982) from the Bungei Literary Magazine, the Prize "Tanidzaki" (1985), the Irish Award of Frank O'Connor (2006), the Franz Kafka Prize (2006), the Jerusalem Prize (2009). The increased interest in his work of researchers of literature, culture, history, sociology, philosophy both in Japan and abroad, the wide popularity of H. Murakami, the unprecedented commercial success of his work led to the emergence in academic circles of the concept of "the phenomenon of Murakami".

The openness of H. Murakami to other cultures makes him a representative and mediator of the intercultural dialogue "East-West". The artistic style of H. Murakami is characterized by a strong influence of Western culture, especially the popular culture of the United States, which is largely determined by the long period of life spent abroad. According to Kenzaburo Oe, a Japanese writer of the post-war generation, "Murakami Haruki writes in Japanese, but his works are not really Japanese. If you translate them into American English, they will naturally be read in New York. (" Murakami Haruki writes in American English, it can be read very naturally in New York. ") [1]. However, as the American researcher M. Stracher points out, the "non-Japanese" literary style of the writer, which is condemned by many critics, is exactly what attracts most readers around the world. The Westernization of the letter by H. Murakami (multiple inclusion of Western cultural artifacts in the writer's texts and the almost complete absence of images of traditional Japanese culture in the texts of the world-known images of the world), encoding the Japanese reality, provides a comfortable reading for the Western reader, without eclipsing the Japanese essence of his works.

In this study, an attempt is made to explain the reasons for the world popularity of H. Murakami, as well as to show how his creativity contributes to the interaction of cultures, their rapprochement and mutual understanding.

Using the mechanism of intercultural communication, the writer, distracting from the realities of Japan in favor of global Western European culture, adapts Japanese literature to the world readership. H. Murakami, on the one hand, introduces the Japanese reader to the cultures of other countries, and on the other hand presents to the Western world the eastern mentality in the context of Japanese culture of the late 20th century. All this makes the topic of research relevant, giving the opportunity to understand the essence of intercultural communication, reflected in the work of H. Murakami.

The most important theme in Murakami's work is the destruction of traditions and values peculiar to the Japanese, for example, the desire to live in harmony with the world, not to stand out from the environment and to consider that the main thing in life is a career. The heroes of his novels often seem "inadequate", these are melancholic, insecure tramps, more like beats than good Japanese. His heroes do not think like everyone else.

«Being in this car was like sitting on the bottom of the lake with gags in your ears». «And so the fifth day passed, followed by the sixth - and the uncomfortable dank October began to crawl into the city like a raw cold toad» [4].

Direct intercultural communication in the works of H. Murakami is due to the presence of characters belonging to different cultures that enter into a direct dialogue with each other. Subjects of such communication were the main heroes of works, as well as persons entered into the text for completeness of the described situation or situation.

Often in the novels of H. Murakami, none of the heroes of the novel is called by name: the protagonist, the Rat is the hero's best friend, the Sheep Man, Sensei, Professor Sheep [4], the owner of "Jay Bar", etc.

In the works of H. Murakami, in addition to Japanese heroes, heroes of non-Japanese origin appear, playing an important role in the narrative, which characterizes the literary style of the writer. These heroes are representatives of four countries: China, the United States, Russia and Korea. Situational heroes are the following countries: France, USA, China, England, Germany, India, Russia, Mongolia, Korea, Greece, Switzerland, and Spain.

X. Murakami often places his characters in a foreign country and, accordingly, the culture that make up the communicative environment and largely determines the external context of communication. The writer's works are characterized by a wide geographical coverage of the stories: in addition to Japan itself, events and events take place in 15 countries, which constitute the geographic context of communication, namely: in Korea, China, the USA, Vietnam, Canada, England, Malta, Mongolia, Russia France, Switzerland, Italy, Greece, Germany, Finland. Thus, the overwhelming majority of the main literary heroes of the writer, being in an "alien" cultural environment, became participants in intercultural

communication. From this it follows that the wide geographic context of intercultural communication is a characteristic feature of the writer's work.

The subjects of this communication are the heroes of the "Trilogy of the Rat", named Jay, Hero, friend of the Hero, and nicknamed Rat. Of particular interest is the identity of the Chinese Jay, who, apparently, was integrated into the culture of Japan. The hero's high degree of tolerance to "alien" culture is evidenced by his nickname "which he received from American soldiers when he was working at the US air base", as the real Chinese name of Jay was "long and difficult to pronounce" [4].

The following passage contains the Hero's reference to the acts of communication with Jem: "Before I met Rat, I often came to see Jay, always alone. Sipped beer, smoked a cigarette for a cigarette and listened to the plates, throwing a trifle into the jukebox. The bar was already often empty in those days, and Jay and I kept leading some long conversations through the counter. What - even kill, I do not remember. What kind of conversation can there be between a seventeen-year-old high school student and a widowed Chinese?" [4]. The favorable external context promotes communication: conversations of friends take place in a bar owned by Jay himself, which is also indicated by the name of his institution - "Jaze Bar", the bar is a place for rest, where you can relax, listen to music and, forgetting about life problems, have a good time drinking with friends.

However, it can be seen from the passage that the communicative barrier has a somewhat negative effect on the nature of the communication process. He notes that he does not remember those conversations with Jay, emphasizing the age difference between them and Jay's foreign origin. This barrier belongs to the class of sociocultural: the communicants "seventeen-year-old high school student" and "widowed Chinaman" not only belong to different cultures, Chinese and Japanese, but also different age and professional groups.

It can be argued that when reading novels by H. Murakami, the recipient is included in some communication system, since it seeks to receive information transmitted through this system.

"Culture has the property of turning to the collective by the person who at the moment is socially most significant. It creates texts that are simultaneously deciphered by many codes. And these codes in their vast and complex set are simultaneously determined by the demands of the team at a given historical moment, and they determine these requests" [3]. Relying on this thought Yu.M. Lotman, we can say that the work of H. Murakami, which is a series of cultural texts, is determined by the demands and demands of modern society. The globalization of intercultural communication led to the emergence of such a writer, served as a motive for his creativity and defined the cultural code characteristic for the texts of H. Murakami, which is the mechanism of intercultural communication, revealed and studied in his works.

Investigating the mechanism of intercultural communication in the writer's work, his works should be considered from such poststructuralist positions as decentration and deconstruction. In his works H. Murakami creates a decentralized cultural space that contains the "polyphony" of various cultural worlds. In the writer's texts, the disintegration of the binary opposition "center / periphery" takes place, in other words, the rejection of ethnocentrism in favor of pluralism and equality of cultures is noticeable [2]. From the standpoint of deconstruction, the culture depicted in the works of H. Murakami is a series of texts that intersect with other texts and produce new ones.

Indirect intercultural communication in the plot of works is considered; Acts of indirect intercultural communication, identified in the texts of H. Murakami, are given thematic systematization in the following cultural spheres in accordance with the nature of the information source of communication: music, literature and philosophy, cinematography and dramaturgy, everyday culture, and visual arts. As the results of the sample showed, the greatest number of acts of indirect intercultural communication refers to the sphere of music, and the smallest - to the field of fine arts.

In this way, the study of the mechanism of intercultural communication in the work of H. Murakami gave the following results:

1. The inclusion in the texts of H. Murakami's works of art of the diverse spheres of Western European culture (namely music, fiction, philosophy, cinema, drama, architecture, history, science, traditions, everyday culture) is a characteristic artistic device of the writer.

2. The designated cross-cultural geographical area of intercultural communication, within which the United States, France, England, Germany, Russia are the predominant countries whose cultural life the writer addresses in his works, provides the process of intercultural communication in the writer's work.

3. The most diverse directions of intercultural communication characterizes the creativity of the writer: such musical styles of the USA and England of the 20th century as pop and rock, classical music of the XVIII-XIX centuries. The writer refers to the following literary genres and directions: detective story, fantasy, literary movement of "beats" in the US Ser. 1950's - early 60's, "lost generation", realism, romanticism, modernism. The researched work of intercultural communication in the works of H. Murakami, characterized by a broad cross-cultural geographical area and a high level of dialogic texts of different epochs and cultural spheres, is defined as a reflection of the dialogue of cultures. This study has shown that the mechanism of intercultural communication is a method of constructing art texts by Haruki Murakami. The revealed features of the mechanism of intercultural communication allow the writer to encode the Japanese reality - to give it the external appearance of Western European culture - and to adapt his works to the readers of the whole world. Intercultural communication X. Murakami is a cultural code that made possible the successful entry of the literature of the Japanese writer into the context of world culture, which explains the phenomenon of Murakami.

The role of the writer Haruki Murakami as a master and intermediary of intercultural communication is great. Through intertextuality, he acquaints the Japanese reader with the achievements of cultures of other countries. Creativity of the writer contributes to the rapprochement of peoples, helps them understand the characteristics of different cultures as he understands - Haruki Murakami, a representative of Japanese culture of the XX - XXI centuries.

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