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MASS CULTURE IN JAPAN IN THE CONTEXT OF GLOBALIZATION

Currently, Japan is actively promoting itself as a regional center of globalization. On the basis of new global problems Japan seeks to revise its cultural strategy. This is the development of mass culture, as it stimulates the rapid improvement of consumer society and the emergence of new technologies. After that, we can say that sites for anime and manga are growing rapidly. The main problem is the emergence of a new humanitarian image of Japan and its cultural technologies based on ultra-new technologies. Now in Japan the importance and role of cultural exports, which is a form of «soft power» is understood. According to the concept proposed by the Advisory Council on Cultural Diplomacy of Japan, the prevalence of national mass culture is usually seen as a starting point for understanding Japan. Japan is a pioneer in the field of «globalization». Japanese research is a process that dominates, is assimilated and influenced by Japanese culture, than other cultures. Now Japan is a phenomenon in the world of globalization that allows transforming Western cultural values to the East and making maximum efforts to produce products of the national cultural industry and providing new opportunities for a civilized dialogue. Many cultural projects in Japan form global trends in spiritual and material life. As the new regional center of globalization processes Japan is actively promoting the emergence of a new global cultural space, promoting the way of life of millions of people in the West and in the East.

Key words: globalization, Japan, mass culture, cultural diplomacy, glocalization.

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әл-Фараби атындағы Қазақ ұлттық университеті, халықаралық қатынастар және
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Жаһандану жағдайындағы Жапониядағы бұқаралық мәдениет

Жапония қазір өзін әлемдік жаһанданудың аймақтық орталығы ретінде белсенді көрсетуде. Жаңа жаһандық міндеттер негізінде Жапония өз мәдени стратегиясын қайта қарастыруға мүдделі. Бұл үшін жалпыға тән бұқаралық мәдениетті дамытуы, себебі бұл тұтынушы қоғамының болмысы және жаңа технологиялардың жылдам дамуын ынталандырады. Осыдан кейін анимэ мен мангаға арналған сайттардың жылдам өсуін айтуға болады. Басты мәселе – Жапонияның жаңа гуманитарлық имиджі мен оның ультра жаңа технологияларға негізделген мәдени технологиялардың пайда болуы. Қазір Жапонияда «жұмсақ күштің» бір формасына жатқызылатын мәдени экспорттың үлкен маңызы мен рөлін жақсы түсінеді. Жапонияның мәдени дипломатиясы жөніндегі Консультативті кеңесі ұсынған тұжырымдама бойынша ұлттық бұқаралық мәдениеттің таралуы жалпы Жапонияны түсіну үшін бастапқы саты деп көрсетіледі. Жапония – «глокализация» саласындағы пионер болып табылады. Жапондану – жапон мәдениетінің басқа мәдениеттерге қарағанда доминант болатын, ассимиляцияланатын және оларға өзінің ықпалын тигізетін үрдіс. Батыстың мәдени құндылықтарын Шығыс үшін арнап трансформациялау мүмкіндігін қамтамасыз етіп және әлем нарығына ұлттық мәдени индустрияның өнімдерін шығару үшін максималды ұмтылыстар жасап, өркениет аралық диалогқа жаңа мүмкіндік берген Жапония жаһандану әлемінде қазір ерекше құбылыс болып отыр. Жапонияда жасалған көптеген мәдени жобалар жаһандық масштабта рухани және материалдық өмірдің бағыттарын қалыптастырады. Жапония

мәдени саладағы жаһандану үрдістерінің жаңа аймақтық орталығы ретінде жаңа жаһандық мәдени кеңістіктің пайда болу үрдісіне белсенді атсалысуда, яғни Батыс пен Шығыстағы миллиондаған адамдардың өмірі мен көзқарасының жаңа өмір салтын насихаттауда.

Түйін сөздер: жаһандану, Жапония, бұқаралық мәдениет, жапондану, мәдени дипломатия, «глокализация».

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Массовая культура в Японии в контексте глобализации

В настоящее время Япония активно продвигает себя в качестве регионального центра глобальной глобализации. На основе новых глобальных проблем Япония стремится пересмотреть свою культурную стратегию. Это развитие массовой культуры, поскольку оно стимулирует быстрое развитие потребительского общества и появление новых технологий. После этого можно сказать, что сайты для аниме и манги быстро растут. Главная проблема заключается в появлении нового гуманитарного образа Японии и его культурных технологий, основанных на ультра-новых технологиях. Теперь в Японии понимают важность и роль культурного экспорта, который является формой «мягкой силы». Согласно концепции, предложенной Консультативным советом по культурной дипломатии Японии, распространенность национальной массовой культуры обычно рассматривается как отправная точка для понимания Японии. Япония является пионером в области «глобализации». Японские исследования – это процесс, который доминирует, ассимилируется и под влиянием японской культуры, чем другие культуры. Япония сейчас является феноменом в мире глобализации, позволяющим преобразовать западные культурные ценности на Восток и прилагать максимальные усилия для производства продуктов национальной культурной индустрии и предоставления новой возможности для цивилизованного диалога. Многие культурные проекты в Японии формируют глобальные тенденции в духовной и материальной жизни. Являясь новым региональным центром процессов глобализации в Японии, она активно содействует появлению нового глобального культурного пространства, пропагандируя образ жизни миллионов людей на Западе и на Востоке.

Ключевые слова: глобализация, Япония, массовая культура, японизация, культурная дипломатия, «глокализация».

Introduction

Japanese traditional culture is unique and exquisite, it is full of contradictions in the spiritual world. On the other hand, compared to the Chinese culture, there is more ambiguity, more authenticity, and it is less luxurious.

The Japanese national psychology, like any other ethnic society, is shaped by the past experiences and new discoveries especially the essence of the old is growing.

It is clear that traditions in Japanese society have been copied, and then nationalized by cultural and daily elements. Japanese people are attentive to ancient cultural heritage, which have preserved their cultural values such as classical theater, tea ceremony and ikebana. In modern dynamic society, Japanese seek for stability and find it in traditional forms of art.

Theoretical-methodological bases of the article

The scientific basis of the research is the interdisciplinary approach, historical method, comparative analysis method, document analysis method, phenomenal analysis method, classification method, questionnaire research, as well as elements of dialectics and thesaurus.

The basis of the study was the general cultural-philosophical approach. The theoretical and methodological bases of the research are the fundamental cultural and philosophical rules of works of G. V. F. Gegel, F. Nietzsche, P.A. Sorokin, N.A. Berdyaev, K. Yesper, A. Toynbee, A. Kamy, N. Danilevsky, O. Shpengler.

To understand the philosophical aspect of the culture of globalization, H. Baffy, K. Ivabuti, A. Kozhev, F. Fukuyama, S. Huntington's works were important.

Discussion

The problem of cultural globalization in the contemporary world is of great interest to scientists around the world. However, most of the literature on globalization and globalization science is devoted to contemporary trends, such as economics, computer science, and politics. The literature on the cultural and socio-cultural aspects of globalization processes is very low. As for the globalization of culture and its peculiarities and features in Japan, it is rare to find studies that cover all aspects and contradictions of this process and studying this process from the point of view of philosophical culture and culture itself.

Scientists, who are studying globalization, see modern phenomena and globalization processes as a new stage in human history. For these scientists, the liberation of western liberal democracies destroys the national borders of states and contributes to the creation of global civilization based on common cultural, social and political standards. As for culture, the process of globalization causes a global culture to adapt to the mass culture. These are true points of view: In the Ohmae's work «Infinite world: power and strategy of interrelated economy» (Ohmae, 1999;), F. Fukuyama's book, «The End of History and the Last Man» (Fukuyama, 2004).

The issue of the impact of globalization on the cultural development process was emphasized by P. Berger in the article «Dynamics of Cultural Globalization» (Berger, 2004), T. Kuznetsova in the article «Culture Time» (Kuznetsova, 2006).

The impact of globalization on Japan and Japanese culture is analyzed in the works of V. M. Alpatov «Japan: Language and Culture» (Alpatov, 2008), V.P. Molodyakov's «Modeling of Japan's Image» (Molodjakov, 1998); In M.Titarenko's article titled «The Global Importance of Internationalization of Japanese Spiritual Culture» (Titarenko, 1993), S.V. Chugrov's article «On Combination of Tradition and Modernism in Contemporary Japanese Thinking» (Chugrov, 2001).

Japanese Tradition culture and national identity analyzed in such books as R. Bell's «The Japanese Tradition and Its Modern Interpretation» (Bell, 2003), E. Caribe's «The Traditional Japanese Compatibility» (Caribe, 2004), T.Sakaia's «What's Japan?» (Sakaia, 1992), D. G. Glaveva's «Traditional Japanese Culture: Peculiarity of the Worldview» (Glaveva, 2003), S. V. Chugrov «Japan defines its Identification before Globalization: From East to West» (Chugrov, 2008).

The problem of spreading of mass culture in the period of globalization was discussed by K. Ivabuti (Iwabuchi, 2002), also studied in E. Katasonova's «Japanese culture in the context of globalization: a view from Japan» (Katasonova, 2002), «Japan: The Problems of Western Civilization» (Katasonova, 1999).

At the beginning of the XXI century globalization process occupied most of the world space and divided it into two parts: «central» and «periphery».

Until now, global trends have not only expanded its geography, but have also captured key areas of world community life. It conquered not only the economy but also politics and culture. In this case, cultural globalization can be viewed as a subject of personal study.

Due to new trends in recent decades, globalization's trajectory has changed dramatically: the universally recognized world center, along with the United States, as well as so-called «specializing» and «regional center» and other leading countries, including Japan have appeared. Japan is now actively promoting itself as a regional center of global globalization (Hannerz, 1989: 69-75).

In the beginning of the 21st century, Japan has turned its interests into culture, including the most popular and easily accessible mass culture (mass culture), to preserve its leading position in the world and to have an active influence on world trends. «Time» magazine outlines the new foreign policy strategy: «While Japan loses its position as an industrial giant, the role of the country as an exporter of new trends in modern music, art, fashion, design and other mass culture is increasing.... «Pokemon» won the hearts of schoolchildren in 65 countries of the world and 65% of all products in the field of animation are produced in Japan... In the last decade, Japan's industrial exports grew by 20%, while its cultural exports tripled and reached $12.5 billion.

Researchers Allen and R. Sakamoto say that: «Japan's modern mass culture has been able to create an alliance with globalization that has enabled its worldwide access» (Allen, 2007: 12). It tells about the dramatic growth of Japanese cultural forces and public ambitions and the desire for Japanese to be the center of scattered civilizations. Japan sees itself as a highly focused, active force, a global and regional center of gravity. In the early 80's, Japan was aggressively focused on the economic space of the world, while other countries accused it of being passive. Well-known Japanese writer, Nobel laureate Can Kendzaburo, and other Japanese intellectuals are actually opposed to this situation. Kendzaburo

wrote to his foreign readers: «You all know how wonderful the car Honda is, but we, Japanese, do not care about Honda. It is only a matter of sorrow that you are not familiar with our cultural life «(Iwabuchi 2002: 2).

In the early 80's, the Japanese government took the lead in promoting national culture abroad to bring its cultural potential to the level of its economic success, as well as to create cultural preconditions for further prosperity of business. The policy in this direction is based on history and not on the future. Many countries are mainly represented by Japanese exotic, such as samurai films, medieval plays like Noo and Kabuki, an exhibition of ancient Japanese paintings, Japanese works of nature and ancient architecture, royalty, traditional ikebana art, sumo fighters and other types of sport and more. Japanese culture, based on its distinctive features had limited world-class features.

Familiarity with traditional Japanese culture is of interest to the country, but the demand of many countries is based on modernity, democracy, universality and new technologies. That demand was able to satisfy the American mass culture that was then the only and absolute leader in the global world.

In the late 90s of the twentieth century, influence on the cultural industry market was divided among six major transnational corporations. They are: «Sonia», «Time Warner», «Walt Disney», «Sigram», «News Corporation» and «Viacon». All of them were Hollywood studios of global significance. They were viewed as «workshops of ideas» that defined the policy, aesthetics and form of the cultural industry – satellite television, radio, cable line, sound recording, press, and so on. The struggle between them is not inferior to competition and competition within the framework of industrial culture. The problem is that there are sometimes 50-60 million spectators and listeners. According to Steeger, the president of the «Sony» Corporation in the USA: «Each house will become a battlefield.»

The development of communicative systems and the emergence of new technologies, cable and space television, and computer networks have created a common global space. This space requires new information for common use and news that can generate new ideas on its basis. That is when Japan's technical potential was in demand. Japan presented its technologies and peculiarities to the benefit of many nations in the world by seeking to eradicate «Americanization», which eliminates their own national culture and spiritual values. Based on these new global challenges, Japan was interested in

revising its cultural strategy. The society and political circles realized that they could not achieve cultural leadership through preaching their cultural identity. The reason is that it is difficult for foreigners. For this purpose, it was necessary to develop a mass culture, as it is the essence of the consumer society and stimulates the rapid development of new technologies.

After that, Japan has chosen the aggressive form of its cultural invasion. The evidence for this is the rapid growth of anime and manga websites (now over 10,000). Japanese companies are interested in increasing the popularity of these sites to cover the maximum audience. Quickly discussing this issue and quickly accessing the information is what keeps the customers of this genre alive. In this field, the Japanese government carries out its work in three main areas:

1. New qualitative features of any product offering;

2. Providing the interest of all groups of the population;

3. Adapting material to any regional and local situation.

The Japanese society understood earlier that Japan was not just an active participant in the process of globalization but that it would be beneficial for its own benefit. The main issue was the emergence of a new humanitarian image of Japan and its cultural technologies based on ultra-new technologies.

Now Japan understands the importance and role of cultural export, which is a form of «soft power». Moreover, there is no doubt that cultural values are the priority here. Their prevalence in the other world, firstly, should reflect the historical significance of Japan and its centuries-old culture for the global heritage. Here is logic: to understand Japan it is necessary to recognize the basics of its history and culture, and its current cultural form is only a small part of various ideological and commercial factors. However, this can be the shortest way to the deeper surfaces of Japanese history and culture.

Therefore, according to the concept proposed by the Japan Cultural Diplomacy Advisory Council, the prevalence of national mass culture is generally the starting point for understanding Japan. This concept includes the following conclusions: «Aesthetic feelings and traditional visualization skills are demonstrated in cultural products such as manga and anime.» The authors of the concept describe them as a new image of cultural traditions of the country. «It is very important for ordinary people to enter the world market and to give them easy access to Japanese culture in the century that affects

political, economic and social issues. They can find the many values that await them and enter into this world. «According to the authors of the concept, «Japan is faced with the task of «bringing up new anime generation»» (Japan echo web).

In fact, this is just a sign of ambitious aspirations of Japan, which has a great impact on the emergence of new world spiritual values. But it is not only aggressive mood of the ruling elites that the future generations are «the mind-blowers», but also the immense values and moral norms in the new trends they offer to the world such as anime. The Japanese press has slowly disseminated these ideas, now they find supporters among foreign researchers, and in their work, the concept of «Japanese embodiment» has appeared.

Researchers T. Elger and K. Smith use this term in their book «Global Japanization» by analyzing Japanese management as well as everyday and spiritual culture, they even put it on the same level with terms «Americanization» and «Westernization» (Elger Tony, 1994: 31-59).

Japanization is a process where Japanese culture dominates, assimilates and has influence to other cultures (Japanization).

However, it is still early to talk about the process of «Japanization» and comparing it with the process of «Americanization» creates difficulties. The reason is that «Americanization» is essentially a widespread distribution of American culture and its system of privileges, values, lifestyle, spiritual ideals and etc. It is clear that the «Americanization» is based on objective reasons such as the US economic and political leadership in the world and subjective reasons, like purposeful dissemination of North American culture.

«Business Week» magazine: «Japanese culture has become a big business in the United States ... The Japanese culture industry is entering all spheres of life, beginning with pop culture and toys.... these products have never been so widely available and these cartoons reach a larger audience than channels» (Business weeks).

This tendency is getting more popular in Asian countries. For example, the export of musical and television programs has increased from 5.5 billion yen in 1998 to 14.6 billion yen in 2002 and totaled about 200 billion yen 5.5 in 9 countries of South – East Asian Region . In 1970 the number of Japanese TV programs reached 2200, in 1980 its number was 4585, in 1992 – 19540, now it is more than 35000.

In addition, some experts pay attention to the phenomenon of «non-direct Japanization». Its essence is that Japanese cultural products come from other countries as a result of their cultural influence, not directly from Japan. At the early stage of the «Japanization» cultural products were distributed directly from Japan. After a certain period of time, the countries which accept this product become the additional centers of «Japanization», forming a matrix for reaching the high level of this process.

For example, the Spanish version of the anime «Pretty Guardian Sailor Moon» was translated into Spanish and adapted to local traditions and then it had been sold to all Latin American countries. Another example is that Japanese cuisine spread out in the Netherlands, from England and the United States. Japanese scientist, Tamamura Toyoo, analyses such kinds of examples of the «non-direct Japanization» tendency in his book «Kaiten-Susi» (Tamamura Toyoo, 2000: 5).

Authors of the idea of «Japanization» confirm that Japanese popular culture takes a second place after the American popular culture. Therefore, its sources should be searched in United States. But, according to them, the Japanese popular culture has become more popular than other countries because of its special and original national features. In the contemporary world, Japanese popular culture has a special appeal and demand throughout the world.

Although, the Japanese popular culture, built up its national identity on its basis, but it has copied its overall structure from the United States. Owing to these familiar factors, Japanese music and common literature are gaining momentum not only in Asian, but also in European markets. Nevertheless, without the main national basics, the Japanese popular culture would be a simple replication of Western culture. Cultural Scientist Iwabuchi Koichi says: «Japan offers a unique alternative to western pop culture, thus to make it easier to understand and more appealing in East Asia» (Befu Harumi, 2003: 9). According to him, the origins of Japanese culture should be searched in West. Japan has adapted this original and adapted it to Asian countries. That means that Japanese pop music, television, and anime have their original source in West.

It is well-known for all scientists who are interested in Japanese cultural life, that Japan is actively pursuing its culture to Asia, based on a strategic nature and to eliminate negative emotions which still exist in Korea and China. Today, culture is closely connected with modern communication system and creates favorable conditions for Japan's image as a «global player», able to adapt to new geopolitical situations.

An example of this can be seen in a number of sophisticated and counterproductive cultures that

are still preserved in South Korea. On the one hand, Japanese popular culture has the greatest popularity, and on the other hand, entering Japanese cultural industry into Korean market has not been banned.

Thus, until 1998, the release of Japanese movies in Korea was legally punishable. It was difficult to show even American movies with Japanese actors. Also, the distribution of Japanese popular music in Korea was banned. And in Korea's best university – Seoul National University there was no Japanese language department until recently. The reasons for these were armed conflicts of two countries in history and colonial regime of Japan for 35 years. So it's clear that, older Koreans are suspicious of all Japanese news. But it is possible to see a different mood and enthusiasm for all Japanese items among Korean youth. Popular Japanese art lovers are mostly citizens between the ages of 13 and 22. As a result of survey conducted at the Seoul National University, 65.5% of respondents expressed their support for further development of contacts with Japan, and 55% expressed their desire to get acquainted with the Japanese culture more accurately and deeply.

In length of time, Korean anti-Japanese feelings are raging. Nevertheless, Japan is one of Korea's closest neighbours and one of the major trading partners, a source of vital technology and has a large Korean diaspora.

Even so, Korea's interest in Japan's popular culture is rising. Japanese printing products take 85% of all magazines. And watching Japanese TV channels is no longer problem in Korea. In a word, general and youth cultures of Korea are amazed by Japanese culture.

In fact, Japan psychologically felt itself between America and Asia, but it is impossible to destroy its Asian image and be classified as a western country even if it is in the top three list by GDP in the world.

Before the war, the Japanese considered themselves not only as part of the Asian civilization, but also as a nation that civilizes it. Imperial features of the 30s of the 20th century can also be felt in the Japanese government and private structures. However, changes in the cultural strategy of the country – Japan's cultural diplomacy in Asia – is a reflection of Russell's «cultural imperialism» rather than «imperialism of power» (Chugrov, 2007: 338)

Asian listeners pay more attention to Japanese pop stars rather than American artists. «Asian artists with American costumes, hairstyle and behavior are worthy of their audience, because Asian pop idols are often sincere, and in every one of them, worshipers can find something similar to them. This proximity between the worshiper and the star

distinguishes the system of forming Japanese idols from the Hollywood system» – says Befu in his research (Japan Foundation Programs 7-8). Even so, that's the reason for the popularity of Japanese fashion and cosmetics in Asian countries, but often it is a physiological proximity: the similarity of body tissue, skin composition and etc.

Now analysts expect Tokyo to strengthen its position in the field of culture between Asia and the West and leave enough area for actions connected with China, which has a great influence on the region. According to British scientist H. Hook, «Modern tripartite communication between Japan, the US and East Asia depicts the globalization in this region. In addition to the globalization of the United States in Japan and Asia, the globalization of Japan in Asia consideres too. «(Nihon Oyobi Nihonjin, 1918: 320).

Japan is a pioneer in the field of «glocalisation». Even the new concept of «glocalisation» was presented by Morita Akio, the head of the Japanese «Sony» corporation, and then found supporters from other countries at the XXII Global Social Congress in Madrid in 1982.

Regional cultures that have been modernized in process of «glocalisation» are combined with global culture, but have to adapt to new cultural conditions. Cultural anthropologists have called this tendency «cultural change» or «creolization» of the product. In this area of adaptation of cultural products, it is necessary to amend the peculiarities of the population in order to understand the markets and understand the internal individuality of consumer behavior and to effectively adapt the proposed cultural product.

For example, the distribution of manga and anime to other countries can cause some difficulties. It is a phenomenon that Japanese nationalism is not bound by the traditions of other nationalities and many others. This feature is determined by the peculiarity of the language of the Japanese comic culture.

The creator Osamu Tezuka, compares manga with Egyptian hieroglyphs, without which it is impossible to read ancient manuscripts. Similarly, it is difficult to understand the advantages and depth of many Japanese manga and anime, without knowing anything about visual symbols, symbolic, the basics of reading different cultural codes and associative images. That is why a complex adaptation of the Japanese comic culture to other countries will be made.

According to the researchers of the Kubo Masakazu and Anna Alison, the «Queen of Momonoke» and «Sailor Moon – the Pretty Soldier»,

known in Japan, was not lucky that they could not satisfy the taste of the American audience. Studying this situation, analyzing the reasons for the failure, Japanese authors of Pokemon have done a great job of adapting this tape to the US market. The name of the heroes, music, plot, etc., and 700 thousand dollars was spent.

Values are based on the image of the producer country for the cultural industry. For example, McDonald's restaurants and its main products are hamburgers in Asia without any adaptation. According to Iwabuchi, «the key issue here is the thoughtful image of a productive country, and in this case, McDonald's identity is linked to the American style of life» (Japanese programs: 11) In other words, the product price is also included in the value of American popular culture, which may even lead raising the ratings of American dishes that do not really taste good.

And the situation with Japanese goods is different. For many countries, the inscription «Made in Japan» immediately makes the product attractive and associated with the centuries-old culture, advanced technologies and achievements of the world economy. Nevertheless, a number of states will adhere to the same approach to the product created by linking Japan to negative military experience.

Researcher Christina Rosha comes to the conclusion that Japanese tea, spread in Brazil, is the result of «the fact that the Japanese descendants of Japanese immigrants retain their national tea traditions, local residents became interested in this ancient Japanese tradition. As in all other countries, Brazil has a tendency to ensure that all Japanese items are exotic and beautiful. Japan is the first non-European superpower that can be considered as a decorative trend in Brazil, without losing its mysterious and exclusive elements. Perhaps find this mystical motivation, perhaps, prompted the Brazilians to learn about tea.

While Japan is tied to a certain positive phenomenon, Japanese names, for example, names of national cuisine, are very attractive to consumers, and vice versa, Japanese values are more neutralized by national elements in societies that have negative feelings.

However, in case of great difficulties with such negative emotions, its producers use several methods. First, it is to demonstrate the psychological distance between Japan and Japan, which previously offered a high-quality product to eliminate negative emotions in the region and Japan, which previously showed themselves badly in military practice (Japan Fund Programs, 16). Consumer interest takes the first

place. Therefore, Japanese products can be called abroad, which means the principle of «corporate anonymization.» That is, a Japanese company has the right to choose any name in Japanese or English, for example, «Sony», «Panasonic», «Nikon», because the Japanese name can cause some problems on the street. Please note that Panasonic has a different name in Japan – Matsusita Danki.

Another example: The creator of «Sony Walkman» Kuroki Yasuo suggests that Japan's military experience boils down to minimizing all national characteristics in goods so that they can not remember. (Programs of Section 17 of the Japan Foundation).

It is likely that the government will further strengthen the process of «anonymization» so that the Japanese image can not be reduced. Goods can be spontaneously «anonymous». For example, animated films can be severely damaged and overcome their unique national characteristics. And for children, «Mighty Morphines. Alien rangers, «has undergone a comprehensive adaptation work for the American audience.The prevalence of this project, whose owner, American businessman Hume Saman, brought worldwide popularity and wealth. But the homeland project is not the United States, but Japan .In 1975, he appeared in a children's television program in Japan, where in 1993 he came to the United States.

Most of the exported anime products are eliminated from national characteristics, because it is a matter of keeping them from any problems arising from foreign audiences. This is especially true in Korea: the Japanese flag is translated into Korean, Japanese – Korean, etc.

However, «anonymization» – the removal of goods from the national characteristics of their homeland – is not universal. For example, robots and cybermen should not be «anonymous» for Asian countries. Because in these states there are similar symbols.

«Anonymization» always depends on the state of the country in which cultural goods are exported. Anna Alison, an animation researcher, says that Japanese products now lose their national identity. The same goes for Shiraishi Saya: «This is a shortage of the Japanese cultural product, which can make it universal and easy to export to different countries» (Japanese programs: 22).

For Japan, it is no longer profitable to divide the cultural product into «national» and «global». In its cultural policy, Japan is perceived as a creative force capable of shaping global cultural phenomena based on its own national vision. The technologies

of the 21st century will make it possible to quickly turn a national product into a global product. But the «Japanese fund» can easily lose its original meaning in a short period of time, but the Japanese news system remains the same.

Results

Globalization of culture is a process of changing culture, which is affected by socio-economic globalization, which reflects the deformation of the national spiritual culture and the formation of a universal planetary technogenic civilization.

Japanese philosophy includes the idea of the Japanese nation, which includes elements of Japanese culture: Japanese philosophy, samurai etiquette and elements of Shinto-Buddhist religious symbiosis.

On the territory of Japan, two areas of philosophy developed – the «philosophy of Japan», which arose on the basis of the synthesis of Western and Eastern philosophy and Western philosophy.

In the Japanese popular culture, the western components of the Japanese idea became simpler, and the eastern parts of the national idea began to differ in mass culture. The nationalistic ideas of today's Japanese people were reflected in the popular culture of Japan, such as Nihonjinron (Theory about Japanese), where the Japanese are unique and homogeneous.

The conclusion

Japan is a country renowned for its common history of development, with a wealth of experience in this field that can absorb foreign cultural values and adapt to its traditions and customs. Traditional culture is based on Japanese culture, which includes elements of all Asian cultures, the essence of Shinto, Buddhism and Confucianism, and now Western values cover new requirements.

Transformation of cultural values to the east to the west, so that the national and global markets of cultural products industry the maximum allowed new ambitions, and inter-civilization dialogue, Japan is now a phenomenon in the world of globalization. Many cultural projects in Japan form global trends in spiritual and material life. In other words, Japan is actively participating in the emergence of a new global cultural space as a new regional center for the processes of globalization in the cultural sphere. That is, the way of life and the vision of millions of people in the West and East are propagating a new way of life.

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