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Globalisation, a phenomenon of the 20<sup>th</sup> and early 21<sup>st</sup> century, is an amorphous force that extends to all functions of society. It encroaches upon localities in political, economic and personal ways, violating traditional cultural boundaries and rupturing perceptions of local cultural identity. A global discourse has arisen, questioning archaic notions of culture and identity, examining the societal effects of an increasingly deterritorialised world, a world where differentiation between cultural individualism is harder to pin-point. Literary, poetic and critical navigations ~~also~~ examine ~~the implications of the global~~ global implications of the individual, local experience, illuminating the nature of identity in a new world order. These writings evoke the innate and eternally relevant plight of human kind to find identity and connection in the world, and find a sense of place in their locality.

With the development of globalisation, bolstered by technological advances, a disparity has arisen between generations, leading to a sense of alienation and

disconnections between individuals and their local society. This notion is reflected by Seamus Heaney in his autobiographical poetry, illuminating the pathos of the transitional generation and the guilt and ambivalence felt by individuals in a globalising world. Heaney, through education and opportunity, has been separated from the agrarian lifestyle of his forebears and their parochial ideology. This is in the context of a troubled Northern Ireland, separated by sectarian violence, and Heaney's poetry is shaped by the post-colonial paradigm. Heaney cannot align himself ~~with~~ with <sup>the</sup> nationalist sentiments of his locality - Ulster - in this time of conflict, and he feels the dichotomous nature of local perceptions and global values. He rejects the 'cultural inheritance' of sectarianism, and this sentiment reconciles itself with the ~~theory of~~ Francois Lyotard's post-modern theory - 'incredulity towards metanarratives' - concerning globalisation, that it reflects a hybridity of cultural values and does not equate to ~~the~~ cultural

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hegemony.

Punishment epitomises the ambivalence of Heaney's political and local perceptions, as he expresses the dischordant values of sectarianism and the outside world. The title infers three different types of punishment; the punishment of a historical girl, now a bog body; the punishment of those women who have been tarred and feathered; the punishment of the ~~author~~ poet himself. This notion is supported by the imagery of nudity - 'naked front' and 'barked sapling' - revealing the poet's feeling of ashamed exposure. He juxtaposes the nature of the bog body's death with the humiliation of Ireland's 'political adulterous, but feels ashamed at his ambivalent attitude towards these 'scapegoats'. He understands the need for ~~tribal~~ 'tribal, intimate revenge', but also aligns his perception with global attitudes: 'connive in civilized outrage'. These disparate attitudes trouble the poet, and he feels

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he is an 'outlet voyeur', ~~However~~ that he does not participate, nor prevent the events that have unfolded in Ireland. The poet feels almost complicit in the violence through his ambivalence, stating that he would 'cast the stones of silence', participating through his lack of interference.

The disparity between generations is another theme explored in the fictive navigations of Alistair MacLeod, evoking the enduring relevance in questioning global identity. MacLeod evokes the nature of the impending global through his fictive representations of Cape Breton, Nova Scotia, an area in the midst of economic decay due to global, economic imperialism. He does not, however, possess the same outlook as Heaney, aligning his ~~so~~ evaluation of the Global with the theorist Francis Fukuyama. Fukuyama, in his critical dissertation, 'The End of History', stated that due to the victory of Western



Liberal Democracy, the Marxian ideal of dialectical materialism had ended, leading to cultural dominance and hegemony of the west. MacLeod, however, does not celebrate this loss of cultural identity, and his fictive accounts are despondent in tone and elegiac in tone.

In The Fall reveals the impending generational disparity of a family in the face of economic decay. The use of pathetic fallacy - the buffeting winds inherent in the text - reveal both the bitter attitude of the composer, as well as the 'winds of change' brought by globalisation. A microcosm is created in the story, ~~rep~~ and the locality is represented by the farm animals, particularly Scott, the tired horse. The decay of the local is evoked through Scott's uselessness - he cannot be used on the farm - and this notion is highlighted through the line: 'we are not running a rest home for retired horses.' Scott

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is sold, however reluctantly, and the encroachment of the local is represented by the character of MacRae - his sexualised language ~~is~~ creates a dislike of this global interference. MacLeod employs irony in order to evoke the nature of Cape Breton's economic decay, as the father ~~of~~ in the narrative, who clings to the local - the horse is described as his 'old girlfriend' - actually works in a job that funds global development. The generational gap has been created through the death of agrarian culture, and In The Fall assumes the form of a Bildungsroman - a coming of age tale - elucidating the impending generational gap between father and son in the slaughtering of the prized capons.

Breece D'J Pancake, ~~similarly~~ drawing parallels with both Heaney and MacLeod, represents evokes the regional voice of West Virginia, in particular the Appalachian

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regions in a state of economic decay. Pancake, too, reveals the ambivalence of the transitional generation, in his short fictive navigation, Trilobites. Like In The Fall, this gap is created by economic decay, highlighting the cultural relevance of the issue of Globalisation.

Trilobites is set in the appalachian region of Camp Rock, and the protagonist Colley, struggles with the death of his father, a man who represents both Colley's past and future. Economic decay is inherent in the fiction, and Colley's farm represents the dying locality, evoked through the consistent imagery of blight. Global encroachment is inevitable, and this economic imperialism is elicited by the character of the Loansman who seeks to buy Colley's farm. Idiomatic language both connects Colley with his locality whilst simultaneously revealing its slow decay. The image of the

'Turtle' epitomises this, and as Colly crushes its shell, the death of local tradition is confirmed. Colly can no longer function within his locality, disconnecting him from his forebears, but he also fears the ~~imp~~ nature of the global experience. This notion is echoed by Ginny, Colly's ex-girlfriend, who 'talks through her beak'. This image presents an ~~ambivalent~~ ambivalent attitude towards the nature of globalisation.

Though the global does present the difficulty of generational disconnection, each composer reveals an inherent need to connect with history in order to establish identity. Heaney's poem, Personal Helicon, is a rejection of politics in order to perpetuate the importance of self reflection. Heaney sees his personal history as a definitive point in establishing identity. 'Helicon' is an allusion to Greek mythology, as Mount Helicon was the place of the

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sacred springs of the muses. Heaney's muse is the innocence of childhood, a fool in which to navigate the corruption inherent in his adult life. The wells that Heaney looks into reveal the endlessness of time, representing the dichotomous nature of water to both reveal and conceal identity. This notion is ~~greatly~~ evoked through the juxtaposition of the images of 'clean new music' and the disruption of the cat slapping across his reflection. But the poet also reveals that this reflection is now 'beneath all adult dignity'; that he must move on to new forms of reflection. 'Big-eyed narcissus' alludes again to Greek mythology, evoking the nature of childhood exploration of self. Heaney now uses poetry as a means of reflection: 'I rhyme to see myself.'

Punishment also reveals elements of history, as the shift from past to present and his fascination with

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the past, as well as the enjambement of the lines, evoke the continuity of traditional customs and embedded thought. Though Heaney has similar conceits to Lyotard, his style does not reflect post-modern conventions, instead reflecting historical and traditional connections to his forebears such as yeats.

Heaney's examination of history is not to establish identity, but to mourn the loss of tradition. The Boat evokes this conceit, exploring the decay of traditional, Nova Scotian lifestyles. The Boat symbolises passing traditions and the childhood of the protagonist, further enhanced by the mother whose traditional perceptions are shown to be in decay. The protagonist is separated from his father's lifestyle, his work on the boat, preferring instead a life of education. This causes guilt, evoked through the beginning of the text: temporal confusion elucidates the



haunting nature of personal history. The death of the father epitomises dying tradition, and this too is evoked by the image of the recorded Gaelic songs - traditionalism has been eroded by global values. 'There was not much left of my father', proclaims the protagonist, and this in turn perpetuates the nature of Nova Scotian tradition.

Trilobites makes obvious reference to historical connection through its title - trilobites, the fossilised creatures reveal the layers of Colley's memory and personal history that he ~~trays~~ ~~trays~~ probes in order to find meaning. Colley longs to find trilobites in the craggy Camp rocks hills, but despite their ev~~er~~asion, he cannot. His purpose is futile; history constrains yet creates him.

Stephen Muecke's critical response to Globalisation, Running Out of Time, published ~~by~~ in Meanjin in 2007,

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~~aligns~~ represents the ~~the~~ theory of Douglas Kellner. Kellner reveals the complex, paradoxical nature of the global, revealing that it is 'an amalgam of homogenous forces... and heterogeneity'. Muecke concedes that transnationalism is the answer to what he sees as Australia's dying cultural relevance, particularly in Asia. He reveals that transnational links are not culturally myopic or hegemonous, allowing for hybridity in a world in danger of uniformity. ~~the~~ An allusion to Geoffrey Blainey's 'The Tyranny of Distance' is made in order to undermine cultural isolation, ~~and the~~ preferring to reinvigorate historical transnational links to build cultural identity, on. Negative diction - words such as 'machine' - are used to describe globalisation in order to perpetuate the positivity of the alternative, transnationality. ~~so~~

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In the face of globalising forces, a paradox is created as the quest to save culturally engendered meaning is increased, revealed by Heaney, Muecke, MacLeod and Pancalee. To find identity in a globalising world, to establish and navigate meaning and tradition in the face of global uniformity, is innately a human impetus. The enduring relevance of identity is examined in the realm of globalisation, and it cannot be denied that a need to <sup>preserve</sup> establish cultural individualism is inexorably tied to literature, poetry and critical responses.