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**PHILOSOPHICAL AND GENOLOGICAL FEATURES OF ENGLISH POST-
POSTMODERNISTIC NOVEL: TYPOLOGICAL CHARACTERISTICS**
ФІЛОСОФСЬКІ Й ЖАНРОВІ ОСОБЛИВОСТІ АНГЛІЙСЬКОГО
ПОСТПОСТМОДЕРНІСТСЬКОГО РОМАНУ: СПРОБА ТИПОЛОГІЧНОЇ
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The philosophical parameters of English post-postmodernistic novel have been determined. The influence of non-literary factors on the features of the novelistic chronotope and the worldview of characters has been described. The genre nature of the post-modernistic novel has been outlined. For the first time in Ukrainian literary studies, an array of features that makes it possible to determine the affiliation of the novel to post-posmodernism has been proposed. The experience of Dutch theoretical school in understanding the metamodernistic art has been generalized and the theory of metamodernism has been supplemented. Characterized by the peculiarities of world perception, post-postmodernistic thinking, which at the same time unites such features as irony and sincerity, has been explored. Besides, the specificity of autistic thinking has been spotlighted, which makes it possible to visualize the nature of the post-postmodernistic world outlook grounded on the principles of science, the pursuit of objectivity and emotional sincerity. From the psychological point of view, the concept of the multifaceted reality as one that denotes the perception of the characters of the contemporary novel has been explained. The genre and narrative features of English novel of 2000-2010s have been determined by the influence of the results of astrophysical and biological discoveries that have an impact on the structure of the narrative and actualize the spectrum of philosophical problems inspired by the views of F. Nietzsche, the discourse of multiculturalism in the thematic field of contemporary English novel.

Key words: post-postmodernism, contemporary English novel, multifaceted reality, consciousness, time, science.

Визначено філософські параметри англійського постпостмодерністського роману. Схарактеризовано вплив позалітературних чинників на особливості романного хронотопу й світогляд персонажів. Окреслено жанрову природу постпостмодерністського роману. Вперше у вітчизняному літературознавстві запропоновано перелік рис, які дають можливість визначити належність роману до постпостмодернізму. Узагальнено досвід голландської теоретичної школи щодо розуміння метамодерністського мистецтва та доповнено наявну теорію метамодернізму. Схарактеризовано особливості світосприйняття персонажами дійсності, досліджено специфіку постпостмодерністського мислення, у якому одночасно наявні такі риси, як іронічність і щирість. Визначено специфіку аутичного мислення, що дає можливість візуалізувати природу постпостмодерністського світогляду, побудованого на принципах науковості, прагненні об'єктивності та емоційної щирості. Із психологічної точки зору пояснено концепцію множинності реальності як такої, що позначає світосприйняття персонажів сучасного роману. Жанрові та наративні особливості англійського роману 2000-2010-х рр. детерміновані впливом результатів астрофізичних і біологічних відкриттів, які визначають структуру оповіді й ре актуалізують в ідейно-тематичному полі сучасного англійського роману спектр філософських проблем, інспірованих поглядами Ф. Ніцше, дискурсом мультикультуралізму тощо.

Ключові слова: постпостмодернізм, сучасний англійський роман, множинність реальності, свідомість, час, наука.

Определены философские параметры английского постпостмодернистского романа. Охарактеризовано влияние внелитературных факторов на особенности романного хронотопа и мировоззрение персонажей. Определена жанровая природа постпостмодернистского романа. Впервые в отечественном литературоведении предложен перечень характеристик, которые дают возможность определить принадлежность романа к постпостмодернизму. Обобщен опыт голландской теоретической школы в понимании метамодернистского искусства и дополнена теория метамодернизма. Охарактеризованы особенности мировосприятия персонажами действительности, исследована специфика постпостмодернистского мышления, в котором одновременно присутствует как ироничность, так и искренность. Определена специфика аутического мышления, дающая возможность визуализировать природу постпостмодернистского мировоззрения, построенного на принципах научности, стремлении к объективности и эмоциональной искренности. С психологической точки зрения объяснена концепция множественной реальности как обозначающей мировосприятие персонажей современного романа. Жанровые и нарративные особенности английского романа 2000-2010-х гг. детерминированы влиянием результатов астрофизических и биологических открытий, которые определяют структуру повествования и реактуализируют в идейно-тематическом поле современного английского романа спектр философских проблем, инспирированных идеями Ф. Ницше, дискурсом мультикультурализма и проч.

Ключевые слова: постпостмодернизм, современный английский роман, множественность реальности, сознание, время, наука.

English novel of 2000-2010-s reflects, on the one hand, the complex of socio-psychological tendencies represented in British society and related to the problems of the postcolonial situation and transculturality, as well as those themes that are responsive in the public demands (disabled, for example, those who have autism, the theme of aging and awareness of changes in the organism, etc.). On the other hand, the novel becomes a metagenre phenomenon which incorporates strategies for representing reality borrowed from scientific discourse or from media. In this case, it is important to define the actualization of strategies related to the tradition of *literature of fact* (in M. Haddon's [10] and M. Hyland's [3] novels there are examples of such strategies). At the same time, contemporary English novel contains a complex of philosophical problems, in the center of which we have the essence of human beings, their biological nature.

In post-postmodernism, the psychological aspect of reality is evident. Functions of the *psyche* are a resource that makes it possible to combine the real and the imaginary. Post-postmodernistic reality appears as a type of space in which the penetration of the fictitious into the present and vice versa takes place, and the subject of reality can not fully understand what, in fact, occurs.

In the novel, it is much more difficult for the recipient to trace the peculiarities of such transitions, and the English post-postmodernistic novel continues the traditions of an intellectual novel; however, the complexity of perception of such a genre is determined not only by an array of new problems but also by the techniques of writing which combines both *real* and *imaginary*. On the contrary, in the paper it has been analyzed the novels that refer to adolescents who are likened to a "machine"; they seek how to perceive reality objectively. This strategy is an attempt to resist reality which seeks to confuse the characters because human nature inherent in the ability to err in perception of reality through the senses. The knowledge of truth is an important metaphysite of post-postmodernistic works but this knowledge is *a priori* doomed to defeat because the person does not even have right tools to understand such phenomenon as creativity. Unlike death, in the perception of post-postmodernistic characters, there are clear biophysical and chemical features (*Saturday*, *The Curious Incident of the Dog in the Night-Time*, etc.). Neurophysiological disorders such as autism in post-postmodernism are positioned not as a problem but as an opportunity for a different knowledge of reality that can help the majority (representatives of the "healthy community") understand the nature of the functioning of both human thinking and the mechanisms of the formation of social ties, forms and causes of conflicts in a society and so on.

Post-postmodernistic reality is created in a special way and at the same time appears to be split and potentially multiple. In post-postmodernism, the motif of the fragmented person and, as a consequence, the perception of reality as a bifurcated phenomenon (*Atonement* by I. McEwan) has been actualized. Besides, the constructed schizophrenic reality sometimes appears to be the last opportunity to protect from the Truth, which person can not perceive due to the biological limitation of his own analytical abilities (*Saturday* by I. McEwan). Heroes feel at the intuitive level that there is something more complicated in the organization of the body, memory, brain, the universe but at the moment they do not have adequate tools for understanding these phenomena and their description. for future generations (D. Mitchell's *Cloud Atlas*).

The purpose of the paper is to characterize the post-postmodernistic discourse in contemporary English literature as a new paradigm (that has replaced postmodernism) defining the typological classification, philosophical determinants of English post-postmodernistic novel.

Theoretical and methodological basis of the dissertation consists of works of Ukrainian and foreign critics devoted to English novel: O. Bandrovskya [1], O. Boynitska [2], M. Bradbury [9], Yu. Lyashko [5], L. Miroshnychenko [7], N. Ovcharenko [8], and others.

Post-postmodernistic texts appear to be metanarratives in which reason and intuition provide the opportunity to typologize different life stories which ultimately determine human existence, in particular, in terms of the transmission of experience, memory (collective and individual), etc.

Post-postmodernistic novel forms a complex, heterogeneous textual space containing both fictional elements and those that are close to reality which can be expressed through epistolary discourse integrated into novels, the presence of fragments from scientific texts, etc. Genre polyphony and aspiration for genre hybridity is a decisive feature of the post-postmodernistic novel.

Post-postmodernistic novel seeks to legitimize the knowledge of contemporary inventions in astrophysics and biochemistry, human physiology and IT technologies. O. Kravchenko notes: «In modern theoretical physics, instead of the classical concept of a unified fundamental theory, the concept of the landscape of theories appears, and with it - the landscape of theoretical decisions of the most important physical problems <...>. Thus, the classical notion of checking the theory or the concept of the ability of the theory to be verified is lost. Indeed, even if we restrict ourselves to those landscape theories that are definitely consistent with the observations, they will be so huge that some will always give the desired (in other words, whatever!) Answer. This implies the possibility of a large number of hermeneutically generated (given Einstein's essential component of the universe, methodologically adopted by modern cosmic microphysics) of realities» [4, p. 95].

Post-postmodernism emphasizes the actualization of the unrecognizable reality due to the limitations of both human nature and the tools of knowledge which at the stages of the higher development of mankind in the paradigm of post-transhumanism are transformed into an instrument of colonization and lethemization of power in post-capitalistic society (*Cloud Atlas* is an example of such a posthuman situation). Post-postmodernistic's texts imply the initial existence of the *Truth* that goes beyond human experience and knowledge.

T. Vermeulen and R. Van den Akker in *Notes on Metamodernism* [15] state that metamodernism, which in their opinion replaces postmodernism, emphasize that «epistemology (reality in the mode IF) and the ontology of metamodernism (explication the concept "between," semiotically represented in the very concept of "metamodernism") should be regarded as a metaphorical formula both-noone»[15]. The essence of the new cultural-historical epoch the Dutch theorists describe with the help of the metaphor of *metaxis* . This term is translated as between. Thanks to Plato and, later, the German philosopher Eric Voegelin, it is associated with experience of existence and at the same time experience of consciousness. E. Voegelin describes the *metaxis* as this: «Existence has an "inter-structure", Plato's meta-phrase, and if there is something permanent in the history of mankind, this is the language of tension between life and death, immortality and mortality, perfection and imperfection, sometimes and cumbersome time , between order and disorder, truth and illusion, common sense and insanity» [15]. This definition of the term *metaxis* corresponds to the essence of metamodernism, but does not reveal the poetological specificity of the creation of the post-postmodernistic (metamodernistic) world in contemporary novels.

Taking into account the specificity of the poetics of modernism, postmodernism, and metamodernism, T. Vermeulen and R. Van den Akker's works argue that «modernism most often exploits itself through a complex, experimental syntax, postmodernism uses para-tactics, metamodernism exploits a- *topos*» [15].

The worlds constructed in post-postmodernism do not appear to be the illusion of hyperreality which conceals the fact of the absence of reality and, conversely, the

visualization of conceptual ideas that give meaning to reality and legitimize the existence of *Truth*, sometimes incomprehensible to human beings. Post-postmodernistic narratives revive the possibility of meaning in the universe as a space endowed with "higher intelligence" (teleologicity of time is explicitly explored in *Cloud Atlas* [13]) but these meanings can hardly be understood from the standpoint of pure rationality.

The key features of post-postmodernism are the following ones:

- the existence of a subject in several planes or several realities, and there is no possibility to accurately verify which of the realities is true from an epistemological point of view;
- experience of the past is not necessarily represented as having an impact on the formation of the present or future; the reality is the explication of the motive of "eternal return" that in the post-postmodernistic discourse is determined by Nietzschean theories as well as the significant influence of astrophysical theories and the Buddhist worldview;
- deploying the narrative in accordance with the strategies of implementing the protective mechanisms of the human psyche which results in the creation of a "fictitious identity" and the implementation of strategies for deprivation (self-deprivation) that enables the deployment of reality as "fictitious" and at the same time as a potentially unlimited and multiple space;
- in the post-postmodernistic dimension there is a combination of linear, cyclic and non-linear (alternative) time models in which both past events affect the future, and the future can affect the past, and in the aspect of the explication of the concept of "eternal return", the obligation to form the experience is eliminated on the basis of negative examples in the past, that is, the negative situations of the past can be manifested in the future, which makes it possible to develop the concept of "will to power" as inherent in human civilization;
- human being is perceived in the unity of the spiritual (metaphysical, transcendental) and biological (neurochemical, physiological);

- knowledge of metaphysical (transcendental which may not be metaphysical) occurs with the help of scientific methods (not humanitarian which according to the Anglo-Saxon tradition does not have the tools to precisely verify the results of research, and therefore, to verify the reality around the person);

- the motive of transgression, human transits, interconversions between different time and space planes was actualized through the continuation of memory, traditions, experience, etc.;

- actualization of the motive of transgression affects the peculiarities of the knowledge of "I" which results in a perception of death, awareness of own limb;

- impossibility to know the *Truth* because the world functions in accordance with the principles of explication of "fictitious identity" and various mechanisms of mental protection from reality; an attempt is made to become aware of the *Truth* ("real", "true") in those forms that can be recognized both through the technologies and instruments of science, and in sensory or metaphysical expressions (during prayer, meditation, etc.);

- comprehension of human identity in the categories of *transit* and *immanent*, transculturality and ethnicity, representing the socio-cultural and sociopolitical reality of post-postmodernism as an inherently transcultural one;

- the concept of plurality of reality (linguistic, physical, metaphysical), the perception of a person and its manifestations in the world as a multiverse of energies, experiences and feelings, etc. which correspond to the Buddhist worldview, as well as to individual scientific (medical, physical) theories of the structure of man in the aspect of its somatization; the attention to the functioning of the human (human body) as a machine which at the same time has the ability to creativity (that is, activities are not based on algorithms, which enables the formation of new meanings and the perception of new meanings as a result of interaction with reality);

- nonlinearity of time, the presence of temporal seals in the measurement of physical reality, memory, etc. ; the psychic reality of a person exists as a *metabolic* space in which there is a desire to deconstruct reality into clear causal relationships

(implementation of IQ), but it also emphasizes the importance of the manifestations of emotional intelligence (EQ) for understanding the world in its entirety;

- post-postmodernistic novel represents history from different points of view (using methods of representing different focal points) and positions using memories, facts from real life and fabrication, or incorporating these elements (in the form of a journal, a diary, etc.) into a narrative;

- actualization of emotional manifestations; the heroes reveal the emotional intelligence, their attitude to reality is psychological, the psychological dimensions of perception of the world around are important (time is represented not only as *chronos*, but also as *kairos*); in post-postmodernistic novel conflict or problem situations that require characters to identify their emotions has been depicted; at the same time, emotionality is deprived of boundary manifestations and is represented in a harmonious combination with the thinking of the positivist type, that is aimed at objectifying reality around the heroes;

- post-postmodernistic hero is looking for the truth, although he or she understands that due to the specifics of human nature there are no adequate tools for its ultimate knowledge (the motive "all people lie"); in post-postmodernistic novel, characters have pathological or at least heightened forms of rejection of lies which sometimes causes psychosomatic and physiological reactions;

In English post-postmodernistic novel, the problem of the simultaneous subject's position in several dimensions of reality is revealed (explication of the concept of timeless simultaneity, detailed in N. Ovcharenko's monograph «Post-Colonial Projections of Canadian Prose» [8]). Models of such a situation can be different and are the subject to different concepts: novel-confession with the novel in the novel (*Atonement*); the use of scientifically-based concepts of the *plurality of time*, its nonlinear organization in accordance with the theory of superstring reality [14], which is presented in the form of several simultaneous zones, between which a connection (physical or metaphysical) (*Cloud Atlas*) can be established; the construction in protagonists's consciousness of fictitious reality, which appears as a substitute for true reality that has too strong traumatic effect for the subject (thus the

reality created by the subconscious displaces certain fragments of the past that, for various reasons, can not be overcome by the individuals) (*Curious Incident of the Dog in the Night-Time*); the protagonist can not reliably identify which of the realities in which he or she exist, is true, since there are no clear tools for verifying the reality (*Saturday* [12], *Atonement* [6]). In any case, I argue that the post-postmodernistic texts refer to the key problem of impossibility to establish which of the realities is true and which one is fictitious, and the motif of the simultaneous presence of a person in several zones is established.

In post-postmodernism, the existence of an ontological reality is presented. Instead, the use of high-tech tools for the knowledge of reality changes the nature of human beings, and, hence, determines new views of the reality. The novels demonstrate how an instrument acquired by the human community for the study of reality eventually changes the essence of human beings and still deprives them of the possibility to know reality in its ontological forms. At the same time, it should be emphasized that in post-postmodernism the multiplicity of reality is made possible by the presence of the *Absolute* (ontological reality), which is unknowable for a person but can be conceived. The multiplicity of reality is determined by the presence of the *Supreme Mind* (*Creator*) who created the world around a man in the form of a maze (*Cloud Atlas*) where different loci appear interconnected. Human being has the ability to influence both his or her future and the past, in particular in measuring immanent reality (fictitious) constructed as a substitute for the *true* reality. Past experiences of trauma, fears, etc., encourage a person to form fictitious reality as a form of escape from reality which appears traumatic [see: 10].

An important place in contemporary English post-postmodernistic novel is the representation of achievements in medicine and sciences. The protagonists of the novels are endowed with scientistically-oriented minds with the help of which they seek to deconstruct reality around themselves into a system of clear causal and consequential laws. Human actions, gesticulation, forms of non-verbal communication are the result of the biochemical and neurophysical nature of human beings, which can be confirmed by science. Protagonists have a direct relation to the

world of medicine (*Saturday*), or they are the bearers of a special way of thinking based on the principles of scientific organization of reality and scientific knowledge, which minimizes the role of those forces that can not be explained by medicine and sciences (combinatorial abilities of a person as a result of specific neural interaction, brain creativity during the creation of objects, in particular the writing of literary texts, especially poetry). In post-postmodernistic novels, the search for a human nature is explored, which is investigated in two directions: as a result of the interaction of physico-neurobiochemical processes with rigid determinism that can be established experimentally and comprehended by a person (a specialist in neurosurgery like Henry Perown in *Saturday*); as a result of neurochemical and psychosomatic activity of brain and nervous system, which, however, can not be represented in the form of laws and regularities. The essence of human activity is not only in the implementation of evolutionary tendencies and principles of human biochemistry but also in the creation of new meanings (realities) made possible by the potentially endless combination of neurons in the synapses during the formation of experience. In post-postmodernism, the individual is considered in the unity of the scientific (objectified) and humanitarian knowledge which manifests itself in the creation of objects endowed with the ability to affect aesthetically other individuals causing their emotional reactions.

Imagination reveals the ability of neurons in the cerebral cortex to create potentially unlimited number of combinations, resulting in each new combination of a completely new experience that is an impetus to the development of a mankind. In *Cloud Atlas*, the idea is presented that everything that can be imaginable can also be embodied, and hence human fantasy is a fantasy only at a certain stage of human development, and at another time may be a part of the scientific understanding of the world. Human beings cannot fantasize about what does not exist in the potentiation of time; and those that are the object of fantasy can exist in reality. Such an indication testifies that in the post-postmodernistic novel, the ability to imagine appears as part of a human survival strategy and is a kind of knowledge. Humanity carries out its development in a spiral-like way, and each new stage of evolution implements human

ability to self-improvement. At the same time, the novel *Cloud Atlas* demonstrates how at some stage of development a person has delegated powers of self-knowledge technology, endowed to the beings with *artificial intelligence*.

The relationship of human beings with power appears a key theme in contemporary English novel. The *will to power* is the immanent essence of human beings, a factor of evolutionary and technological development. At the same time, these relations, exploded in the form of capitalism, presuppose the mandatory existence of a colonizer (subject) and a colonized (object), which affects social tension and confrontation between different human groups or individuals. The will to power is an important factor in progress embodied in the evolutionary of humanity to eliminate those features that do not contribute to the evolutionary improvement of individuals. At the same time, biological improvement does not have a direct correlation with moral development, which can be antipathic (reverse) to evolutionary development.

Thus, the interaction of modernistic and postmodernistic discourses, which can be described as a binom "reality - virtuality", appears common to most post-postmodernistic trends. The first part of the binom embraces such concepts as experience, feeling, trauma, etc. The second is the variant of hyperreality, textuality, subconsciousness (which is positioned in post-postmodernism as a separate form of multilayer reality.) The special contemplation, the specific technique of writing is represented in contemporary English novels (I. McEwan, D. Mitchell, M. Haddon, etc.), where the focus on objects and events of the physical world becomes the starting point for immersion in the realm of consciousness and the emergence of a dichotomy of *physical and spiritual, language and meaning, humanity and history*.

David Mitchell's *Cloud Atlas* is an example of post-postmodernistic novel, which offers new forms of representation of time and space. The novel has nonlinear, multiple-fragmented composition. Such fragmentation of the narrative helps to demonstrate the connection between fragments of reality attributable to different historical periods, countries, cultures, epochs, etc. The writer is extremely attentive to the formal organization of the narrative. The composition of the novel testifies to a

special mythopoetic installation exploited in the writer's way of thinking. This strategy is evidenced by such key mythological features as binary opposition and cyclic plot. Particularly relevant is the mythological beginning (ab ovo) and the mythology of eternal return. The mythological pattern of the novel is manifested in the form of a cyclic plot, retrospectives, and the concept of *eternal return*.

The choice of narrative techniques in D. Mitchell's novel is connected with the theory of superstrings, which in simplified form is a theory about non-linearity of the universe, about the "existence in the universe of the N-number of parallel realities," which can sometimes intersect. Each event in the world creates projections of alternative realities in other dimensions. In fact, the theory of superstring reality is typologically consonant with the ideas of alternative history exploiting the modes possibility and probability

Post-postmodernistic perception of the world exploits the ability of characters to unite in their minds polar phenomena. The post-postmodernistic world erodes contradictions and eliminates the points of difference. In *Cloud Atlas* there is an attempt to understand the negative civilization advancement that led to an industrial disaster. It is in the sixth narrative that reveals a concept of *eternal return* explained by F. Nietzsche and his views on the fictitiousness of human progress. For Nietzsche, human progress is impossible. Instead, in the sixth narrative of the novel D. Mitchell offers his answer, which establishes belief in humanistic values. The discourse of the post-postmodernistic English novel demonstrates the importance of the need to ideas, in particular, determined by ideological systems. Ideology, realized in politics or economics, helps to minimize human influence. In this case, the ideology incorporated into social progress is a dangerous force that directs a person towards the formation of totalitarian entities built on strategies of neo-colonialism.

The way of thinking of post-postmodernistic characters combines the features of postmodernistic tranquility and modernistic passionarity. The post-postmodernistic narrative contains numerous descriptions that reveal the ability of consciousness to capture reality and to dissect analytically by accumulating knowledge in the model of understanding the Other. Novelistic self-reflection of 2000-2010-s is less correlated

with playful concepts of reality than in the postmodern period, it explores the psycho-emotional dimensions of the post-postmodernistic novel giving the opportunity to problematise the search for *I* (self) on a new epistemological level.

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