АКТУАЛЬНІ ПРОБЛЕМИ ЛІТЕРАТУРОЗНАВСТВА ТА СТИЛІСТИКИ

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HISTORICAL MEASURES AND PHILOSOPHICAL FEATURES OF BRITISH POST-POSTMODERNISM: OUTLINING THE CONCEPT OF «CONNECTEDNESS»

ІСТОРИЧНІ МЕЖІ Й ФІЛОСОФСЬКІ РИСИ БРИТАНСЬКОГО ПОСТПОСТМОДЕРНІЗМУ: ОКРЕСЛЮЮЧИ КОНЦЕПТ «CONNECTEDNESS»

ИСТОРИЧЕСКИЕ ГРАНИЦЫ И ФИЛОСОФСКИЕ ОСОБЕННОСТИ БРИТАНСКОГО ПОСТПОСТМОДЕРНИЗМА: ОЧЕРЧИВАЯ КОНЦЕПТ «CONNECTEDNESS»

In the paper, the author states that in the UK the emergence of theoretical compendia that represent and simultaneously revise the literary landscape of this country (as well as the United States), determines the necessity to outline the boundaries of the period, which in these works is defined as post-postmodernism. The latter concept has no clear theoretical explication and is discussed in the form of literary directions (altermodernism, digimodernism, metamodernism) that define new aesthetic and philosophical grounds that differ from postmodernism. In the paper, the author substantiates the historical boundaries of post-postmodernism, in particular emphasizing the factors that led to the formation of a new literary paradigm after 2000s. The ideas of British theorists on «realisms» in contemporary British literature have been developed with the emphasis on the presentation of new worldview models and identities in the contemporary British novels. A review of «The Routledge Companion to Twenty-First Century Literary Fiction» (edited by D. O’Gorman and R. Eaglestone) is represented, which gives a condensed view of the aesthetic and philosophical pursuits of the contemporary British novel. The transformation of the archetype of Home in the paradigm of the contemporary (post-postmodern) novel has been spotlighted. Attention is drawn to explaining the representation of «one’s own» and «another’s» («alien») concepts, which reconstructs the traditional idea of Home as a space of protection and security. The transcultural processes inherent in the British novel have been discussed. The new character of the worldview (based on the materials of the novels by D. Mitchell and M. Haddon) has been outlined, which gives reason to speak about a special postpostmodern way of observing the reality and provide its interpretations. The outline of the corpus of epistemological problems in the contemporary British novel actualizes the experience of philosophy of I. Kant, which is emphasized primarily by British theorists, referring in their own interpretative models to this tradition of German classical philosophy, which becomes important for the post-postmodern novels since 2000s.

Keywords: post-postmodernism, contemporary British novel, Home as an archetype, transculturality, I. Kant, epistemology.

У статті автор стверджує, що поява у Великій Британії теоретичних компендіумів, що репрезентують і водночас ревізують літературний ландшафт цієї країни (а також США), детермінує потребу окреслення меж періоду, який у зазначених працях визначений як постпостмодернізм. Останнє поняття не має чіткої теоретичної експлікації й представлено у вигляді літературних напрямів і течій (альтермодернізм, діджимодернізм, метамодернізм), які визначають нові естетичні шукання й філософський фундамент, відмінний від постмодерного. У представленій статті обґрунтовано історичні межі постпостмодернізму, зокрема наголошено на факторах, що спричинилися до формування нової літературної парадигми після 2000-го року. Розвинуто думку британських теоретиків про «реалізми» в сучасній британській літературі, наголошено на представленні нових світоглядних моделей та ідентичностей у сучасному британському романі. Здійснено огляд видання «The Routledge Companion to Twenty First Century Literary Fiction» (edited by D. O’Gorman and R. Eaglestone), який у конденсованій формі дає уявлення про естетичні й філософські шукання в лоні сучасного британського роману. Наголошено на трансформації архетипу Дому в парадигмі сучасного (тобто постпостмодерністського) роману. Увагу приділено з’ясуванню репрезентації «свого» й «чужого», що деконструє традиційне уявлення про *Дім* як простір захисту й безпеки. Наголошено на транскультурних процесах, властивих британському роману. Окреслено новий характер світовідчуття (на матеріалах романів Д. Мітчелла й М. Геддона), що дає підстави говорити про особливий постпостмодерністський спосіб бачення дійсності та її інтерпретації. Окреслення корпусу епістемологічних проблем у сучасному британському романі актуалізує досвід філософії І. Канта, на чому наголошують передусім самі британські теоретики, звертаючись у власних інтерпретаційних моделях до цієї традиції німецької класичної філософії, що набуває значущості для постпостмодернізму і яка представлена у світосприйнятті персонажів британських романів після 2000-го року.

Ключові слова: постпостмодернізм, сучасний британський роман, архетип Дому, транскультурність, І. Кант, епістемологія.

В статье автор утверждает, что появление в Великобритании теоретических компендиумов, представляющих и одновременно ревирующих литературный ландшафт этой страны (а также США), детерминирует необходимость определения границ периода, определенного в указанных работах как постпостмодернизм. Последнее понятие не имеет четкой теоретической экспликации и представлено в виде литературных направлений и течений (альтермодернизм, диджимодернизм, метамодернизм), которые определяют новые эстетические искания и философский фундамент, отличный от постмодернистского. В представленной статье обоснованы исторические границы постпостмодернизма, в частности отмечены факторы, которые привели к формированию новой литературной парадигмы после 2000 года. Развита идея британских теоретиков о «реализмах» в современной британской литературе, отмечено представление новых мировоззренческих моделей и идентичностей в современном британском романе. Осуществлен обзор издания «The Routledge Companion to Twenty-First Century Literary Fiction» (edited by D. O’Gorman and R. Eaglestone), которое в конденсированной форме дает представление об эстетических и философских исканиях в лоне современного британского романа. Отмечена трансформация архетипа Дома в парадигме современного (то есть постпостмодернистского) романа. Внимание уделено репрезентации «своего» и «чужого», деконструирующей традиционное представление о Доме как пространстве защиты и безопасности. Отмечены транскультурные процессы, присущие британскому роману. Определен новый характер мироощущения (на примере романов Д. Митчелла и М. Хэддона), что дает основания говорить об особом постпостмодернистском способе видения действительности и ее интерпретации. Определен корпус эпистемологических проблем в современном британском романе, актуализирующий философию И. Канта, что отмечают, прежде всего, сами британские теоретики, обращаясь в собственных интерпретационных моделях к данной традиции немецкой классической философии, приобретающей значимость для постпостмодернизма и представленной в мировосприятии персонажей британских романов после 2000-го года.

Ключевые слова: постпостмодернизм, современный британский роман, архетип Дома, транскультурность, И. Кант, эпистемология.

Introduction. Researchers of the contemporary British literary process (in the paper, I analyze the literary discourse represented mainly by novels written since 2000s) emphasize the epistemological problems represented in this literature. However, «Modernist and postmodernist poetics turn upon an aesthetic epistemology reaching back to Kant, but it is precisely this Kantian-phenomenalist or correlationist epistemology that many contemporary realist theorists are philosophers seek to escape. Indeed the implosion of literary realism is an historical symptom of the philosophical model they seek to overcome; of a flat-lining postmodernity and the disappearance of reality beyond representation and correlation» [6, p. 111]. The contemporary British novel reveals problems concerning the knowledge of reality, the comprehension of the factors that determine the construction of those models by which people and society interpret and understand reality.

Besides, the contemporary British fiction reinforces I. Kant's philosophy developing its key thesis and applying on the new literary material. First, it focuses on fictitious or fake messages that generally lead to the formation of a distorted (untrue, simulacrum) understanding of the world. Another point is connected with the rethinking of the situation of terrorism in the UK: 9/11 terrorist attacks have formed a discourse of suspicion regarding the immigrants from «other worlds», paraphrasing Gayatri Chakravorty Spivak (I mean her book «In Other Worlds: Essays In Cultural Politics», 1987), and consequently constructed a set of stereotypes, which made it impossible to have an encounter with *the Other*. In contemporary British fiction, the loci of Pakistan (in the novels «The Wasted Vigil» by Nadeem Aslam, «The Reluctant Fundamentalist» by Mohsin Hamid, «Burnt Shadows» by Kamila Shamsie, etc.) have become one of the factors of literary representation in the paradigm of transculturality, as it implies transfer of experience, cultural memory, and sociocultural identity from one space (now it is marked as «alien», dangerous) to another. Pakistan has become a source of threats, one of the associative phenomena in the discourse of global terrorism.

Second, the contemporary British novel outlines the range of problems associated with the necessity for a deeper understanding of reality, the mechanisms of interaction between human beings and the real world (this tendency is represented in the concept of «connectedness» defined by Monica Germaná [5, p. 100]), which became actual after David Shields' manifesto «Reality Hunger» in 2010.

Purpose of the research: to outline the philosophical (the concept of «connectedness») and historical boundaries of post-postmodernism in the discourse of British fiction and theory.

Main body. New academic findings in the theory of «realisms» in the contemporary British novel have determined the emergence of the question of epistemological problems, the mechanisms of knowledge of reality and its interpretation. At the same time, political instability in the world is forcing British authors to understand the mechanisms of creation of a totalitarian society, in which there is an implicit way of total control over residents who do not know about that control. D. Mitchell's «Cloud Atlas» constructs a future in which there is an urgent need to rebel in order to revise the foundations of political governance that have led to an essentially neo-colonial state. At the same time, the processes of life in such a neo-empire (which, accordingly, has neo-colonies) are the subject of rethinking the principles of sacralization of the institutions of power.

The issue of distinguishing between the real and the simulacrum (fake, unreal) in the context of the post-truth discourse, the development of the critical perception of reality determines one of the central modes of the British post-postmodern novel. Reality cannot be perceived by faith, but requires constant verification, fact-checking, in order to avoid

media/ideological manipulations. Some characters (e. g. Christopher in «The Curious Incident of the Dog in the Night-Time») in British novels are fascinated by mathematics so much, so that they consider ordinary language to be the repository of the potential gap between the real and the unreal. Language, which is potentially a source for the production of arts is unable to distinguish the real from the unreal (Christopher states this thesis in M. Haddon's novel). John in the novel «Carry Me Down» by M. J. Hyland and Christopher in «The Curious Incident of the Dog in the Night-Time» by M. Haddon represent a thinking that *a priori* does not perceive art, seeking to find out why in the world people produce lies and refuse to interpret reality based on logical assumptions. At the same time, as I. McEwan demonstrates in the novel «Saturday», the «poetic» thinking of John Grammaticus has its peculiarities, which create new images, and are capable of producing something that captivates while delighting readers. Instead, D. Mitchell's in «Cloud Atlas» provides a critique of producing stamped delights that can no longer be a source of pleasure because it is part of the discourse of control, an element of the System.

The study of the mechanisms of perception of reality becomes an important complex of the British post-postmodern novel, in which the cognitive frames of society become the object of literary comprehension. Henry in I. McEwan's «Saturday», questions the influence of culture on the individual's consciousness, the determination of models of perception by religion, etc. For him, the external reality separates peoples defining the demarcation lines between countries and cultures, becoming an obstacle in building a global and globalized world in which it is important to establish peace and a system of support. Religious differences are hampering the development of countries, identifying different socio-economic zones on the global map. Some of them are a danger to the characters, because in Africa there are rebels, confrontations, etc., which turns that space into a dangerous one. Such a question changes the archetype of *Home* in contemporary British fiction. At the same time, the contemporary British novel revisits this question, demonstrating that Home is a concept that has different interpretative vectors.

Linda Hutcheon, in her works [3; 4], argued the end of the postmodernism. However, the concept of «post-postmodernism» has not become explicit either in terms of the philosophical basis or in terms of the semantics of the word. At the same time, Jeffrey Nealon used this notion and established it in the theory of literature in his book «Post-Postmodernism or, The Cultural Logic of Just-in-Time Capitalism» (2012). It was not so much about the manifestation of the philosophical and ideological parameters of post-postmodernism, but about the affirmation of a new cultural and historical situation. Moreover, the compendia dedicated to the contemporary British literary process since 2000, published in the UK in recent years [5; 6], have characterized the new socio-cultural situation that has replaced postmodernism. The term «contemporary British novel» defines a key, according to British theorists, in which there is a fixation of new sensuality and way of thinking in the paradigm of «reality ontology» and «connectedness». «'In the post-postmodern novel «sharing» is important; for example sharing stories as a way to «identify with others» (and to allow others to identify with you)'» ([6, p. 221], Z. Dinnen quotes also Nicoline Timmers's work «Do You Feel It Too? The Post-Postmodern Symptom in American Fiction at the Turn of the Millennium», Amsterdam: Rodopi, p. 359). After all, post-postmodern sensuality determines seeking answers to questions about postpostmodern philosophical basements, new forms of representation of reality (not only in literature but also in theoretical works, such as D. Shields' «Reality Hunger» (2010), outlining the search for contemporary British writers in the paradigm of postpostmodernism. In «The Routledge Companion...», there is a set of references to Königsberg philosopher

Immanuel Kant, whose views on aesthetics and philosophy in general are, according to the views of the British theorists (S. Vlacos, Z. Dinnen), important for outlining the philosophical grounds of post-postmodernism. «Moreover in their common objection to Kant's perspective in the Critique of Judgment (that aesthetic experience is not cognitively constitutive), they nonetheless confirmed Kant's basic assertion of a subject-centered reality determined by cognition» [6, p.102].

It should be noted that «For literary postmodernists, there was no one literary truth about the world, only a multiplicity of competing visions or constructions of reality mediated by human experience and imagining. In its more skeptical moments, this commonplace of post-Kantian epistemology signaled a disavowal of rationality itself. <...>».

In present culture, however, the critical or ironic 'edge' associated with postmodernist anti-realist techniques has fallen flat, so much so, that the devices of postmodernist anti-realism (those devices designed to shatter the realist illusion and to foreground the fictive status of the work question) are now submerged within a new and yet formally quite familiar mode of realism» [6; p. 103]. Defining the features of post-postmodernism and analyzing this discourse from the philosophical point of view the scholars state that the «term's conceptual burdens reflect its recurrent implication within broad-scale epistemological debates, and its resurgence in times of epistemological conflict. In the modern literary-aesthetic context named by Frederic Jameson, the novelty is claiming realism's cognitive as well as aesthetic status betokened the influence of Marxist materialist and historical debate an otherwise Kantian-idealist paradigm» [6, p. 101].

In Edinburgh University Press edition «The Contemporary British Novel since 2000», in the chapter «Ali Smith: Strangers and Intrusions», Monica Germaná develops the ideas of Brian McHale discussing the historical measures of postpostmodernism [5, p. 99]. This question is of particular importance in the study of any new cultural and literary phenomenon. The measure and limits of postpostmodernism is a problematic issue in contemporary literary theory in Ukraine and abroad, as the scholars still use the notion «postmodernism» when considering the literary landscape of the early 21st century. For example, I have noticed this tendency in I. Kropyvko's monograph, which in the fall of 2019 at Taras Shevchenko Institute of Literature of the National Academy of Sciences of Ukraine was competed as a doctor's of science project. In my review on this monograph [1], I have already written about some methodological misfortunes represented in this work, but unfortunately, this review was not taken into account, at least it was not mentioned in the materials.

Besides, Brian McHale points out that the 2000th year should be considered a starting point in the dichotomy «postmodernism – post-postmodernism», although he notes that even the more clearly demarcation line relates to 2001, caused by tragic events in the United States (9/11). The catastrophe marked the collapse of a multiculturalism policy that failed to save the planet (including the United States) from the terroristic attack.

Literary theorists emphasize that in post-postmodernism, there is a development of tendencies inherent in postmodernism. First and foremost, I mean the correlations between post-postmodernism and virtuality presented both at the level of organization of the narrative, and in the field of problematic complexes of the postpostmodern novel. «Understanding literary fiction as part of an ecology of cultural practices, instructions and sites is a way to encounter the normative action of digital media as we are co-constituted as subjects with it» [6, p. 215]. Moreover, an important feature of postmodernism is represented in the concept of «connectedness», which reveals the efforts of British authors to understand and analyze the nature of connections between human beings, the nature

of different social and other phenomena (such as terrorism, etc.). Henry Perowne's ideas, the protagonist of I. McEwan's «Saturday», about terrorism from the perspective of a neurosurgeon who views this phenomenon from the standpoint of brain functioning, undoubtedly reveals one of the challenges of the 21st century at the thematic level. Contemporary British compendia emphasize the rejection of post-postmodernism from postmodern irony, the totality of which, in postmodernism, made it impossible to use this instrument to represent relations between the human being and the world, in particular in terms of the chaotic nature of such connections. To confirm this thesis, let me say that Zara Dinnen uses the term proposed by Lee Konstantinou «'post-ironic belief'» [6, p. 217] to underlined the new mode of post-postmodernity.

Monica Germaná states that «Significantly, while placing emphasis on the critical state of human relations in the twenty-first century, Smith's fiction also emerges as strongly life-assertive and redemptive, replacing the solipsistic of contemporary living with a new kind of emphatic *connectedness* that, arguably, constitutes a clear departure from the postmodern disaffection» [6, p. 100]. The scholar defines this new feature of the British fiction represented in Ali Smith's novels («The Accidental», 2005; «There but for the», 2011) as an important element in transformations of the postmodernism into post-postmodernism. If the postmodern characters revealed that state of tranquility as a way to escape from the outer chaos, then the post-postmodern characters are ready to be a part of the confrontation in the world trying to understand the deep (genetically determined or metaphysical) essence of such disorder that leads to human misunderstandings and war conflicts. The postpostmodernism exploits the importance of true feelings and emotions, and meeting with the 'otherness» provides this opportunity for both parts of the transcultural situation (even it is painful and unpleasant mentally or emotionally). «The anxiety that has defined 9/11 canon may partly be a consequence of the extraordinary anticipation and perceived need for a literary response that was expressed directly after the attacks» [6, p. 274].

The emergence of a separate direction in the contemporary British fiction – 9/11 Novel – reveals the transition between postmodernism and post-

postmodernism. Using this term «9/11 novel», British theorists understand not just a new genre, but also a set of works that make sense of the issue of terrorism or the events of September 11, 2001 in the United States. For example, for Arin Keeble this «group of texts shares a set of preoccupations, tropes, themes – and anxieties – that might reasonably qualify it as a genre, providing a compelling way to consider genre in contemporary fiction and particularly in 'literary' fiction, which is often seen as superior to the formulaic nature of science fiction or crime writing, for example, but which is also itself a genre [6, pp. 273–274]. Thus, even I. McEwan's «Saturday», a novel that would be difficult to qualify as a 9/11 novel, represents the range of problems associated with thinking about a terrorist attack when Henry thinks about the plane he observes in the sky.

Arin Keeble says that «the 9/11 novel has been characterized by anxiety and internal conflict relating to a set of competing impulses that pull the narratives in opposing directions. They gesture toward both the public and private, the political and the domestic, toward historical contexts and traumatic rupture. Even as they attempt to deal with trauma these competing impulses manifest in what Judith Herman calls the 'central dialectic of psychological trauma'» [6, p. 273]. The scholar draws attention to that fact that «nor does it account for the conflictedness that emerges in the ways 9/11 novels have simultaneously evoked rupture and historical continuity as they grapple with exceptionalist notions of 9/11 as a singular historical moment» [6, p. 273]. Besides, the «novel's depiction of the

widespread failure of representations and representatives is powerful in the ‘post-truth’ era» [6, p. 282], so that it becomes an important element of the discourse of British fiction since 2000s.

Conclusions. Underlining the limits of post-postmodernism is a problematic issue in contemporary literary theory. Discourse of post-postmodernism develops the ideas of postmodernism but provides new epistemological key points (virtuality and human beings, understanding of reality, connectedness in the post-truth reality, reality and simulacrum, ways of reasoning and interpretations, peaceful co-existence and creating a new concept of *Home* as an archetype). For post-postmodernism, *Home* in terms of ethnicity can be a barrier to characters’ development, a source of life threats. Instead, moving beyond one’s own world is important for forming a new space as a home based on stability and security that cannot be found in the ethnical home place.

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