



Psychic Principles of Constructing Reality in Post-Postmodern Novels

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ABSTRACT

In the paper, the authors have emphasized the essential role of psychology in contemporary British novels. The nature of the interaction of characters with the society, revision of socio-political problems, etc. has been revealed. The peculiarities of the outlook of characters endowed with exceptional features (presence of Asperger's syndrome, inability to hear untruth, etc.) have been discussed. It is emphasized that the worldview of post-postmodern characters is determined by genetic and physiological features, which makes it possible to perceive the reality as objectively as possible, discarded and analytically. At the same time, characters find strategies for post-postmodern humanism, which is fundamentally different from the humanistic traditions of the twentieth century. Post-postmodern narrative reacts to the idea of the Nietzsche's philosophy of the plurality of truth. In the post-postmodern novels, the idea of plurality of truth is not denied but along with these truths there is an attempt to reach an ontological Truth, which is not currently given in senses and knowledge, since mankind has not reached a certain state of its own development. Besides, the autistic mind of the post-postmodern protagonist of the novel "The Curious Incident..." seeks to know the surrounding reality as a system in which it is possible to establish regularities between its various fragments. All this determines the multidimensionality of the discourse of the "resurrection of the subject" in the contemporary British novels. The specific cognitive peculiarities of the protagonists of I. Aliende, M. Haddon, M. Hyland, I. McEwan's novels have been explained. The multiplicity of reality, which is one of the key motives in literary postmodernism, is determined by social and psychological factors, as well as the influence of scientific discoveries on understanding of the nature of human beings, the peculiarities of time and matter. In the paper, the authors have spotlighted the specific representation of autistic thinking in contemporary postmodern novel. In the post-postmodern novel, the construction of the world takes place in accordance with the concept of the psychic world as one that contains hidden spaces that can be actualized in situations of uncertainty, during strong shocks, etc.

1. Introduction

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 consciousness (people with special needs, for example, with autism, and attitudes towards them in society, the theme of aging and awareness of changes in one's own organism, etc.). On the other hand, the novel becomes more and more clearly a meta-genre phenomenon (Boynitska, 2016) which incorporates strategies for representing reality borrowed from scientific discourse or from media and other sources that seek to verbally visualize reality in a way that is as close to *real* as possible. In this case, it is useful to talk about the actualization of strategies related to the tradition of *literature of fact* (Haddon, 2004; Hyland, 2008). 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 (Baxall, 2013).

From the point of view of cultural and historical situation in which the formation of novel of the analyzed period is underway, it is expedient outline the representation of the post-postmodern *philosophical, genre and narrative* features, and new writing techniques, a set of new problems and new principles of organization of the novelistic space. In the presented paper, an attempt was made to find out the principles of organization of the post-postmodern reality which appears as a complex aesthetic phenomenon at the beginning of the XXI Century. An even greater interest in post-postmodernism is determined by contemporary cinematic discourse that uses entirely new poetological techniques which enhance the de-automation of the perception of reality in cinema discourse. The third season of *Twin Peaks* has become a cult in terms of representing a completely different time-space model, as well as an outline of a completely new look at the interaction of linear and cyclic time in post-postmodernism. Films such as the British *Sherlock* visualize how the film narration depicts the interaction of spaces belonging to different cultural and historical periods, and, accordingly, in which way the re-actualization of traditional stories and images in the new time is taking place. British *Sherlock* performed by Benedict Cumberbatch appears as a post-postmodern hero who has a new vision of the world around him. He is endowed with a special irony and sentimentality, hypertrophied reason of thinking; he seeks to recognize reality as a system of cause-effect interactions. The representation of a hero endowed with a particularly delicate analytical mind and aesthetic sensation is a feature of the contemporary culture. The third season of *Hannibal* evokes the orientation of the pathological mind of the protagonist. At the same time, in all of the above-mentioned films, we notice the intensification of the psychedelic component, that is, in the principles of constructing their time-space, an entirely new model of the representation of the reality. The techniques of film poetics make it possible to elucidate these strategies, which, as will be shown in the research, stem from the specialization of the principles of the functioning of the human psychic reality.

The psychic reality in post-postmodernism becomes a key to understand how time zones change, as the characters jump between different dimensions of reality. Post-postmodernism in a special way explores the psychic component, similar to what took place in the modernist period, in which the principles of functioning of the psyche, in particular in terms of perception of time, the category of *somatic*, etc., have become evoked.

2. Literature Review

One of the key issues that determines the epistemological interest of literary critics in the contemporary literary process is related to the outline of the philosophical principles of post-postmodern reality. Anthony Cascardi raises questions about the strategies of modern literature which express the immanent connection between aesthetics and epistemology, since modern literature quite often represents itself as a fact of literature, or at least

such a type of discourse, who seeks to exploit the relationship with the truth. A. Cascardi says that “literature and philosophy form the domains of traditions” (Cascardi, 2014).

Post-postmodernism represents the features of the two previous cultural-historical epochs, which were still perceived antagonistic. Post-postmodern poetry implies the use of various techniques and means that are made possible by the very nature of universal postmodern thinking for which there is no limit in the knowledge of reality. Reality is conceived as a multiverse of possibilities, as a special multilevel and multi-layered reality that can not be understood only with the help of one type of toolkit. In view of this, in the post-postmodern novel exploits scientific, metaphysical and sensual discourses. Cognition of reality seems to be reduced if human thinking is based only on scientific principles or if this knowledge has an emotional and sensory basis. The peculiarity of postmodern thinking is the combination of different practices and approaches. The complex instruments of contemporary sciences (Kravchenko, 2014, Samar, 2017), which over the last fifty years have made a fundamental qualitative leap in their development, have shown how complex and multidimensional reality is around human beings, therefore, limiting it to knowledge by separate methods would be wrong, as it would not promote human progress in qualitative knowledge about world and nature. These two problems (knowledge of the world and human knowledge) are the keys to post-postmodern discourse. However, at the present stage of the post-postmodern discourses, the novel appears a form not only of the representation of complex problems, but an attempt to solve them in the mode of alternative realities.

In post-postmodernism, the psychological aspect of reality is evident. The activities of the human *psyche* is a resource that makes possible to combine the real and the imaginary in the post-postmodern narrative (Titarenko, 2009). Post-postmodern 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 understand what, in fact, occurs.

In the novels, it is much more difficult for the recipient to trace the peculiarities of such transitions, and the English post-postmodern novel continues the traditions of an intellectual novel; however, the complexity of perception of such a genre is determined today 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 is 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. I. Kant in “Critics...” (Kant, 2000) emphasized the importance of educating a morally perceptible mind capable of perceiving the *Sublime*, that is causing both *admiration* and *horror*. The phenomenon of “sublime” for post-postmodern discourse presents *truth* as knowledge of the world, its organization in the most universal manifestation. The knowledge of truth is an important metaphysite of post-postmodern 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-postmodern 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 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, etc.

Post-postmodern 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 split (fragmentation) of a person and, as a consequence, the perception of reality as a bifurcated phenomenon (*Atonement* by I. McEwan) has been outlined. At the same time, the constructed 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 or her 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, or the universe but at the moment they do not have adequate tools for understanding these phenomena and their description (*Cloud Atlas* by D. Mitchell).

The explication of the term *post-postmodernism* and its application to the dimensions of contemporary literary studies is analyzed by O. Romanova in her article “On the use of the terms “post-postmodernism” and “multiculturalism” in contemporary cultural discourse” (Romanova, 2004).

3. Research Questions or Hypotheses

The *purpose* of the paper is to characterize the post-postmodern discourse in contemporary English literature as a new paradigm (that has replaced postmodernism) defining the typological classification, philosophical determinants of English post-postmodern novel, genre features, narrative specifics, and generalizing aesthetic practices of the post-postmodern literary process.

Key questions and hypotheses of the paper:

- To clarify the theory of metamodernism as the key direction of post-postmodernism, developed by Dutch theorists T. Vermeulen and R. van den Akker, developing their views on the nature of the metacognition and metaphor of *metaxis* which denotes the epistemology and ontology of metamodernism as a cultural and historical period that changed postmodernism;
- To explain the principles of functioning of *metaxis* in the post-postmodern novel outlining interaction between the specific reality and the forms of representation of the protective mechanisms of the *psyche* that determine the specific deployment of reality as a space where real and imaginary worlds are combined;
- To analyze the models of representation of reality, narrative features in the aspect of fragmentation of the narrative, the discovery of specific forms of sensuality and mechanisms of world-understanding in post-postmodern novels;
- To demonstrate the immanent connection between philosophical and psychological introspection in the investigated novels and the representation of traumatic subjects in cultural, historical and social contexts;
- To investigate the causes of communicative deviations in the post-postmodern social space analyzing the influence of social and cultural factors on the formation of traumas and new human identities;
- To highlight sociocultural significance of English literary post-postmodernism as a special cultural and historical phenomenon in which an attempt is made to construct a new type of space and verbally visualize a new concept of human thinking that seeks to recognize reality as a plural world; to understand the world as a plural and multifaceted reality in which human beings use both scientific knowledge and scientific approaches to study the phenomena of being and to tolerate the “Other” trying to apply differently sociocultural traditions and models of worldview to his or her vision for the most comprehensive cognition reality.

4. Method

Theoretical and methodological basis of the dissertation consists of works of Ukrainian and foreign critics devoted to English and in Englishspeaking novel (Bandrovska, 2014; Boynitska, 2016; Bradbury, 1993; Miroschnychenko, 2015; Ovcharenko, 2018). For the interpretation of the culturological level involved philosophical, historical and cultural works (Baudrillard, 2004; Vysotska, 2010; Lacan, 1982; Epshtein, 1996; Hutcheon, 1988, 2002). The research presents the methods of intertextual analysis, approaches of the cultural, historical and comparative schools (Prykhodko, 2000), methodological strategies of hermeneutics and naratology, a wide range of methods of deconstruction (postcolonial, gender, etc.) of the narratives, as well as research in

psychology (Titarenko, 2009; Tytarenko, Lisovska, 2010), which reveal the nature of post-postmodern way of thinking and provide an opportunity to explain the strategies of constructing fictitious reality and fictitious identity.

5. Results

Post-postmodernism exploits defensive mechanism of the human psyche to create a special sort of reality. In post-postmodern novels and cinema texts a special epistemological problem is represented: which reality around the protagonist is real? The one he believes to exist or the one that is explained to him or her by someone else. Normally the protagonist does not have a method to verify which reality is real. In several films as *Shutter Island* or *Inception* the special post-postmodern reality is depicted and it is difficult to know for sure which reality exists as a real dimension and which one is imagined. The protagonist can just jump from one reality into another; this strategy is demonstrated in the film *Ghosts Stories* when in the end the demonic trickster just close one reality and open another one in front of the protagonist. Post-postmodernism spotlights the subject of truth and the incapacity of a human being to verify what is happening around him or her.

In this way, the authors of the post-postmodern novels provide a new outlook on the way of thinking of the human being of the era that exists after the postmodernism. The new characters of contemporary English novels reveal a new type of world perception: they understand that their mind cannot perceive the world as it is a priory and that is why they want to follow scientific way of reasoning using strong arguments based on logical assumptions. Post-postmodern characters have a special way of thinking that is oriented to perceive the reality in the most objectified forms and avoiding any form of emotionality that can lead to misunderstandings and fault interpretations. Human beings are represented as those creatures who always construct *fictitious identities* or *realities* because they want to escape from the traumas caused by real life; they do not have all the clues to make a really logical conclusion but the protagonists are afraid to tell themselves that they are incapable of having all the required knowledge. In this way, they make false assumptions that cause serious problems to other people. Post-postmodern novels describe a new sort of mind based on scientific knowledge and cause-and-affect analysis of what is happening with the protagonists.

Such behavior results in a set of problems with the communication with other people, in particular, in the form of social interaction. People with scientific way of thinking have problems with emotional intelligence: they are not tolerant in a traditional way and do not share empathy with others. Therefore, the hypothesis of the research is that post-postmodernism provides new forms of humanism, as the traditional humanism is not effective and successful in the new era. Traditional humanism does not protect human beings from different forms of manipulation and ideological control realized by various institutions. Human emotionality is a powerful source of creation of new objects but it is also a weak point of the human beings as it creates misunderstandings, quarrels and leads to permanent confrontation.

Post-postmodernism is a special cultural era that unites what was divided in previous cultural periods such as modernism or postmodernism. Post-postmodern mind is represented as an attempt to unite different (even antagonistic) positions because according to the post-postmodern presupposition that all should have common grounds and basic elements. For post-postmodernism, there is no fundamental borderers and frontiers between science and such religious traditions as Buddhism, etc. This cultural era, as T. Vermeulen and R. Van den Akker state, could be described by the metaphor of *metaxis* and *a-topos*. A *topis* is a special place, or zone that at the same time exists and is dissolved or hidden or does not exist. It is not easy to describe this phenomenon as it is related to some new astrophysical theories of superstring reality. In *Twin Peaks* (3rd episode, 2017) we can see the revelation of such a *a-topos* reality. Methods of cinema representation are more successful in creating such worlds based on new principles.

Post-postmodern way of thinking is a special perception that has an intention to understand the truth of the reality around human beings. It should be noted that in contemporary English novels the protagonists have professional knowledge of human beings as biological systems that exist in the result of chemical and physical processes and interactions. Henry in McEwan's *Saturday* is a professional neurosurgeon; Christopher in Haddon's *The Curious Incident of the Dog in the Night-Time* is a teenager who has a special autistic mind that reveals the principles of scientific investigation. To the contrary, the mind of the protagonists who perceive their reality in the emotional manner results in several dramatic situations and misunderstandings that may cause a death of someone else as in McEwan's *Atonement*. However, it is not correct to say that post-postmodern protagonists who follow the rules of scientific way of thinking are emotionless. They reveal new forms of emotionality that should not cause dramatic situations and they want to live in their own world that seems to be comfortable and safe for them. Post-postmodernism provides a new outlook on peaceful co-existence between human beings who should avoid the forms of hypertrophied emotionality and should not express their will in the renaissance manner. Post-postmodernism constructs a special kind of narrative that unites irony and naivety, pragmatism and philanthropy, rationality and emotionality, scientific approach and religious beliefs.

Post-postmodernism is a new cultural paradigm that unites antagonistic features (from the modern or postmodern points of view) of human beings: emotionality and the desire to escape from emotional phenomena that cause traumas for human psyche; the ability to create the objectified way of perception of the reality and the importance of sincerity in human relationship and communication. Post-postmodern narratives exploit psychic principles of consciousness resulted in creating a substituted reality linked to the real one. Thus, for the recipient it is impossible to define which reality is true.

English post-postmodern novel seeks to legitimize the knowledge of modern 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" (Kravchenko, 2014, p. 95). Thus, in the analysis of the latest methodological approaches, researchers note that the study of the universe today deals with different theories. "Consequently, modern cosmomicophysics does not have the usual basic research object and builds its theoretical foundation, replacing the usual "hardwired "physical reality with multivariate, hermeneutically invented images of its" ontology ", which assumes that they may never be experimentally fixed. . Physical reality on the xylitum of eleven-dimensional space-time, collapsed measurements of the Calabi-Yaw spaces, "atomic" superstrings (instead of traditional point particles), multidimensional elements, etc., becomes only an ontological material, an ontological sketch suitable only for purely theoretical reflections" (Kravchenko, 2014, p. 96). Reflections on the essence of contemporary discourse resemble the space of humanitarian knowledge of post-postmodernism as a measure of a metaphore "both-no-one".

Contemporary researchers note that one "reason for revising the foundations of quantum mechanics is not so successful attempts to quantify the description of gravitational interaction because of the existing contradictions between the general theory of relativity, the most accurate theory of gravity from the known today, and some fundamental provisions of quantum theory. <...> Failures in the construction of the quantum model of gravity lie on the obstacle of the union of gravity with the other three fundamental interactions, that is, the construction of the

so-called "theory of everything". Therefore, from the middle of the 90's, hypothetical models that offer a way to modify some of the key relationships of quantum mechanics appear in the framework of such modern variants of quantum description of gravity as string theory or quantum gravity. One such method is the introduction of a generalized uncertainty principle, which leads to interesting physical effects, such as the minimum length or non-commutativity of the space. It is worth noting that the idea of non-commutative space or modified ratios of uncertainty arose in physics before, but in its time did not cause much interest. <...> the interest in this problem was restored at the end of the last century by studies on string theory and quantum gravity, which predicted the existence of a nonzero minimum uncertainty of coordinates" (Samar, 2017). Such assertions demonstrate that the problems of sciences become a factor that influences and in determines the humanitarian discourse related to the nature of time, quantum gravity, and the theory of superstrings.

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. Postmodern 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*) but these meanings can hardly be understood from the standpoint of pure rationality.

F. Jameson managed to characterize the beginning of changes that marked the transition of postmodernism (Jameson, 1991) to another cultural epoch, which in this work I name as post-postmodernism.

Today, when world scholars have been talking about the crisis and the end of postmodernism for almost the last twenty years, it is important to outline the transition from postmodernism to post-postmodernism which has a different epistemological basis offering other forms of representation of the reality, truth, history, consciousness, identity, memory, etc.

Since the indicated transition point is determined by the special correlations between *allegiances* and *resistance* (Cascardi, 2014), analyzing the literary discourse of post-postmodernism, it is expedient to speak about the specific symbiosis of modern and postmodern parameters, as well as the specifics of new worldview that replaces postmodern hyperreality, ironiness, tranquility, intertextual eclecticism, etc.

Today, in the discourse of ideas about post-postmodernism, we talk about these new prospects and the re-actualization of doubt (Miroshnychenko, 2015) as a special philosophical guideline associated with the development of science and technology, which uncovered in front of human consciousness the concept of *unlimited*, incomprehensible (human brain as infinite interweaving of neurons, human body as a special somatic multiverse, the infinity of the virtual world, the infinity of the galaxy from the point of view of astrophysical discoveries, etc.). Accordingly, this guidance resulted in the approval of a new type of post-postmodern metaphysics, when the human mind turned out to be unable to fully comprehend the reality, even with the maximum knowledge about the object of observation.

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 "real" reality. Past experiences of trauma, fears, etc., encourage a person to form fictitious reality as a form of escape from reality which appears traumatic (*Curious Incident of the Dog in the Night-Time*).

An important place in contemporary English post-postmodern novel is the representation of achievements in medicine and sciences. The protagonists of the novels are endowed with scientifically-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-postmodern 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.

It was investigated that the coherence in the post-postmodern novel of various discourses and experiences is possible because the world appears in it as being constructed as a result of functioning and detection of protective reactions of the *psyche*; in this case, the protective mechanisms make it possible to create a model of the world in which the subject (protagonist) has no ability to understand the transitions between *real* and *imaginary* worlds. The response to external injuries with the help of protective mechanisms of the *psyche* actualizes the motif of loneliness of a person and his or her limitation in comparison with the outside world, which is unidentified and which simultaneously generates traumatic experiences. In this case, the post-postmodern world is explained by the concept of *metabola*, which, from the level of poetic figure goes to the level of the philosophical concept that explains the principles of post-postmodern world order.

Imagination reflects 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-postmodern 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*.

For post-postmodernism, the design of the world in the unity of scientific and pseudo-scientific (fiction) theories, which in the novels play the role of a heuristic source, is inherent. English writers seek to construct a world in which there is no irresistible barrier between the world of science (high technology) and humanitarian knowledge, which *a priori* cannot be verified from the point of view of sciences. The idea of a plural (multifaceted) reality connected with representation of the universe as a potentially unlimited time-space phenomenon, is resulted in a problem of human ability to identify which reality is true.

Table 1. Key features of post-postmodernism

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|---|
| <ul style="list-style-type: none"> • 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; |
| <ul style="list-style-type: none"> • space appears as a world in which there is no point of beginning and end point; the events of the past do not have their final goal, accordingly, such reality is not inherent intentionality and it calls into question the idea of civilization advancement; |
| <ul style="list-style-type: none"> • 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-postmodern discourse is determined by Nietzschean theories as well as the significant influence of modern astrophysical theories and the Buddhist worldview which was specially recaptured in the writings of F. Nietzsche and opposed to the Christian world-view; |
| <ul style="list-style-type: none"> • deploying the narrative in accordance with the strategies of implementing the protective mechanisms of human psyche which results in the creation of a <i>fictitious identity</i> and the implementation of strategies for deprivation (self-de-privatization) that enables the deployment of reality as fictitious and at the same time as a potentially unlimited and multiple space; |
| <ul style="list-style-type: none"> • in the post-postmodern 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 tion; |
| <ul style="list-style-type: none"> • special attention is paid to the implementation of strategies for replacing the concept of "true" (according to J. Lacan) reality around human beings as well as within the psychic reality of human beings; |
| <ul style="list-style-type: none"> • human being is perceived in the unity of the spiritual (metaphysical, transcendental) and biological (neurochemical, physiological); |
| <ul style="list-style-type: none"> • 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); |
| <ul style="list-style-type: none"> • the motive of transgression, human transits, interconversions between different time and space planes was actualized through the continuation of memory, traditions, experience, etc.; |
| <ul style="list-style-type: none"> • 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; |
| <ul style="list-style-type: none"> • impossibility to know the <i>Truth</i> 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 <i>Truth</i> ("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.); |
| <ul style="list-style-type: none"> • comprehension of human identity in the categories of <i>transit</i> and <i>immanent</i>, transculturality and ethnicity, representing the socio-cultural and sociopolitical reality of post-postmodernism as an inherently transcultural one; |
| <ul style="list-style-type: none"> • 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 it 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;

• the space of the post-postmodern novel can be explained through the metaphor of "both-no-one"; it is proclaimed in the categories of a-topos and, according to the poetics of metacognition, developed in the theory of metamodernism, which was outlined in y R. Van den Akker's and T. Vermeulen's works; in this research, based on the achievements of Dutch theorists, the principles of implementation of the *metaxis* (the metaphor of *metaxis* in metamodernism) are formulated in the post-postmodern novel by comparing the theory of metamodernism with the theory of protective mechanisms of psyche; the deployment of reality as containing real and substitute (imaginary) worlds is an important sign of Postmodern thinking, which is not characterized by the formation of barriers between different domains of reality, knowledge, time space, etc.;

• in post-postmodern novel explicit expressions of irony and naivety are represented, its characters live in hope and love, and at the same time skepticism and distrust of a world where there is still no harmony.

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6. Discussion

In the paper, the author has analyzed novels that have three or more factors that determine their link to the post-postmodern paradigm (*Table 1.*). The theory of post-postmodernism still emerged only in the outline of several hypotheses that require its verification. T. Vermeulen and R. van den Akker state that the views of the theorists on the nature of the new cultural epoch are not yet formed. In essence, the concepts of metamodernism, altmodernism, neofabulism, and digimodernism have only philosophical representations but in the presented concepts there are no enough facts that clearly convinced that this direction or this course can be considered as a one embodying all ideas of post-postmodern discourse. The concept of metamodernism lacks examples from literature, since Dutch theorists pay attention mainly to visual arts. I also do not consider the concept presented in the proposed paper to be exhaustive. The discourse of post-postmodern way of thinking appears immanently heterogeneous and embodying the principles of multifaceted reality.

In *Postmodern Fiction* (Nichol, 2009), the author has emphasized the special continuity of postmodern techniques and narrative modes in post-postmodern literature, including the new symbiosis of these phenomena with the phenomena inherent in modern tendencies, for example, the combination of genre traditions cyberpunk and metaphysical literature in the work of William Gibson (*Neuromancer*), postmodern postcolonial narrative with motives for apocalypse, *death of culture* (Salman Rushdie's novels), etc. Following A. Cascardi, Bren Nichol provides a special explication of those subconscious, immanent, imaginary, and at the same time realistic (according to J. Lacan) capable of being rationally known (this refers to the special reactivation of classical German philosophy, first of all, the ideas of I. Kant, who, in *Fundamentals of Metaphysics of Morality* wrote that "reason should consider itself as the author of the principles, independent of foreign influences <...> reason / common sense must define itself as the author of principles independent of external influences" (Kant, 2000, p. 81).

In post-postmodern novel, the presence of the *Absolute* as a *metabola*, which determines the deployment of reality, is interpreted in the unity of scientific achievements and religious representations. The writers use different mythological models, which represent the original forms of human existence, and also resort to an understanding of the latest achievements of sciences, whose representatives offer different theories about the nature of the *Big Bang* in the universe, the existence of time, the multiplicity of reality in the universe, etc. The novels represent the discourse of Christianity, as well as other religious traditions such as Buddhism and Hinduism. In post-postmodern novel, there is an attempt to combine scientific achievements with religious beliefs represented as a model of

understanding of the world at a time when a person simply did not have tools to confirm these ideas. In this case, the human imagination appears to be an important source of understanding the faces of the *possible* in reality: everything that can exist in ideas may eventually have scientific confirmation or representation in reality as a result of new scientific and technological discoveries.

The research reveals the mechanisms for formation of a specific world in post-postmodern novel, in which it is impossible to verify which locus of reality is real and which is fictitious. The theory of Dutch theorists R. van den Akker and T. Vermeulen are developed. They characterize the metamodernist culture by metaphor of *metaxis*, which involves combining in the same reality of various subrealities and phenomena traditionally belonging to different experiences and cultural and historical epochs.

T. Vermeulen and R. van den Akker 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-no-one” (Vermeulen, van den Akker, 2010). 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*. Due to Plato and, later, the German philosopher Eric Vogelien, it is associated with experience of existence and at the same time experience of consciousness. E. Vogelien 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” (Vermeulen, van den Akker, 2010). This definition of the term *metaxis* corresponds to the essence of metamodernism but does not reveal the poetological specificity of the post-postmodern (metamodern) 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 is inherent in *a-topos*” (Vermeulen, van den Akker, 2010). “A-topos is both a place and no place, a territory without borders, a position without borders. <...> In addition, the tactics in the Greek translation means ordering. Consequently, if modernism involves temporary arrangement, and postmodernism is spatial chaos, then metamodernism in a special way constructs space-time, which at the same time is neither in order nor in chaos” (Vermeulen, van den Akker, 2010).

Artificial intelligence is a special cognitive phenomenon, which continued the mental power of a mankind but did not become a factor in the development of civilizational potency. It created a separate parallel spiral of development, which eventually began to compete with man. The story of *Sonmi~451* in *Cloud Atlas* is presented by the experience of the minus evolution of a mankind, which became hostage to the hypertrophied world of entertaining, in which entertainment replaced the political doctrine contributing to the moral and intellectual devaluation of a mankind. *Sonmi~451* provides the ability to understand the simulacra in the reality of entertainment that seems to have been established as a new ideology for beings.

“That image is burned into every pureblood memory, too, Sonmi. When I got home that nite my dormmates were glued to the sony. Half of Nea So Copros’s New Year Festivities were canceled, the other half was decidedly muted. Media alternated footage from the in-dinery nikon with the Chongmyo Plaza public order nikon, showing the passing enforcer neutralize Yoona~939. We couldn’t believe what we were seeing. We were sure a Union terrorist had facescaped herself to look like a server, for twisted propaganda purposes. When Unanimity confirmed the fabricant was a genuine Yoona . . . we . . . I . . .

You felt the corporatic world order had changed, irrevocably. You vowed never to trust any fabricant. You knew that Abolitionism was as dangerous and insidious a dogma as Unionism. You supported the resultant Homeland Laws dictated by the Beloved Chairman, wholeheartedly.

All of those, yes. What happened down in your dinery, meanwhile?

Unanimity arrived in force to blip every diner's Soul and to nikon eyewitnesses' accounts as the dome was evacuated. We cleaned the dinery and imbibed Soap without Vespers. The following yellow-up, my sisters' memories of Yoona~939's killing remained largely intact. That Matins, instead of the customary Starring Ceremony, Papa Song delivered His Anti-Union Sermon" (Mitchell, 2004).

In English post-postmodern novel, the problem of the simultaneous subject's position in several dimensions of reality is revealed (explication of the concept of timeless simultaneity, explained by in N. Ovcharenko (Ovcharenko, 2018)). 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, 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' 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, Atonement*). In any case, I argue that the post-postmodern 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 .

7. Conclusions

In post-postmodern novels, we observe the interaction of different genres styles; the novel appears as a heterogeneous entity, which has elements of different genres. At the same time, in the novel, we observe the expression of "I" through the use of the strategies of the "I"-narration, which can be subordinated to the entire novel, and its element.

One of the main characteristics of postmodernism is the erosion of the boundaries between *text* and *reality*. The key epistemological difference between postmodernism and post-postmodernism is that the first plays with the reader, and the recipient understands that this is a game. The second plays seriously, and the game becomes a reality replacing the rules of reality.

After the end of postmodernism, there are grounds to speak of the emergence of different directions, and, hence, multifaceted discourse of post-postmodernism.

The interaction of modern and postmodern discourses, which can be described as a binom "reality - virtuality", appears common to most post-postmodern 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 consciousness and the emergence of a dichotomy of *physical and spiritual, language and meaning, humanity and history*.

The process of removing the center from the structure and its transformation into an infinite game of interpretations has had the same decentralizing effect in English novel, which today is under the considerable influence of

scientific discoveries in artificial intelligence, neuroscience, astrophysics, and theories of superstring reality. In a special way, these trends are reflected, in particular, in the specific forms of genre modification of the novel, in compositional features, in multiple narratives that determine the various levels of contemporary English novel.

Thus, in the novel *Atonement* exploits the narration close to multiple internal focalization, which is characterized by a recall of one event in terms of different characters. In the first part of the novel, we have episodes presented from different points of view (an episode with a broken vase, an episode in the fountain, an episode with the disappearance of twin cousins, an episode with Rob's letter, etc.) in order to demonstrate the fragility of the world and the inability to fold one fragment of reality, interpreted in different consciousnesses.

David Mitchell's *Cloud Atlas* is an example of post-postmodern 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

The research is determined by the fact that, firstly, its general provisions and specific observations can significantly change the perception of the poetics of the contemporary English novel. Secondly, they can be used to develop issues related to the dynamics of English literary process of the 21st century.

The post-postmodern characters seek to outline their own *selves*, to establish themselves in time explaining in the first place the mechanisms of functioning of the universe and the principles of functioning of the body. The surrounding reality appears as completely uncertain and potentially conflicting dimension: the characters of English novels fall into conflict situations. The 21st century world is portrayed as being inherently unstable, in which it is difficult to find phenomena that would give human beings a sense of stability: you can suddenly witness a plane crash; unexpectedly you may meet criminals or hooligans. The protagonists of the postpostmodern novels are trying to explain all nonlinear failures as break downs from the logical worldview.

The way of thinking of post-postmodern characters combines the features of postmodern tranquility and modern passionarity. The post-postmodern narrative contains numerous descriptions that reveal the ability of consciousness to capture reality. The meeting with the *Other* in the post-postmodern novel is mediated by knowledge from sciences and medicine; the *Other* appears not as potentially *alien*. In this case, it is reasonable to speak about neopositivistic foundations of post-postmodern thinking which integrates scientific discourse and metaphysics, in particular the Buddhist tradition. It should be noted that F. Nietzsche distinguishes Buddhism between other religions pointing out that this is a religious system of the future when civilization finds a goal in life ("Will to Power"). The post-postmodern world is designed as a reality in which the characters come closer to the knowledge of *Truth*, which at present is not revealed to a person either in sensual or analytical way. The orientation towards objectivization of reality is a key of post-postmodern mind; however, the way of thinking (reasoning) of post-postmodern characters goes beyond rational reasons.

Thus, novelistic reflection of 2000-2010s is less correlated with playful concepts of reality than in the post-postmodern period, it explores the psycho-emotional dimensions of the post-postmodern novel giving the opportunity to problematise the search for “I” on a new epistemological level.

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