

SECTION 4. THEORY OF LITERATURE

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MULTIDISCIPLINARY TRENDS IN UKRAINIAN LITERARY STUDIES OF THE XXI CENTURY

МУЛЬТИДИСЦИПЛІНАРНІ ТЕНДЕНЦІЇ В УКРАЇНСЬКОМУ ЛІТЕРАТУРОЗНАВСТВІ XXI СТОЛІТТЯ

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Multidisciplinarity has become one of the leading features of modern academic life, just as globalization has dominated political and geopolitical existence of the humanity for many decades. Just as international communications and cooperation erase the borders between states, modern science, focused on multi-vectority and intersubject connections, has long ceased to be confined within the boundaries of subjects defined by classical philosophy. Moreover, the prevailing post-classical, non-linear philosophical paradigm today denies the vertical layout of the world around us. On the contrary, its central concept is the rhizome-like root, which has replaced the universal tree metaphor, a root that has many horizontal subroots; it sprouts through everything, which means that it has the ability to cooperate with any other formations that it may meet on its way. This metaphor belongs to the French researchers J. Deleuze and F. Guattari [see: 3], and their vision of the universe as a rhizome also implies the diversification of methods and tools of acquiring knowledge. But if philosophical thought has been using the conceptual apparatus of natural sciences for a long time, then philological studies got to assimilate similar terminology only at the end of the last century. Here it is worth mentioning the term "nebular" ("nebulosity") of the Polish literary critic V. Kalyaga (see his essay "Nebulosity of the text" [7]), who uses the term as the equivalent of the intertextuality concept, as well as the metaphor "body without organs" to understand the poetic aesthetics of A. Artaud, etc.

It is actually the metaphor of ‘a body without organs’ that directly connects postmodern literary studies with the analysis of the human corporeality category, coming these days to the fore in postmodernism, which, according to the definition of a number of researchers (such as M. Epstein), is body-centric, even erotocentric. In the current work, we combine it with the deconstruction paradigm and use the method of conceptual reading, allowing us to trace various postmodern ideas in the text based on the perceptive points (concepts) so that it becomes possible to use some terms from the Sciences and their categorial apparatus. Thus, we would like to continue our quest on popularization of the concept ‘osmosis’ (namely, ‘erotic osmosis’) in the analysis of the literary texts. This research started in the dissertation thesis "Erotic osmosis of postmodernism in the version of Yurii Andruhovych" (2017) and continued in a number of publications of a later period. Therefore, the aim of the study is to prove the feasibility of using the conceptual and categorial apparatus of the sciences of the natural cycle, in particular the term "osmosis" in the literary analysis.

Traditionally, "osmosis" (Greek ὄσμος – "push, pressure") means the process of spontaneous penetration and dissolution of a substance in a certain environment [2, Osmosis]. It is provided by the presence of a partition (membrane) that allows small molecules of the solvent to pass through, but is impermeable to larger molecules of the dissolved substance, and due to this, concentration equalization occurs in solution on both sides of the membrane. For the first time, the phenomenon of osmosis attracted the attention of the French researcher A. Nolle in the middle of the 18th century. Soon after the British and the Germans followed in his footsteps, but the truth is that the active research of osmotic processes in biology, chemistry, and medical sciences continues until now.

In the the sphere of philisophical discourse of the XX century, we can talk about osmosis as a metaphor of interaction between individuals, certain elements within the framework of one culture or between cultures of different nature. The osmosis metaphor gets even wider and deeper content in the 1970s, when osmosis, colloid and diffusion are mentioned as main types of culture interaction [see: 5, p. 96]. It perfectly fits the idea of dessimination/ deconstruction on both “cultural and textual levels of existence” [4, p. 100]. Modern literary studies also borrowed the term "osmosis" to describe the exceptional diffuseness of the postmodern text, which corresponds to the classic concept of intertextuality for postmodernism, because "a book imitates the world in the same way that art imitates nature – with the help of processes that are peculiar to it and successfully complete what nature cannot or can no longer do" [6, p. 32]. Considering the osmotic nature of a postmodern text as its defining feature, we can thus explain the constant dialogue between the internal and the external of the text, and more broadly – the universal character of the principle

of dialogicity, which structures the entire world of postmodern culture (see Kristieva, Barthes, Foucault and others). Like a living cell that "communicates" with the environment through the constant movement of liquids and substances dissolved in them through the cell membrane, the word in a postmodern text is not a static element, it changes, develops, it is a living component of discourse that always remains in interaction (dialogue) with its ideological, cultural, social and linguistic environment.

According to the principle of osmosis, postmodern literature creates a field dominated not by the rational, logical reflection of the author-creator, but by the deeply emotional reaction of a modern person to the world around them. Such a worldview is reflected in the composition of the texts, where the writer seeks to reproduce the real chaos of life through the artificially organized chaos of a fragmentary narrative, the components of which are similar to rhizome (a term comes from botany, where it means a mycorrhizal root system, which, unlike a tap root, is capable of forming such mixing-contaminations, where each component, uniting with another, preserves its own characteristics). But at the same time, this process is osmosis, which involves strict selection and filtering of intertextual elements, which could not happen, let us say, in an uncontrollably scattered "nebulosity" (V. Kalyaga). And it is the text as a metaphor of the cell membrane that is able to ensure the orderliness of this chaotic transition, the expediency of the intertextual dialogue. This process implies that all "unwanted" intertextual elements remain outside the text, balancing the discourse and leaving room for the author's thought along with numerous intertextual inclusions. In the natural world, such balance is ensured by the various mechanisms, including the one of turgor (internal pressure) – a term, denoting the tense state of a living cell membrane at the moment when water enters it as a result of osmosis, which presses the cytoplasm against the cell wall, thus causing a certain inability for water to further penetrate the cell, and therefore and its life activities [2, Turgor].

In the postmodern literary discourse, one can find many ways of manifesting osmosis. However, in our opinion, this can be most clearly traced in a text structured not in the form of a traditional narrative, where human life would look "one-sided and flat" [5, p. 63], but with the help of the genre which can be defined as 'novel-dictionary'. Such text demonstrates its own language, a conceptual model of the author's worldview, including all the diversity of personal and intertextual author's experience. It is worth noting that the dictionary-lexicon has long become one of the methods of organizing the postmodern text. First of all this is R. Barthes's novel "Fragments of a Lover's Speech" (1977), which, outlining the significant stages of the narrator's intimate discourse, turns into the thesaurus of love experience of the entire European civilization. Among other notable examples are "Khozar dictionary" by M. Pavych

(1984), "Alphabet" by C. Milosz (2001), "Lexicon of secret knowledge" by T. Prokhasko (2004), "The end of the world: the first summaries" by F. Begbeder (2011). One of the relevant examples is the novel "Lexicon of intimate cities" (2011) by Ukrainian postmodern writer Yu. Andrukhovych which could be an ideal osmotic territory, as well as a perfect space for the osmotic pressure manifestations.

As we can see, the concepts of osmosis (intertextual mixture) proposed initially for the literary analysis of Yurii Andrukhovych's novel "Lexicon of Intimate Cities" and adapted later for decoding the postmodern erotic texts in general, quite naturally fit into the present-day interdisciplinary paradigm because it is in this way that erotic motives are possible to manifest in a postmodern text about love. Of course, now it is only an attempt to focalize the postmodern text using the conceptual apparatus of natural sciences. However, in a world that tends to globalization as the blurring of lines between borders and worldviews, the leveling diversities between different scientific paradigms is a logically motivated perspective. Therefore, the use of the Sciences terminology (as well as terms from any other fields of knowledge not related to humanities) can become a new stage in literary studies in particular and in philological studies in general.

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