

**TRANSCULTURATION, CONNECTEDNESS
AND “ALIEN” *HOME* AS AN ARCHETYPAL CONCEPT
IN POST-POSTMODERN FICTION**

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INTRODUCTION

Twenty-first century British literary fiction problematizes the concept of *home* as an essential element of the literary discourse. British authors (M. Hamid, Y. Owuor Adhiambo, etc.) who write about the lives of the characters from Africa depict the design of the “third countries” as dangerous for human beings. Immigration is, on the one hand, a psychological issue as it reveals the problem of leaving your own *ethnic* home. However, on the other hand, *ethnic home* for the characters is not a place of peaceful living but a territory involved in struggles and riots, war conflicts and various confrontations that reinforce the idea of migration and the concept of transcultural reality that has an impact also on the minds of the characters. This new reality is based on the idea to reach the level of life that enables the idea of happiness and peaceful coexistence, social career success and pleasures.

First, *Home* in the transcultural literary paradigm becomes “alien” and new unknown lands absorb the knowledge and experience, views and religious beliefs of the people who escaped from their homelands. British fiction problematizes in this was the idea of *Home* as an archetypal phenomenon as normally home was depicted as a place that formed the characters and their identities. Now, in the post-postmodern transcultural literary paradigm home is associated with pain and fear of being killed, what the characters retells in I. Aliende’s novel *In the Midst of Winter* (the author is not of British literature design, however, her novel is an important example to spotlight the discussed issue). The life of the woman characters in Latin American country represents the discourse of drugs traffics and human assassinations that demonstrate the idea of the “alien place” where the human life has no social value.

Secondly, outlining contemporary writings it is important to emphasize the concept of connectedness represented by Monica Germaná. The scholar analyzes the idea of “inner interior” in the post-postmodern British fiction paying attention to the fact that post-postmodernism represents the state of being tired of irony. Post-postmodernism is

attentive to the *inner* bonds between the characters in the reality they construct physically or mentally. The idea of “true reality” becomes a challenge and an impossible goal for post-postmodern writings. The authors describe deep feelings and states like devastating or appalling determined by various encounters (terroristic attack, the image of the attacked airplane in the sky). As S. Vlacos states, “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”¹. Besides, the new trends in British fiction demonstrate the importance of Kant’s philosophy that was debated and attacked in the British fiction of XX Century. “Where Kant had side-lined aesthetic experience to its own distinct realm of appearances and disinterested pleasures, the realist asserted the interconnection of that experience with knowledge of everyday praxis, championing the artwork’s participatory role within everyday understanding and historical reality”². However, I would state and I have already proved this thesis in my previous researches³ that in post-postmodern fiction Kant’s philosophy is interconnected with the realist searches of the everyday praxis and the understanding of live that the characters encounter each new day is a ground for deeper understanding of the reality. This search for “true reality” problematizes the concept of realism in the contemporary British fiction and outlines the necessity of new term for realistic writing determined by both Kant and positivism.

The representation of the concept of *home* interconnects with the idea of “true reality” and positivistic views as the displacement of this concept in the contemporary writing is a result of confrontations, weapon and war conflicts in African, Latin American or other Eastern countries. However, the understanding by the characters of the concept *home* in the new sociocultural paradigm (when new places become new homes)

¹ *The Routledge Companion to Twenty-First Century Literary Fiction* (2019). Eds. D. O’Gorman and R. Eaglestone. London-New York: Routledge, p. 103.

² *Ibid.* P. 101.

³ Drozdovskyi D. (2019). Diskurs subiektnosti v anhliiskomu postpostmodernistskomu romani. [Discourse of Subjectivity in English Post-postmodern Novel]. *Naukovyi visnyk Mizhnarodnoho humanitarnoho universytetu. Serii: Filolohiia*. Vypusk 38. P. 194-198.

reinforces the necessity of the contemporary fiction in Kant's philosophy and the idea of the substantive knowledge. It is important to find the answer to the question what home means for the characters who live in the 21st century and who had to escape from their ethnical places associated with life threats and social conflicts.

Jennifer Hodgson in *The Routledge Companion to Twenty-First Century Literary Fiction* (edited by Daniel O'Gorman and Robert Eaglestone) in the chapter "Experiment" quotes Tom McCarthy's novel *Remainder* analyzing the feeling the narrator has after the encounter with the carrot ("It had texture; it had mass"⁴). The scholar adds: "These are fictions which describe a world where the real has already been thoroughly managed and mediated. Here characters confront the challenge of situating themselves in relation to a world made strange by unanthropomorphisable hypercapitalist and technocratic forces"⁵. Jennifer Hodgson argues that "Postmodern claims about the fictiveness of all truths"⁶. In the latter sentence she scholar quotes the words of the narrator from Adam Thirlwell's novel *Kapow!* who is ironic about the totality of postmodern irony ("'convention' that is 'too convenient'"⁷). The British scholar underlines also Ben Lerner's novel *Leaving the Atocha Station* as "an example of how literature can work with ethical and political issues"⁸. In general, J. Hodgson, analyzing the contemporary experimental British novel, spotlights the reality searches of the post-postmodern characters drawing readers' attention to that fact that "David Shields' epoch-defining manifesto *Reality Hunger* (2010) argues that a deep and abiding need for the real is ill-served by mainstream fiction's 'pretense [sic!] of actuality"⁹.

In the chapter "Realisms", represented in "The Routledge companion...", it's said that in the contemporary British fiction, the true representation of the *reality* is one of the most important modes. Such idea problematizes the concept of *true reality* in the contemporary fiction. Moreover, there are significant determinations of the importance of reality through the lens of astronomy, physics, etc., as there is a need to provide a

⁴ *The Routledge Companion to Twenty-First Century Literary Fiction* (2019). Eds. D. O'Gorman and R. Eaglestone. London-New York: Routledge, p. 20 in the novel.

⁵ Ibid. P. 63.

⁶ Ibid. P. 61.

⁷ Ibid. P. 61.

⁸ Ibid. P. 62.

⁹ Ibid. P. 58; p. 30 in D. Shields's manifesto.

clear view of the Universe nature, and fiction these days has become an essential phenomenon that can deliver new knowledge (even in the alternative mode) using the paradigm of alternative reality. Sciences do not provide the complete look at the human being and the nature of human reactions, feelings, consciousness, etc. Fiction constructs alternative realities exploiting scientific facts as an essential element of the new post-postmodern outlook.

In the chapter “Autobiografiction” in “The Routledge Companion ...”, Timothy C. Baker analyses David Shields’s “Reality Hunger” manifesto (2010) drawing readers’ attention to the fact that it’s not important what is real in fiction but it is important what can cause experiencing of “authenticity”¹⁰. David Shields exploits the terms “deliberate unartiness”, “the difference between fiction and non-fiction”, etc.

Timothy C. Baker summarizes that as “James Wood comments in a review of Sheila Heti’s *How Should a Person Be?* (2012) Shields’s title is particularly apposite: ‘[r]ealism is perpetually hungry [...] because no bound manuscript can ever be ‘real’ enough’ (Wood 2012). In a variety of forms, ranging from *romans à clef* and fictional autobiographies to fiction presented in the form of autobiographies, diaries, and memoirs, as well as texts that problematize all categorical distinctions, contemporary writers constantly renegotiate the value of the ‘real’”¹¹.

Sophie Vlacos, the author of the chapter “Realisms” in “The Routledge Companion ...”, discusses the concept of *Object Oriented Ontology*¹² as a new vector for literary realistic paradigm of the post-postmodern fiction. Ontological mode of the reality becomes an essence in the post-postmodern literary paradigm in the contemporary British fiction. Ontological mode exploits the connections between the characters and the anthropocene phenomena taking into account the concept of “inner interior” which means the deeper bonds between things and human beings that cannot be explain in the traditional logical paradigm or using the traditional explanation methods.

Granted the diversity of approaches and mediums covered by this general inclination to think beyond the subject, ‘contemporary realisms’ seems an appropriate flexible term through which to explore their commonality and their literary repercussions. The suitability of this

¹⁰ Ibid. P. 48.

¹¹ Ibid. P. 48.

¹² Ibid. P. 101.

ambidextrous term is confirmed by the rise of a philosophically incongruous and yet historically consistent wave of literary humanism of ‘New Sincerity’, a mode of literary realism devoted to the material and phenomenological reality of human experience impelled by a similar fatigue with poststructuralist preoccupations¹³.

Thinking of these words by Sophie Vlacos, I have in my mind Olga Tokarchuk’s recent Nobel lecture. The Polish author mentioned in her Stockholm speech (December 2019) the term ‘parable realism’. Moreover, let me remind you also of R. Rucker’s “A Transrealist Manifesto” in which the American scholar and writer proposes another form of ‘contemporary realisms’¹⁴. In this way, S. Vlacos’s position enables the term (or a paradigm) that coordinates various academic views and writers’ manifestos regarding the new form of reality and its representations. Furthermore, this term ‘contemporary realisms’ demonstrate the importance of realistic tendencies and modes in contemporary fiction.

As the British scholars consider, “eighteen years after Brown’s essay the discussions on the material essence of the things have become deeper”¹⁵. Sophie Vlacos takes into account Bill Brown’s manifesto “Thing Theory” (2001). The mentioned discussions have unfold the interest in realism and its representations in the post-postmodern fiction.

Contemporary British fiction and particular the novel (the notion “contemporary British novel” in the research is synonymous with the term “post-postmodern novel” that refers to novels written after 2000s: this peculiarity is represented in the contemporary compendia about the British fiction) and the American novel, for example, the I. Allende’s *In the Midst of Winter* exploit to the motif of *displacement*.

“The term ‘displacement’ can name an affective state, a psychological mechanism and a physical experience. The interaction between these meanings of the word produces much of its richness and perhaps explains the frequency with which it occurs in contemporary scholarship attempting to grapple with the movement of people around the globe today, and with the legacy of the migrations of the past, both of which have involved violence, coercion and exploitation as well as hope, human ingenuity and the creation of new bonds, communities and

¹³ Ibid. P. 101.

¹⁴ <http://www.rudyrucker.com/pdf/transrealistmanifesto.pdf>

¹⁵ *The Routledge Companion to Twenty-First Century Literary Fiction* (2019). Eds. D. O’Gorman and R. Eaglestone. London-New York: Routledge, p. 100.

cultures”¹⁶. Besides this long but effective definition (which can be of course developed and unfold), Emily Hogg, the author of the chapter “Displacement”, writes that

Most obviously, displacement refers to the experience of being out of place geographically. <...>

The concept of ‘multiple displacement’ – referring to a series of proliferating, different displacements, with shared historical roots – also has resonance beyond the Palestinian case, and it is useful to think about this term in relation to *Dust*, which is set in Kenya¹⁷.

Displacement as a theoretical concept that outlines and represents one of the key vectors for the transformation of the British novel has been analyzed in *The Routledge Companion to Twenty-First Century Literary Fiction*¹⁸ by Emily J. Hogg. In the chapter “Displacement”, the author exploits the concept of multiple displacement based on the novel *Dust* (2014) written by Yvonne Adhiambo Owuor. Migration, terrorism, refugees are images that determine the thematic spectrum of the contemporary British novels written after 2000s, which re-reveal the transgression motif inherent in the post-postmodern novel and correspond it to the transculturation paradigm.

Moreover, the Ukrainian scholar T. Sverbilova is right in her definitions, following Wilson Harris and Jacques Derrida, that “transculturation does not erase differences between cultures, but involves them in the creative play process”¹⁹. This tendency is inherent in the postmodern novel, but it acquires new features and transformational representation in the post-postmodern paradigm. Stuart Hall in his book, “Familiar Stranger”, notes that “he found displacement in the place of his roots”²⁰. “In *Exit West*, Mohsin Hamid explores the complexity of the relationship between home/security and displacement/vulnerability through his depiction of homely spaces”²¹.

¹⁶ Ibid. P. 239.

¹⁷ Ibid. PP. 239-240.

¹⁸ Ibid. PP. 239-249

¹⁹ Sverbilova T. (2019). *Dyskursy transkulturacy ta kulturnoi hibrydnosti yak predmet literaturnoi komparatyvistyky* [Discourse of Transculturality and Cultural Hybridity as the Subject of Comparative Literature Studies]. URL: https://www.academia.edu/38002133/ДИСКУРС_ТРАНСКУЛЬТУРАЦІЇ_ТА_КУЛЬТУРНОЇ_ГІБРИДНОСТІ.pdf (accessed 7 December 2019), p. 3.

²⁰ Hamid M. (2017). *Exit West*. New York: Hamish Hamilton, Riverhead Books, p. 243.

²¹ Ibid. P. 243.

The **purpose** of this research is to characterize the transformations of the archetype of *Home* in the post-postmodern novels.

1. Transculturality and the Global Care Doctrine

Transgression as a motive implies transcending boundaries, but in post-postmodernism, it is not just the exit and the extension of, but the search for meaning in the new reality (such as geopolitical) that the characters end up fleeing from their homes, as in the novel *Exit West* (2017) by Mohsin Hamid. The escape motive implements the discourse of transculturality, which is another factor in British post-postmodern novels. In addition, “the concept of transculturality can be used as a basis for contemporary comparative analysis of literature”²².

At the same time, the idea of transculturality in the novels is explicated when the characters enter a new country, form a new type of non-monoethnic identity. Often, the way of seeing sociopolitical reality in the novels is marked by the influence of the *Global Care doctrine* (Robinson 2008; Robinson 2013), which presupposes the key role of ethical principles in shaping contemporary global politics. Such a political doctrine, which has a significant impact on the formation of contemporary geopolitics, is developed on the basis of perceptions of relationships at the interpersonal level, which at the same time involves attention to such phenomena as geopolitical stereotypes, prejudices, etc. (for instance, the differences between the southern and northern types of mentality in Europe). According to T. Sverbilova, “special attention should be paid to the study of the dynamics of the formation of transcultural phenomenon in contemporary fiction – its component was previously studied through the prism of ethnicity, and aspects of transcultural that lead to the creation of a literary work that is thematic, problematic phenomenon”²³.

The *Global Care doctrine* assumes that all players on the geopolitical scale are responsible for determining economic and social policies in the world: each player is responsible for the *Other*. One can agree that this political theory has at its core, in particular, an imagological basis, since relations between countries correspond to the basis of the study

²² Sverbilova T. (2019). *Dyskurs transkulturasii ta kulturnoi hibrydnosti yak predmet literaturnoi komparatyvistyky* [Discourse of Transculturality and Cultural Hybridity as the Subject of Comparative Literature Studies]. URL: https://www.academia.edu/38002133/ДИСКУРС_ТРАНСКУЛЬТУРАЦІЇ_ТА_КУЛЬТУРНОЇ_ГІБРИДНОСТІ.pdf (accessed 7 December 2019), p. 1.

²³ Ibid. P. 9.

of relations between people of different cultural regions. *Global Care* concepts are represented in contemporary post-postmodern British fiction. For example, Henry Perowne in I. McEwan's *Saturday* outlines terrorism as a challenge for the 21st century. However, the explanation of this phenomenon for the neurosurgeon, in the novel, has a medical assumption, which fully corresponds to the general tendencies of the post-postmodern novel (such phenomena are perceived and considered in the scientific paradigm, analytically and rationally (Drozdovskiy 2019) with biological and genetic explanations). T. Sverbilova states: "Homi Bhabha argues that world literature must be viewed through the lens of such common themes as historical trauma, slavery, genocide, exile, loss of cultural identity"²⁴. Sharing this thesis, I note that to the list of concepts it is important to add the concept of "terrorism", which deals with the discourse of transculturation and is a factor in the development of *Global Care doctrine*.

In I. Allende's novel *In the Midst of Winter*, two opposite worlds are depicted: the American (Brooklyn) and Latin American, the latter is associated with drug cartels, human trafficking, slavery, etc. In the British novels, African countries whose characters leave their homes in search for a better economic fortune appear as a space for social problems and economic troubles. The shifting of cultural patterns, experiences, interaction of one type of identity with another defines the transcultural paradigm of the contemporary British fiction, in which characters often embrace the views inherent in the *Global Care doctrine*, in particular in terms of developing *shared responsibility*, and so on. In I. McEwan's *Saturday*, Henry is an example of a character who observes the world as an open space in which there are numerous links between East and West. Terrorism has become one of the key global issues, and Henry is trying to understand what causes terroristic attacks, which, at first, appear as a clash of worldviews and, accordingly, values formed by religion politics (in the Muslim East, cultural politics is often defined by religious doctrine, as Henry considers).

2. Transculturality in Post-postmodernism: concepts and feelings of *connectedness*

Terrorism, as stated in *The Routledge Companion to the Twenty-First Century Literary Fiction*, has led to the formation of the separate genre paradigm in the contemporary novel "9/11". As Arin Keeble argues in the chapter "The 9/11 Novel".

²⁴ Ibid. P. 4.

In mapping this conflictedness and charting the evolution of the 9/11 canon, I will also address the underlying question of what this body of texts is: a question of both classification and qualification”²⁵.

The author adds that

‘9/11 Novel’ is often used interchangeably with ‘post 9/11 novel’ a term which is deployed to describe texts that engage centrally 9/11 but also as a general catchall for novels written after the attacks. I understand 9/11 and its aftermath directly²⁶.

I would like to underline that A. Keeble analyses *Saturday* by I. McEwan explaining that this novel does not “engage with 9/11 directly but” deals “centrally with terror and ‘otherness’ in the immediate aftermath”²⁷.

The discourse of the ‘otherness’ is an essential element to unfold the questions of transculturality in the contemporary British fiction. On the one hand, transculturality is an opportunity to redistribute knowledge, ideas, and open access to everything (in terms of geographical displacement, mobility, etc.). On the other hand, it is important to implement the concept of displacement in such a way that it creates the opportunity to perceive different memories, traditions, identities, expanding with the help of the *Other* limit of one’s own perception. This process is often portrayed in novels as a process of the encounter, but one of the protagonists of the novel *In the Midst of Winter* considers the representatives of other cultures as carriers of experience that extend their own boundaries and knowledge about the world. The process of transculturation involves interchange and enrichment for all participants in the space of contacts. Moreover, “connectedness” is an important feature of the post-postmodern novel. Analyzing Ali Smith’s novels, Monica Germaná states:

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 disaffection²⁸.

²⁵ *The Routledge Companion to Twenty-First Century Literary Fiction* (2019). Eds. D. O’Gorman and R. Eaglestone. London-New York: Routledge, p. 273.

²⁶ *Ibid.* P. 274.

²⁷ *Ibid.* P. 274.

²⁸ *Ibid.* P. 100.

The scholar defines this new feature of the British fiction represented in Ali Smith's novels 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, metaphysical) essence of such disorder that leads to human misunderstandings and conflicts. The post-postmodernism 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). In the novel *Dust*, the characters, "Struggling with this hostile school environment and with tensions in their family, Ajany and Odidi respond with dreams of movement and migration. <...> . The language of home, homelessness and longing is repeated in Selene and Hugh's story. Selene experiences an intense feeling of displacement in Kenya. <...>. Ajany and Odidi, on the other hand, are citizens of the post-colonial nation-state – their sense of belonging is not ethically compromised in the way that Hugh's is. Nonetheless, because the novel uses repeated words and phrases to link Ajany and Odidi's story with Hugh and Selene's, the reader becomes aware that Ajany and Odidi's homelessness is not simply a free-floating or individual sense of being dislocated or disconnected"²⁹. Anyway, for many reasons the concept of connectedness is associated with the post-postmodern discourse, which is oriented to depict the deep pain and feeling of loss and disorientation the characters have and express because of the disordered world to which they belong and that a priori cannot be their home as a safety and comfortable place.

3. Home as a dangerous place: transcultural transformation of *Home* archetype

Speaking about cultural changes and transnational shifts of the characters, it is worth mentioning Hegel's idea associated with progress as a promotion in "*+1 mode*", when the characters develop morality, intelligence, etc. providing a general progression. However, transculturation processes in the real world, related in particular to the *Global Care doctrine* and represented in fiction, shift the notion of "my own" (safety) and "alien" (dangerous), inherent in the ancient and

²⁹ Ibid. P. 241.

generally in traditional world, particularly in the aspect of *Home* as an archetypal phenomenon. The aforementioned archetype, which is one of the basic ones for human beings, is undergoing a transformation in the paradigm of post-postmodernism and is demonstrated in the transformed model in the contemporary fiction. Thus, home (the safety space) is now depicted as a space of dangers, and the other world gives the characters the opportunity to develop their intelligence, morality, culture in the new cultural spheres providing a form of *new sincerity*. I understand this notion as the sort of emotional response to the reality based on deep understanding of inner motivations of the characters. The scholars say that “As ideas of sincerity and authenticity are not unchanging but differ from culture to culture, a few examples will serve to demonstrate the differentiation between sincerity and authenticity as they currently exist before we return to literature. Firstly, assuming that authenticity really exists, it is possible to behave authentically, but insincerely. If your authentic self is a liar and you make a promise on which you subsequently renege, you were insincere but authentic. Secondly, in an example that I owe to Orlando Patterson, one can be sincere but inauthentic. Patterson notes that people may be authentically prejudiced but that this does not prohibit them from behaving according to negotiated standards of society, decency and self-consistency (sincerity)”³⁰.

For example, *Ithaca* sub-archetype (a variation of *Home* archetype), inherent in European literatures in general, is undergoing a transformation in the contemporary British novels. Odysseus’s desire to get into his home is now replaced by the desire of the characters to find themselves by breaking ties with their own homes, which are economically uncomfortable. Going beyond *home* and realizing the ability of the characters to approach the formation of a new type of thinking (global), a new worldview and a new identity. In the novel *Dust* by Yvonne Edgambo Oavour, the heroine, Selena, cannot enter her own home because she tries to open the door with “the wrong key”³¹. In this way, according to Emily Hogg, the novel demonstrates “the situation of homelessness”³². “Her inability to open the door symbolizes the extent to which she is out of place: he refrain throughout her time in Kenya is ‘*Let*

³⁰ Ibid. P. 38.

³¹ Owuor Adhiambo Y. (2013). *Dust*. Kwani Trust, p. 114.

³² *The Routledge Companion to Twenty-First Century Literary Fiction* (2019). Eds. D. O’Gorman and R. Eaglestone. London-New York: Routledge, p. 241.

us go back home’ to England”³³. Let me repeat Emily Hogg’s words from “The Routledge Companion” that give an important key to understanding the feeling of homelessness as a concept of the post-postmodern mind and an issue of the post-postmodern historical (transcultural) period: “Ajany and Odidi’s homelessness is not simply a free-floating or individual sense of being dislocated or disconnected (of the sort that many young people the world over experience), but has a history, and is embedded in the political decisions and actions of the past”³⁴.

Analyzing to the already mentioned image of *Ithaca* as a representation of the archetype of *Home*, I would like to note that this image also contains the motive of *agon*, rivalry and political conflict, which is associated with the travels of Odysseus, who, due to the will of the gods, was forced to abandon Penelope (his wife) and home. Conflict at *home*, clashes between different political groups, power struggles determine the image of home as an archetypal phenomenon for characters in the contemporary British novel, e.g. in *Dust*. The characters leave their home conflict space in which their lives are in danger to achieve new goals.

Transculturality is possible by the geopolitical *Global Care doctrine* (Robinson 2008; Robinson 2013), which provides the possibility of choosing another home and constructing a new identity, no longer grounded on a mono-ethnic basis. Undoubtedly, T. Sverbilova’s assertion that new digital communications technologies and international network transcommunication communities question the existence of national cultures and nation-states and reinforce the concept of multiculturalism and culturalism to be reconsidered. “It is transculturalism that, according to many cultural researchers, remains the future”³⁵.

T. Sverbilova argues that “cultural hybridization is defined as the blending of heterogeneous cultural elements leading to the emergence of new cultural forms as a result of the interaction of global, national and regional cultural influences and their processing at the local level. According to contemporary ideas, cultural influences are never

³³ Ibid. P. 241.

³⁴ Ibid. P. 241.

³⁵ Sverbilova T. (2019). *Dyskursy transkulturalnosti ta kulturnoi hibrydnosti yak predmet literaturnoi komparatyvistyky* [Discourse of Transculturality and Cultural Hybridity as the Subject of Comparative Literature Studies]. URL: https://www.academia.edu/38002133/ДИСКУРС_ТРАНСКУЛЬТУРАЦІЇ_ТА_КУЛЬТУРНОЇ_ГІБРИДНОСТІ.pdf (accessed 7 December 2019), p. 11.

unidirectional, they can be reversed, and new cultural phenomena arising from the interaction of cultural forms of different origins and levels, as a rule, contain elements of all interacting cultures.

Caribbean philosophers have emphasized that hybrid identities and cultures should be seen not as a regional case but as the norm of a constantly moving, globalized world breaking away from its roots. This is an indispensable condition for the existence of contemporary cultural industries, despite the fact that belief in the existence in the contemporary world of national cultures contradicts such a means of being,³⁶.

Hybrid identities have more creative potential than homogeneous cultures, so the new novels that exploit and reinforce the idea of transcending the borders and challenging the cross-boundaries experience provides an example of the creative benefit in the discourse of culture and literature.

However, the contemporary British novel is adopting a change of the notion of “one’s own” and “alien” affecting the archetypal level of worldview by the characters.

As I have mentioned, the post-postmodern British novels represent a shift in the notion of the category *one’s own – alien*. If traditionally, the category “one’s own” was superimposed on the image of *Home* that has an archetypal nature and is associated with comfort and security, then in the contemporary British novels the category of “one’s own” is portrayed as potentially dangerous. The characters who leave *homes* remain alive, while terrorists kill those who stay at home. I note that this shift is a consequence of the development of the multi/postcultural paradigm of the 21st century British novel, in which one element of the image of the space are the topoi associated with the authentic home of the *Other*: for example, Kenya is an African country where human life is under a constant threat. If, in the traditional way, traveling to other worlds has been associated with being in danger, today this idea of traveling outside *home* is a subject to de(con)struction. In contemporary British literary theory, such a change is represented by the term *displacement*, which means “change/transformation/re-location”. This concept is represented at the level of motif in a large number of contemporary British novels, which express a broader seek for multiculturalism and transculturality. However, a fixed feature, considered in particular in contemporary British

³⁶ Ibid. P. 11.

theoretical works, as *The Routledge Companion*..., represents a change in the concept of the archetypes of *Road* and *Home*.

In post-postmodern novels, *Road* as an archetypal concept is associated with self-knowledge, the acquisition of new experiences and self-knowledge; instead, an authentic, ethnically determined *home* may pose a threat to basic values including life. The imbalance and disproportionality of the socio-economic development of the regions of the planet actualizes the problem of different treatment of value categories and of such category as respect for life and its protection as the highest value. The lack of democratic institutions and the unformed state itself are a factor in the displacement of traditional archetypal images.

The study of transculturation has become one of the priority areas of study in comparative literature studies. T. Sverbilova's "Discourse of Transculturation and Cultural Hybridity as a Subject of Comparative Literature" proposes a systematic and fairly comprehensive analysis of this phenomenon in the history of formation and features of functioning as a comparative problem.

Despite the fact that T. Sverbilova, following other researchers, start from the interpretation of transculturation as a linguistic phenomenon (and the question related to the perception of culture as a translational phenomenon), it is important to take into account the communicative specifics represented in the discourse of transculturality. In addition, at the present stage, the outlined phenomenon denotes not only the processes occurring in the border areas, but also it involves the loci and topoi associated with the former peripheral zones of the empires (such as the British one), as well as with the center of the territories related in the past to the Imperial Center (London). The scholar points out that "the category of cultural hybridization is used for border-type cultures, where a common identity is defined, not related to national, linguistic identity (e.g. Caribbean identity)",³⁷.

As already noted, now we observe the transformation of traditional ideas of the world, for which, for a considerable period, the perception of the home as a safety space was basic and opposed to an *alien* space associated with danger. On the other hand, going beyond home territory, represented in a number of contemporary British novels written after 2000-s, recognizes the problem of *displacement* as one of the factors of transculturation.

³⁷ Ibid. P. 3.

The characters of the contemporary novels leave *home* because it is associated with death. They leave their space and enter new worlds, metropolises constructed as immanently transcultural, in which the concept of identity is not *a priori* mono-ethnic. At the same time, there is no reason to state there is a dissolution of the ethnic or racial identity of the post-postmodern characters. Those who change their home spaces and go beyond the borders may become the source for new meanings that inspire others in order to search for the meaning of life taking into account those philosophical practices that are associated with the lives of these migrant or refugee characters. Chilean-American writer Isabel Allende presents such idea in the novel *In the Midst of Winter*. The wife of one of the main characters introduces a discourse of African beliefs and mystical practices of communication between the physical and metaphysical phenomena, and the husband is deeply influenced and inspired by these African beliefs.

Characters entering the metropolitan world (London, New York, etc.) open themselves to a new worldview, while at the same time they become a source for producing sensibilities, experiences, meanings that could be formed in Latin America, or Africa in the novels *In the Midst of Winter* by I. Allende and *Dust* by Yvonne Edgambo Owor. The characters' worldview conforms M. Foucault's thesis that we analyze the world in a way we are structured to see it. However, this postulate may be a subject to some changes: we see the world as we are taught to see it plus the way we see it when we are in a new socio-cultural environment. Besides, T. Sverbilova is right in pointing out that the processes of transculturation (and this ideas is shared and stated by F. Ortiz, N. Vysotska, and others), are multilevel and multifaceted, in any case such a research should reveal the two-vector peculiarity of the phenomenon of transuclturality.

The discussed issues problematize another question in the contemporary British novel: the theory of transculturality is oriented toward the reconstruction the identity of *the Other*, however, it is much less attention paid to defining the identity of a "traditional" British person born in London. The identity of such characters is often portrayed through the contrasts with the identity of *the Other*, but now it has no inherently established parameters, which indicates the refusal of the contemporary British novel to postulate the idea of *Englishness*, which was already deconstructed in the postmodern stage. For Henry, in *Saturday*, his native London becomes a danger place because of the interference of *another*, more precisely the *Alien*, who is a representative of the Muslim religious

fanatic views. Christopher, in M. Haddon's *The Curious Incident of the Dog in the Night-Time*, travels to London: the situation at the train station becomes one of the important factors in the character's development. Another type of urbanism, metaphorically speaking, of a different speed of transport and social connections, marks London in the novel.

CONCLUSIONS

The discourse of transculturation influences an array of themes and motifs explored in the contemporary English-language novels in the UK (Mohsin Hamid, Yvonne Edgambo Oavour) and the USA (Isabel Allende). The possibility of exploring a transcultural doctrine implies that every participant in the socio-cultural and political space has the value to form a common cultural environment, and everyone has the right to live a decent life in accordance with the concept of Global Care, which implies the ethical responsibility of all players for global transformations. At the same time, this discourse reinforces the ethics of the principles that underlie communication between different actors in the geopolitical and socio-cultural space. The motif of migration determined by the threat to the lives of the characters within the home transforms the archetypal image of *Home* eliminating from it the notion of protection and security. Instead, the outer open space, which has a higher socio-economic level of development, is the foundation on which people from, for example, African or Latin American countries have the opportunity to provide a decent life. The discourse of transculturation, explicated in literary works, affects the transformation of the archetype *Home* (as well as the *Road*), which gives grounds for clarifying the theory of archetypes of the transcultural period characterized by hybridity, cultural heterogeneity, ethics of respect for *the Other*, experience to shape the concept of the planetary and global existence of mankind. Socio-political changes affect the space of literature affecting the change in such basic value concepts as the category of archetype.

SUMMARY

The theory of transculturality (F. Ortiz) is of particular importance in contemporary literary and cultural studies, the objects of which are hybrid cultural phenomena.

Moreover, transculturalism replaces multiculturalism, which does not imply the transfer of meanings, values, experiences, cultural phenomena, etc., but only confirms their presence in one geopolitical and socio-cultural field. Transculturality makes it possible to view cultural

artifacts as a multifaceted phenomenon, marked by immanent heterogeneity and homogeneity, which at the same time provides particular creative and cultural significance of such phenomena. In Ukrainian and foreign literary studies, the outlines of transculturation are presented in the works of H. Bhabha, N. Vysotska, I. Orzhytskyi, T. Sverbilova, M. Tlostanova, and others. However, such studies have provided a historical overview of the forms of formation of the discourse of transculturation and the basic theoretical concepts (ideas) implemented in this discourse. The proposed research, which is an attempt to develop ideas that are relevant to the discourse of transculturation, spotlights the archetype of the Home as one influenced in contemporary British fiction by transculturation, which leads to the shifting of the immanent essence of this archetype in the contemporary British novel. Transformations are subject to such basic notions that correlate with the archetype of the Home as *security, protection, comfort*, and so on. In novels written after 2000-s, the characters leaving their ethnical space reach a new level of social security that guarantees the value of their own lives, while being within the locus of their *home* is marked by the dangers and potential threats to their lives. In the research, I deal with the transformation of the basic archetype of world literature in the paradigm of post-postmodernism. The replacement of the immanent features of the Home archetype is in line with the concept of *displacement*, which is widely represented in contemporary British theory of literature and British fiction.

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