

Hermeneutics and its New Tendencies: to the Question of Aesthetic Paradigm Change

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Introduction. The work examines the main vector of development of contemporary literary and hermeneutics studies. The main aim is to show how the view of the text has changed and what are the important tools in the process of its interpretation.

Methodology and sources. Firstly, various philosophical and literary approaches to texts are considered. One of the main ideas behind the research method is the comparison of the modernist, post-modernist and meta-modernist paradigm in the process of text interpretation. Another important aspect is the consideration of symptomatic and surface reading, as an important tool in the discussion of whether the text bears any meaning apart from the directly deducible and what is the most contemporary if not the best way of interpreting it. Most texts analyzed are literary examples, mainly taken from Anglophone literature.

Results and discussion. The results of the research state a number of tendencies in the view of contemporary hermeneutics. Among the general conclusion of the shift from modernist to post-modern and meta-modern patterns in the narrative. Regarding the process of text interpretation what is stated is a general tendency to see the surface level of the text as bearing all the necessary and important meanings. The older and more conservative approach of bringing meaning into the text is also at work, depending on the traditions. Elimination of text interpretation (or denying it its original importance) is also an important point of view, as it states that a literary text explains more than any supporting attempt of its explanation. Another important feature is a tendency of a modern literary text to adopt characteristics of poetry. The psychoanalytic view is competing with post-modernist or meta-modernist view.

Conclusion. Metamodernist tendency, surface reading and attention to the literary text itself, and not its further explanation seems to be the core of a contemporary view of literary texts, their interpretation and, hence, meaning.

Keywords: metamodernism, post-modern, surface reading, symptomatic reading, Lacan, Deleuze.

For citation: Shcherbak N. F. Hermeneutics and its New Tendencies: to the Question of Aesthetic Paradigm Change. DISCOURSE. 2021, vol. 7, no. 4, pp. 5–16. DOI: 10.32603/2412-8562-2021-7-4-5-16.

Conflict of interest. No conflicts of interest related to this publication were reported.

Received 22.06.2021; adopted after review 08.07.2021; published online 24.09.2021



Герменевтика и ее новые тенденции: к вопросу об изменении эстетической парадигмы

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Введение. В работе рассматривается основной вектор развития современных литературоведческих и герменевтических исследований. Основная цель состоит в том, чтобы показать, как изменился взгляд на текст и каковы важные инструменты в процессе его интерпретации.

Методология и источники. Во-первых, рассматриваются различные философские и литературные подходы к текстам. Одной из основных идей, лежащих в основе метода исследования, является сравнение модернистской, постмодернистской и метамодернистской парадигм в процессах интерпретации текста. Вторым важным аспектом является рассмотрение феноменов «симптоматического» и «поверхностного» чтения как важного инструмента в обсуждении того, несет ли текст какой-либо смысл, кроме непосредственно выводимого или прямого, и каков самый современный, если не лучший, способ интерпретации текста, его прочтения. Большинство анализируемых текстов являются литературными, представляют собой примеры англоязычного художественного дискурса.

Результаты и обсуждение. Результаты исследования определяют ряд тенденций в отношении взгляда и развития современной герменевтики. Среди общих выводов – переход от модернистских к постмодернистским и метамодернистским паттернам в нарративе. Что касается процесса интерпретации текста, здесь констатируется общая тенденция рассматривать поверхностный уровень текста как несущий все необходимые смыслы. Исключение критической составляющей при интерпретации текста является одной из основополагающих точек зрения, поскольку художественный текст сам по себе объясняет больше, чем любая поддерживающая попытка его объяснения. Отчетливо выражена тенденция современного художественного текста перенимать характеристики поэзии. Психоаналитическая точка зрения на текст конкурирует с философской интерпретацией текста.

Закключение. Метамодернистская тенденция, поверхностное чтение и внимание к мельчайшим деталям художественного текста, а не к его объяснению, по-видимому, составляют ядро современного взгляда на литературные тексты, их интерпретацию и, соответственно, смысл.

Ключевые слова: метамодернизм, постмодернизм, поверхностное письмо, симптоматическое письмо, Лакан, Делёз.

Для цитирования: Щербак Н. Ф. Герменевтика и ее новые тенденции: к вопросу об изменении эстетической парадигмы // ДИСКУРС. 2021. Т. 7, № 4. С. 5–16. DOI: 10.32603/2412-8562-2021-7-4-5-16.

Конфликт интересов. О конфликте интересов, связанном с данной публикацией, не сообщалось.

Поступила 22.06.2021; принята после рецензирования 08.07.2021; опубликована онлайн 24.09.2021

Introduction. The article attempts to describe the main tendencies observed in the development of contemporary narrative paradigm, which takes place along the main patterns seen in literary criticism development as well. Firstly, the general change from modern to post-

modern techniques is observed, which allows authors to gradually shape texts and give them metamodernistic patterns. Metamodernism is the general contemporary aesthetic paradigm that could be applied to the analysis of literary texts as well as general art and cultural patterns development. Secondly, it is worth mentioning that the view of text interpretation has changed fundamentally in the last ten years. This concerns not only the general shift towards text interpretation rather than text construction, but also the focus on surface and symptomatic reading as good examples of the main tools of text interpretation.

Methodology and sources. Literary texts analyzed include examples of Anglophone literature which provides a good scope for texts analysis and for identifying common patterns that are observed in texts. The biographical, multi-textual, structural and semantic approaches are taken as the basis for the analysis and evaluation of literary patterns.

Modernism, Post-Modernism, Metamodernism. At some point in history an important contribution into the development of hermeneutics was done by I. Hassan (1987) [1] when he outlined main differences between a modernist and post-modernist text, stating the main principles of major shift in aesthetic paradigm. The tendencies were labelled as the change from “inclusion” to “exclusion”, the “surface” substituting the “depth”, “silence” coming in place of “speech”, “open structure” being more important for a literary text than a “closed structure”. The continuation of the principles observed could be continued. Most vivid examples have been identified and named. Among them the change from the traditional “representational” pattern observed in grand narratives of the past, and its change into “difference” and “repetition” pattern, the view put forward by Gilles Deleuze [2]. The general observation that a post-modern text will be characterized by irony and sarcasm, instead of the traditional, a more straightforward and realistic view, is also quite evident. Concentration on the method, rather than the content, the narrative and not only the story, the self-reflective position of the writer, is what makes the post-modern style different from the modernist style. Post-modernism is also characterized by its position “against the rules and norms”, in many ways it is anti-political and anti-totalitarian.

When T. Vermeulen and R. van den Akker [3] in their famous *Notes on Metamodernism*, explained the difference between a post-modern and a meta-modern text, they ascribed it to style, and talked about naivety and neo-romantic idealism of the present, which came instead of post-modern mind set and skeptical apathetic view of everything, which they then summed up as “pragmatic idealism”, called elsewhere as “new naivety” [4]. Metamodernism advocates “the structure of a feeling”, which is certainly a difference in comparison to “self-governing” and “ironic” post-modern tradition. Vermeulen and van den Akker also explain the temporal relations in post-modernism, when they talk about a-topical nature of it, the so-called “atopic metaxis”: “Thus, if the modern suggests a temporal ordering, and the postmodern implies a spatial disordering, then the metamodern should be understood as a spacetime that is both neither ordered and disordered” [3, p. 12]. Such a view of time and space subsystems allow to talk about the “unstable” nature of metamodern text. This characteristic is seen in its other, the so-called “oscillation” principle of metamodernism, that allows any meaning to statement to take its opposite and then “return to its original” [5]. In other words, any word or phrase could signify the opposite. Khrushcheva [5, pp. 2–19] offers a scheme of metamodern tendencies development that includes “cold and hot” or “oscillation” principle as the core characteristics of any meta-modern pattern. One can also talk about “compression of sound” in music, which in literary texts corresponds to the

general principle of a poem substituting a novel [5], and “hieroglyph” coming instead of the Joyce’s “riverrun” (2 root combination in one word). The hieroglyph (or the “compression of sound”) principle allows to see to what extent any text could be reduced to its pictural equivalent, or how a long story could be represented in the most schematic way. In music such “compression” is realized by means of compressing a musical phrase, reducing it to a single sound, or the trembling noise of “poor internet connection” taken for a sound and melody in its own right. This schematic view of language (a letter being as important as a line or a phrase) has a well established tradition and past. In music these are New Music principles of combining the noises and sounds in any contemporary music piece. In literature it is experiments that were undertaken by modernist and post-modernist writers (elimination of cases in Russian by Khlebnikov, experiments with many languages, principles of polylingualism in James Joyce’s works).

One more important principle of metamodernism is “total or global citation” [6, pp. 24–25] that allows to play and change famous or classical patterns in any possible way. Remixes and general remaking principle characterise a contemporary piece of writing very well. This is also in tune with a contemporary tendency of editors and publishers who constitute a major part of any book production. In post-modern writing editors start playing a minor part in novels, gradually becoming participants of the writing process. Nabokov, for instance, puts information about editors in prefaces of his books, this is a post-modern play. This includes certain allusions to famous names that allow to constantly “eliminate” the creator, ascribing his work to somebody else. Yet for a meta-modern writers editing and publishing is a major part of the book production and interpretation process.

Symptomatic reading. A most vivid example of a contemporary most famous critical article on hermeneutics has been published under the title *Surface Reading* [7]. It numerates different possibilities in approaching the text, stating that the text itself provides enormous scope for information, and it is not necessary at all to bring meaning into it, as it reveals enormous depths just by offering the content. The analysis of *the Purloined Letter* by Edgar Poe at some point was a good example of this kind of text processing. Lacan and Derrida famously discussed Edgar Poe’s short story, looking for hidden as well as “surface meanings”. “When symptomatic readers focus on elements present in the text, they construe them as symbolic of something latent or concealed; for example, a queer symptomatic reading might interpret the closet, or ghosts, as surface signs of the deep truth <...> that cannot be overtly depicted. Symptomatic readings also often locate outright absences, gaps, and ellipses in texts, and then ask what those absences mean, what forces create them, and how they signify the questions that motivate the text, but that the text itself cannot articulate” [7, p. 3]. The authors continue citing *The Political Unconscious* (1981) by Fredric Jameson in which he argued that only weak, descriptive, empirical, ideologically complicit readers attend to the surface of the text. He insisted that the “strong” critic must rewrite and therefore reinterpret the narrative in terms of mastercodes, disclosing its status as ideology, as an imaginary resolution of real contradictions [7, p. 5]. An interesting conclusion in this article is that (the idea was taken from a rarely cited statement Michael Foucault made about his relationship to archives): rather than dig for “relations that are secret, hidden, more silent or deeper than ... consciousness,” he advised “to define the relations on the very surface of discourse” [7, p. 13]. In other words, the style of writing, the colour of print, as well as the pattern itself, the architectural style reveals more than one can induce or deduce by

means of looking deep into the text and extracting meanings from there. The conclusive element of this research [7] was to show that any text says more than any critic could explain. The critical reviewer work then is to study the artwork, but, paradoxically, apply minimum of art criticism.

Culture, history and political correctness. The historical view allows to see main tendencies of development observed in Anglophone literature. One of the main features could be labelled as attention to women's writing which is often identified separately. Another important trend is the appearance and continuation of what is labelled as post-colonial writing, with its own tradition and methods of identification.

Women's writing is clearly identified by many critics and literary analysts into a separate category [8, 9]. The latest wave of feminism allowed women writers not to "compete with men" or "have an attempt to be on the same cognitive level", but to form their own identity. In this respect the attention to different topics and themes that women writers are clearly showing is evident. The complex identity that a contemporary woman writers is exposing is a variety of different topics she is interested in, including, work, family, love, all the possible collisions and contemporary problems and issues at hand.

Post-colonial writing is another topic widely developing in Anglophone literature [10, 11]. Fanon, a famous theoretical analyst of post-colonial literature suggested a model (similar to the one that Showalter offered [9] in her women's writing analysis. Similarly, Fanon and Boehmer talk about three stages of post-colonial writing development. In line with this understanding of Franz Fanon's views, Boehmer considers a three-level scheme of anti-colonial struggle: 1) colonial assimilation; 2) the "violation" phase that includes "the restoration of the author's identity through the restoration of cultural traditions" and 3) "struggle" – "the thinking author, the original resident of the colony", who begins an active struggle for the restoration of freedom, the assertion of his political role, the opposition to colonial aggression [12, p. 345]. This theoretical assumption, thus gives a possibility for identifying main patterns of the narrative development.

To sum up. It is important to view the contemporary shift in hermeneutics as taking into account the general digitization principle, the view of change of general post-modern principle into metamodernistic one. It is equally important to see that the contemporary tendency in the process of text interpreting lies in the ability to see the text as it is, with some possible "deduction" of hidden meanings, yet with a more "naïve" and spontaneous view of what is there and how it is written. The topical side of contemporary literature allows to see "politically correct" these being important or relevant in literary works. Women's writing as well as post-colonial writing, specific attention to cultural details will become a focus of attention.

Results and discussion. Results of this research is the analysis of contemporary Anglophone literature. The general patterns observed could be classified according to different models and schemes, but regarding the main patterns there are certain characteristics that could be observed and which claim to be the philosophy of hermeneutics.

Music of the narrative. The general principle of the narrative as if "approaching the music" in its form or imitating it, has been stated by many post-modern critics. This tendency has started with modernist poets proclaiming the power of the language, its potential. This feature was very evident in modernist poetry, which today falls into the category of hyper-modern literature (metamodern is only part of it). Some time ago, for the classical innovator of the verse,

T. S. Eliot [13, 14], it was not the feelings of the poet, but the essence of the language that made poetry so special: “There is the third aspect, under which it is proper to consider a poet, a third kind of judgement which may be passed upon him in his later years, the material for which is not only his poetry, but the principle of writing which he has exemplified and defended <...> The business of the poet is to be more conscious of his own language, than other men, to be more sensitive to the feeling, more aware of the meaning of every word he uses, more aware of the history of the language and of every word he uses than other men. He needs however to know as much as he can of several other languages: because one advantage of a knowledge of other languages is that it make us understand one own language better” [15, p. 24]. This view allows to see the general tendency of the prosaic texts today to pay attention to the smallest detail of the narrative, the rhyme, the rhythm, the eco-elements, the possible mirror-like reflection of wording, its multi-meaning etc. In a way this is very similar to the “oscillation principle” described in meta-modernist texts. The ability of the phrase to signify one thing, and then refer to a situation in a more metaphorical way, with the interpreter in the end opting for the initial interpretation:

Once, when I was collecting the black peas, about to go home, the old woman got hold of my hand. I thought she was going to bite me. She looked at my palm and laughed a bit. “You’ll never marry,” she said, “not you, and you’ll never be still”. She didn’t take any money for the peas and she told be to run home fast. I ran and ran, trying to understand what she meant [16, p. 7].

The fragment is about a girl who is talking to an old woman. The direct meaning is that both of them exchange idea. The old woman though is also attempt to fortune-tell and by looking at the girl’s palm predicts that she will never marry. The explicit wording “you’ll never be still” allows to hypothesize that the old woman possesses more power, authority, understanding than an average person. The fact that a girl “will never be still” is a correct kind of statement, as no one is ever “still”. The general kind of statement creates a feeling of suspension, which is intensified by means of repeating the words “I ran and ran”. This kind of intensification allows the narrative to be iconically dense [17]. The fact of referring to “impossibility of getting married” from a wider context suggest certain degree of trauma of the main character. Symptomatic reading allows to infer extra meanings. Yet, when going through the spectrum of all the possible interpretations, the reader looks at the text again, he or she realizes that the first (direct) meaning is also possible and it is even far more important: the situation just describes the fact of a young girl being thoughtful and talking to an old woman. No extra meanings are offered. Therefore, the text speaks for itself, and not further interpretations are important or needed. It is like music and the value of it is in the process of reading only. The pleasure and understanding you get from reading is the biggest value of it in its own right.

Compression of sounds. An interesting example of the sound experiments in prosaic texts is provided by Gilbert Adair (1944–2011), a Scottish novelist, a poet, a film critic, and a journalist, who was most famous for the translation of a G. Perec’s postmodern novel *A Void*, a novel in which the letter “e” is not used. He became famous for the films adapted from his novels, including *Love and Death on Long Island* (1997) and *The Dreamers* (2003). Adair lived in Paris. His early works of fiction included *Alice Through the Needle’s Eye* (following Alice’s Adventures in Wonderland). From this short account it is quite clear, that the idea of the “change” or “remake” of the famous *Alice’s Adventures in Wonderland* is, on the one hand, a

reference to Lewis Carroll, on the other hand, it is a reference to a famous book *Logic of Sense* (1969) written by Deleuze, a classic philosopher of post-structuralism. The book *Logic of Sense* offers thirty paradoxes followed by four appendices that contain five previously published essays, including *Plato and the Simulacrum*. The ideas and concepts offered by Deleuze were quite revolutionary at a time, as the philosopher challenged the norms and rules of traditional narrative, offering the new ones for developing post-modern narrative and semiotics later applied for the analysis of films and music. For Deleuze, *Alice's Adventures in Wonderland* were the main basis for describing the paradoxes, to introduce the break from traditional representation technique, to establish “new rules” of cause-effect connections, to apply the concept of rhizome. The fact that Adair spent time in France when ideas expressed by Deleuze were especially famous, certainly speaks for itself. *Alice Through the Needle's Eye* by Adair is in many ways a continuation and exploration of the topic offered by Deleuze, including reflections, mirror like images, double meanings, shadowing, distortions of narrative perspectives, everything that the 20th century narrative is so famous for.

Moreover, it is worth mentioning that meta-modernist “shimmering” could be recognized in Adair's writing as well. The translation of Perec's novel *A Void* with its “missing letter” is a good example not only of Adair's interest in language, but also of his attempt to construct the meta-modernist “compressed” narrative.

“Addressing a letter” as a subject matter or theme, has its own history. The famous *The Scarlet Letter*, historical fiction by American author N. Hawthorne (1850) is a book that was widely recognized and used in a number of contexts to explore not only Puritan Massachusetts Colony during the 17th century, but also the idea of a “letter” itself. “A letter” is a concept that has a meta-textual dimension. It could guide a text, and in post-modern tradition, even a human life. A topic is so important for the 20th century. If the *Scarlet Letter* explores the themes of legalism, sin, and guilt, 20th century narrative would always use the letters concept for meta-textual reflections. Writers and novels interested in this issue include works by British and American writers like James Joyce (*Finnegan's Wake*), Tolkien, Rowling, *The Confidence Man* by Herman Melville (in which you get a mixture of different language experiments). All of these authors write texts that “speak” on the nature of text construction. This process constitutes the meta-textual dimension of the 20th century narrative, and is also interesting for Adair.

In a similar way, the fact of Adair's translation of the novel that misses letter “e” is not only an experiment with words and their potential, it is a certain “follow-up” to the tradition of text-exploration. Post-modernists viewed the text as the only reality that exists. The supremacy of texts was of high importance. Linguistic and literary theories were trying to prove that the text and language being isolated from reality, build up their own norms. Missing one letter seems to be an attempt to demonstrate the author's and the translator's full control of the language, almost creator's limitless potential.

Technology and the humane in the contemporary world. The topic of human versus technological has been widely discussed in literature. Contemporary advances in technology allow to speak about a new stage in the development of mankind. However, the topic of the humane naturally remains far more important.

Firstly, it is worth mentioning that the beginning of the 21st century has been marked by all the possible technological advances. Yet, the value of it for a lot of writers remains to be

questioned. Britain is the country where Darwin theories started, hence, it is the country where the role of a man and his power developed at large during the 19th century. Francis Bacon and his inductive method is another vivid example of the British interest in science, showing that it is the country where science and history of science actually started. However, the contemporary world view allows to hypothesize that science at the same time is an area that worries, as the power of man has been largely overestimated. Secondly, an important thing to mention is that the state of the art literature and cinema, theatre and art is about opting for neo-romanticism, pragmatic idealism, as the technological side of life can't (and should not) completely eliminate the humane needs.

A good literary example is a novel *Frankissstein, a Love story* (2019) by J. Winterson or *Spare and Found Parts* (2016) by Sarah Maria Griffin. Both of these novels are a good example of contemporary women's writing. At the same time, it shows a certain evident change and shift of topics raised and identified as important. Sarah Maria Griffin's novel was written well before the beginning of corona-virus epidemic, yet the main theme of it is life of people after the epidemic. The main characters are metonymically associated with different body parts, and one of the main characters is associated with one's heart, and is actually one's heart that is ticking. This topic is most important, as it introduces the humane dimension.

Winterson's novel [18] explores the gender issue as well as the moral issue, making an accent on the capacity of poetry, language, literature and culture in general to bring out and cultivate the cultural dimension. Sara Maria Griffin's novel explores a topic of almost physical property of organs, the starting passage goes like: "Just under the surface of the waves where the ocean met the land, a hand without a body reached out for someone to grab it" [19, p. 1]. The author puts forward the idea of all the misconceptions about emotions (as being superior or inferior to intellect). She discusses (directly or indirectly) acute hearing and ability to feel the invisible, as the qualities lost.

J. Winterson's novel [18] is far more artistic. It explores the fluid gender characters living at present. One of them is a surgeon, and the other one – a scientist. The author organizes her novel in a way that it has two historical planes. One is present, and the other one is two centuries ago. The scene is set in Switzerland and the main characters are Byron, Marry Shelley, other famous poets of the Romantic era. The title refers to the monster Frankenstein that was famously described by Mary Shelley at the age of eighteen. The appearance of a monster developed by a scientist always raises the question of to what extent science and technological advance allow people to remain humane.

Is culture and technological advancement equal (in some literature the opposition is referred to as civilization versus culture). Mary Shelley was a famous woman writer of the 19th century. By introducing her into the narrative, J. Winterson raises another question, of how a woman writer was forced to become a monster in the times when it was almost impossible for her to form her identity. Hence a monster is in many ways a distorted image of a woman writer. "Frankissstein" as a title has got another interesting feature. The three "s". In a way it is a good illustration of the meta-modernist principle of "compression" of sound, the author's deliberate attempt to "compress" a text and reduce it to a hieroglyph, the most picturesque manifestation of the world. The tree "s" allow to "compress" the whole story into this strange "whistle of wind". "Stein" as a root also refers (implicitly) to Gertrude Stein, a famous writer, host and owner of the

famous saloon in pre-War Paris, who was friends with James Joyce, Ezra Pound, Picasso, and whose image is so well described in Hemingway's *The Moveable Feast* (1964).

The title of J. Winterson's book raises a question of the power of the language and its role in the life of humans. Language is an innate capacity, yet it is something that distinguishes us from animals. Language bears traces of the world culture, its main patterns. The issue raised in *Surface Reading* about symptomatic reading and ability of the language and speech to reveal so many details about human psyche is evident. Language and well-established language of a poet is capable to show the complexity of the world, its difficult nature.

Psychoanalytic elements in hermeneutics and its application. An interesting focus in this respect could be attached to psychoanalysis tendencies observed in hermeneutics. One of the most influential articles on the discourse of madness by S. Felman [20] explores the notion at length discussing the novel by Henry James *The Turn of the Screw*. The possibility of looking at the text from the psychoanalytical perspective allows to see certain traces of madness not only in characters, but in the overall pattern of the story (in the novel it is compared to a psychoanalytical session).

One of the "posed yet answered" questions remains the metaphysical question of the traditional tree versus rhizome vision of connections. As postulated by Deleuze [2] the connection established (including that between events) could go further than the individual importance of the combination of an individual or a character being portrayed in the text. The fact of manifesting a character as an object, in other words showing him or her as having numerous aspects of possible identities is very characteristic of contemporary fiction. This is a pattern well seen in *Spare and Found Parts* (2016) by Sarah Maria Griffin.

When researchers compared Lacan and Deleuze, they pointed out at the fact that Deleuze goes further than Lacan in his view of "non-organic life of things". Hallward summarizes the difference between a more "personal view of Lacan" and a more "detached view of Deleuze" in the following way. "The main stratum that binds human beings together is the organism, meaning and interpretation, subjectification and submission" [21]. It is important for us to "know how the individual can transcend his form and his syntactic connection with the world" in order to become a transparent ark for this "non-organic life of things that burns us <...>, which is the divine presence in us, the divine relation in which we are alone with God as a source of light" [21, p. 2]. The general task is to follow the process of redemptive withdrawal, which is simultaneously an escape from all established limitations and a re-inclusion in absolute certainty of infinite creative power. This redemption takes place through the development of the "three virtues – insensitivity, indistinguishability, and impersonality. Reduce yourself to an abstract line, a characteristic feature, in order to discover your zone of indistinguishability with other features, and thus penetrate into the impersonality of the creator: you started the formation of the whole world, because you suppressed everything that made it difficult to slide between entities..." [21, pp. 1–23].

This sort of research allows to view major pieces of writing, for instance *The Despair* by V. Nabokov (1932, 1965) through the psychoanalytical perspective. The famous story of an entrepreneur Hermann who kills his double Felix explores the post-lacanian view of the Other and its manifestation in the literary text. The murder thus always the end of the "mirror" stage of characters' mutual exploration and self-identification. Its appearance and elimination is always a sign of the psyche and identity exploration. The mirror equally allows to see the endless

corridor of possible manifestation of the person's identity. This brings into sharp focus the question of to what extent the view of the "plot" (the murder, for instance) could be equaled to the overall impression from the book, which (in case of Nabokov) bring forward a different idea altogether. The murder being the metaphor of an artistic act (good or bad, done by a genius or a mediocre person), or the murder being one of the possible ways of setting the plot, making it a detective story. The purpose of the books being completely different, showing the manifestation of cultural patterns that are interwoven in the narrative, making it a story of Pushkin's *the Queen of Spades*, or Sologub's *Small Demon*, or Dostoevsky's novel being revisited.

Conclusion. Main conclusions are that the main tendency of contemporary hermeneutics is to concentrate on surface reading and symptomatic reading which allow to trace cultural, historical patterns of the development of different aesthetic paradigms. Psychoanalytic perspective is very influential, though the competing post-modern tools of post-structuralist analytical framework are also significant. Deleuze looks at individuals as part of a non-organic world, that allows to explain how the machine-like characters would appear in contemporary fiction, and how the motif of the humane versus the machinery will be functioning. Metamodernism in literature, art and music reveal the concepts of "global quotation", "compression of sound and word", "oscillation", "new nativity", "new simplicity", "poetry instead of a novel" as ways of dealing with contemporary tendency of over-reduction and over-simplification of the form.

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