

*Mizetska V. Ya.,**Doctor of Philology,**Head of the Foreign languages of professional communication department**International University of Humanities*

RHIZOMATIC PRINCIPLES AS THE FOUNDATION OF THE LITERARY POSTMODERN PARADIGM

Summary. The article is devoted to the rhizomatic principles which form the literary postmodern paradigm. There was made comparative analysis of rhizomatic and hierarchical approaches to the structure and content of the artistic texts. The irrelevance of nuclear and periphery opposition is shown as one of the peculiarities of the rhizomatic structures, correlation between the elements with different trajectories of movement being considered in detail. Different means of verbal presentation of the rhizomatic features in the postmodern artistic texts are also described in detail.

Key words: rhizome, montage, multi-channel network, plurality, postmodernism.

In the article presented the main attention is concentrated on the correlation of rhizomatic principles in the artistic texts belonging to postmodernism [1; 2; 3; 4]. The change of scientific and cultural paradigms in the contemporary world is a topical problem as any paradigm stipulates the trends and main features of literary creation [8; 9; 10; 12; 13].

Analysis of the rhizomatic influence on the content and structure of postmodern artistic texts in comparison with hierarchical system of realism makes this investigation look original and determines the novelty of the paper.

During XIX – XX century systemocentric principles formed the basic paradigm of science and culture including literature. In the second part of the XX century in connection with the development of new information technologies the new structure principles based on rhizomatic principle start their infiltration in the text formation processes [7].

Rhizomatic structure as a non-traditional system is based on the principles quite different from the traditional systemocentric paradigm. The traditional system suggests close relations and interaction of all its elements which have their special place in the matrix. This place is determined by the hierarchical rank of the unit.

Hierarchy is the pivot of the traditional system which provides integrity and prevents its destruction. The traditional system is based on the dichotomy of the nucleus and periphery. It suggests a lot of different binary oppositions which help to keep the system in order.

Thus, elements of the traditional system are not equal. Some of them have primary functions. The other ones remain in the background and have an auxiliary role.

Binary oppositions (real and virtual, explication-implication, etc.) make the system relatively balanced and dynamically stable. All the traditional systems are easily formed in matrices.

Rhizome is based on the principles other than those of the traditional hierarchical system. Centre and periphery are irrelevant for rhizome. All its elements are equal. The subject and object are also equalized in their significance. Elements are not divided into primary and secondary (subordinate) ones. There is not a distinct trajectory

of lines movement which seems chaotic. The non-linear organization suggests a lot of streams having various directions which hardly undergo any prediction, mathematical methods not being helpful for defining topological qualities of the elements and the trajectory of their movement. This unpredictable movement can be changed at any moment. Moreover, it may stop or break off at any moment as well.

Rhizome suggests a lot of inputs and outputs, outlets, broken routes of the elements whose movement may be either centrifugal or centripetal.

Rhizomatic structure is an open system which has a very high degree of dynamic potential. It looks like a multi-channel network without static points. The latter are in the state of constant movement and that is why they look like continuous lines.

G. Deleuze and F. Guattari believe that the book by M. Proust "In Search of Lost Time" is a classical postmodern work which consists of asymmetrical parts with ragged edges, illogical fragments, non-communicating vessels, parts of puzzles, etc. In other words they claim that the text is based on the rhizomatic scheme [11].

The theory of rhizome is resonated with the theory of labyrinth of U. Eco who believes that labyrinth is the main symbol of world organization and culture. He thinks that the specific feature of postmodern model of the world representation consists in the lack of such concepts as centre, periphery, boundary, input, output (entrance and exit from the labyrinth) [5].

The artistic works of U. Eco are based on this principle of labyrinth. "The Name of the Rose" is a bright illustration of such an approach to the creative work.

Rhizomatic principles "work" even at the initial stage of the creative process. The technique of cut-ups is one of the methods of material gathering and selection based on the principle of probability. The random strips or fragments of various texts are later set on the "spit" forming unpredictable montage blocks. This technique was widely used by the father of American postmodern literature W. Burroughs. Applying this particular method to his works he wrote the "Nova Express" and "The Ticket that Exploded".

In postmodern literature the events of the present, past and future according to the rhizomatic principle may be presented in any order irrespective of causal connections, temporal consequence and other principles based on traditional logic.

Multilateral character of the events is sometimes rendered with the help of several versions of the plot development. Such technique of multiversion description of the events is characterized of the artistic works by R. Coover. In his story "The Babysitter" the author gives several variants of one and the same event. According to one version the babysitter is murdered, in another version nothing happens to her, etc. These experiments of postmodern writers are called to demonstrate that neither version can be estimated as true or false. Multiplicity of interpretations is one of the main principles of the rhizomatic approach.

The lack of determination and equalization of the structure of different kinds, stipulated by rhizomatic principle, generates genre plurality within one and the same text, synthesis is also known as fabulation (the term coined by R. Scholes in his book "The Fabulators"). The book by V. Pelevin "Chapayev and Void" is one of the best illustrations of the synthesis. Instead of the real well-known historical figures there appear simulacra – Kotovsky, Schwarzenegger, Chapayev, who act in unusual circumstances. They are set in different times and locations despite the principles of common logic and communicate with imaginative personages who never existed.

As to the destruction (disintegration) of the literary text the extreme case of this freedom of composition is the novel by B. Johnson "The Unfortunates". The pages of the novel are not bound and they are placed in the box. The reader is encouraged to arrange the pages in the order he/she likes. Thus, the recipient of the information becomes a co-author of the book, the real author of the creative work being downsized and pushed in the background.

The principle of multicode causes the appearance in the postmodern texts of polylingual fragments. Danish writer V. Shirbick in his artistic works uses the mixture (mélange) of the Danish, French, German, English and Spanish as well as their dialects including the citations from Heraclitus, Nietzsche, ancient oriental philosophers. This mixture helps to create hybrid texts where all languages are equal in their significance. It should be noted that the author is not disturbed by the fact that the common reader is not a polyglot and that a lot of messages of the author may pass beyond him or her.

The lack of centripetal trends and of the nucleus accounts for the absence of the exact compositional scheme with the salient focus.

The author loses the status of the sacred domineering figure who controls the destiny of his personages.

Principle of rank equalization brought about a number of novels, dramas, etc. in which the author reduces the role of the main characters or eliminates them showing the hypothetical version of the plot development in the absence of the key figures of the artistic work.

In the play "Rosencrantz and Guildenstern are Dead" T. Stoppard advances the secondary figures in the Shakespearean "Hamlet" and makes them perform the main roles while Hamlet remains in the background.

The same principle lies in the credo of C. Bené, the leader of the so-called minority theatre. He eliminates the main characters and gives a chance to the secondary personages to develop. For example, such a chance is given to Mercutio who becomes the main figure in Bené's remake of the well-known tragedy by Shakespeare "Romeo and Juliet".

Deleuze with whom Bené wrote the book "The Entanglement" believes that such techniques help to get rid of the text despotism, to demystificate the theoretical traditions, especially those which concern the plays by Shakespeare.

Various trajectories of movement typical of rhizomatic approaches are reflected in a great number of nomadic works (travelogues). For example, this principle lies in the centre of Kerouac's novel "On the Road".

In connection with the new informative technologies there appeared hyper-reality in which simulation replaces reality. Understanding and perception of the reality goes through the means of its simulation (TV, computer, mobile network, Internet) which are organized as rhizomatic structures.

The significant in postmodern texts performs the role of the denotatum. The sign explain the sign, the image gives way to the

simulacrum. The character of the reference relations changes – it becomes signcentric. As a result the virtual reality with the hyper-significant structure becomes dominant.

Combination of the real and imaginative is typical of the so-called "historiographic metaprose" (term coined by L. Hutcheon) in which the historical figures and events are transformed and require additional efforts on the side of the reader for their complete shaping. In the novel "Mason & Dixson" by Th. Pynchon G. Washington smokes marijuana, the fact which is not confirmed by historical documents. The historical personages are also introduced in the article works by Russian postmodernist V. Sorokin. In his novel "Blue Bacon Fat" appeared Stalin and Khrushchev. The author's fantasy makes him describe the imaginative homosexual relations between these statesmen though this fact is not confirmed by any witnesses.

As the figure of the author loses its mysterious aura the process of text creation becomes open for the reader. The author switches from the metaframe of the events described to the narration proper and vice versa.

Thus, rhizomatic paradigm is one of the fundamental props on which postmodern literary texts are based.

Actualization of the main principle of rhizomatic structure generates the following features of postmodern artistic works:

- pluralism, multiplicity and equalization of aesthetic values, forms, styles, separate elements of the work, genre eclecticism;

- indetermination, antihierarchical character of the structure, absence of the centre (nucleus) and periphery, rejection of antinomic approach (binary oppositions), shifts in the personages subsystems with the advance of the secondary ones and elimination of the protagonists;

- fragmentation, montage and collage principles of composition, rejection of strict causal ties and temporal inconsequence of narration;

- equalization of the subject and object, the so-called "death of the author";

- cartography instead of mimetic forms of reality representation, pseudo documentation, pseudo factography;

- specific system of significance when the role of the denotatum is fulfilled by another significant, hypersignificant structure of the text (sign explains sign), substitution of images by simulacra;

- intertextuality and polylingual codes, intensive usage of citation, principle of remaking the former artistic works, ironic attitude towards authorities.

The further investigation of the rhizomatic principle of the artistic work seems to be a very perspective direction of culturological and linguostylistic research. It will give the scholars possibility to describe and analyze the mechanism of artistic texts in general and texts of postmodernism in particular.

References:

1. Андреева Е.Ю. Постмодернизм. Искусство второй половины XX – начала XXI века / Е.Ю. Андреева. – СПб. : Азбука-классика, 2007. – 488 с.
2. Ермилова Г.И. Постмодернизм как феномен культуры конца XX века / Г.И. Ермилова [Электронный ресурс]. – Режим доступа : www.scienceforum.ru/2016..../28314.pdf.
3. Ильин И.П. Постмодернизм от истоков до конца столетия / И.П. Ильин. – М. : Интрада, 1998. – 250 с.
4. Лиотар Ж.Ф. Состояние постмодернизма / Ж.Ф. Лиотар. – СПб. : Алгейл, 1998. – 160 с.
5. Маньковская Н.Б. Эстетика постмодернизма/ Н.Б. Маньковская. – СПб. : Алгейл, 2000. – 347 с.

6. Можейко М.А. Становление теории нелинейных динамик в современной культуре: сравнительный анализ синергетической и постмодернистской парадигмы / М.А. Можейко. – Минск : БГЭУ, 1999. – 238 с.
7. Скоропанова И.С. Русская постмодернистская литература / И.С. Скоропанова. – М. : Флинта, 1999. – 608 с.
8. Сокал А. Интеллектуальные уловки. Критика философии постмодернизма / А. Сокал, Ж. Брикмон. – М. : Дом интеллект. книги, 2002. – 248 с.
9. Best St. Postmodern Theory: Critical Interrogations / St. Best, D. Kellner. – N.Y., 1991. – 324 p.
10. Connor St. Postmodernist Culture / St. Connor. – Oxford Blackwell, 1989. – 274 p.
11. Deleuze G. Rhizome. Introduction / G. Deleuze, F. Guattari. – Paris, 1976. – 74 p.
12. Harvey D. The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change. / D. Harvey. – Oxford : Blackwell, 1989. – P. 3–120.
13. Hassan I. The Question of Postmodernism / I. Hassan. – Lewisburg, 1980. – 117 p.

Мізецька В. Я. Ризоматика як основа літературної постмодерністської парадигми

Анотація. Стаття присвячена різноманітним принципам, які обумовлюють літературну постмодерністську парадигму. Проведено порівняльний аналіз ризоматичних та

ієрархічних підходів до організації художніх текстів. Підкреслюється нівелювання ядерних та периферійних елементів у системах ризоматичного типу, а також описуються особливості кореляції елементів із різновекторним рухом. Поряд із цим описуються засоби вербальної репрезентації вказаних якостей ризоматичних систем у художніх текстах, що відносяться до постмодерністської парадигми.

Ключові слова: ризома, монтаж, багатовекторність, плюралізм, постмодернізм.

Мизецкая В. Я. Ризоматика как основа литературной постмодернистской парадигмы

Аннотация. Статья посвящена рассмотрению ризоматических принципов, которые лежат в основе литературной постмодернистской парадигмы. Проводится сопоставительный анализ ризоматических и иерархических подходов к организации художественных текстов. Подчеркивается нивелирование ядерных и периферийных элементов в системах ризоматического типа, а также описываются особенности корреляции элементов с разнонаправленным действием. Описываются и способы вербальной репрезентации указанных свойств ризоматических систем в художественных текстах, относящихся к постмодернизму.

Ключевые слова: ризома, монтаж, плюрализм, многовекторность, постмодернизм.