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**Д. І. Дроздовський (D. I. Drozdovskyi). *Проблемно-тематичні комплекси й філософсько-естетичні параметри британського постпостмодерністського роману (Problematic-Thematic Units and Philosophical-Aesthetic Parameters of the British Post-Postmodernist Novel)*. Самит-книга (Samit-kniga), 2020. 464. ISBN 978-966-843-936-0.**

Ukrainian scholar Dmytro Drozdovskyi's monograph has made a significant contribution to recent academic discussions of the characteristics of post-postmodernist fiction from the first two decades of the twenty-first century. This period was marked by the ongoing definition of post-postmodernism's temporal boundaries, terminology, and conceptual meanings, even as it exhibited well-established aesthetic practices and stances. The writers who come under the author's scrutiny, David Mitchell, Maria Joan Hyland, Mark Haddon, Ian McEwan, Lily Hyde, and so on, are not randomly selected; most of them have earned worldwide recognition, hold prestigious awards, and have been translated into many languages (including Bulgarian). Besides, some of their works have even been filmed, as is the case with David Mitchell's *Cloud Atlas*. More to the point, the general impression of their work is that it clearly demonstrates aesthetic and philosophical achievements that expand beyond the limits of postmodernism.

By the time Drozdovskyi's monograph was published, a substantial collection of academic resources had already been established through systematic efforts to compile the defining characteristics of post-postmodernism. While the author has profited from previous research and information, his book is the first genre-focused Ukrainian monograph on the British post-postmodernist novel. His academic project is significant as it not only embraces regional (Ukrainian and Slavic) perspectives on English studies but also integrates them into a wider, international context. Drozdovskyi's insights and observations are substantial enough to earn him international recognition. The monograph serves as a culmination of his extensive work in this domain, encompassing around 30 other publications, with some in English. This significant scholarly contribution underscores his commitment to high-quality research as part of the Faculty of Western European and Slavic Studies at the Taras Shevchenko Institute of Literature within the Academy of Sciences in Kyiv.

The monograph consists of four chapters, the first one of which, entitled "Postmodernist Discourse: Philosophical and Socio-Cultural Parameters," seeks to elaborate a theoretical understanding of post-postmodernism through extensive analysis of recent academic writings. The following three chapters dwell on key problems in the definition of the British post-postmodernist novel and are entitled, respectively, "Subject Discourse in the British Post-Postmodernist Novel," "Genre and Narrative Specifics of the British Post-Postmodernist Novel," and "Carnival and Mystery in the Discourse of British Literary Post-Postmodernism." Each of the above-mentioned chapters concludes with a clearly formulated conceptual understanding of the discussed problem, and each chapter is consistently bound to the author's neatly formulated observations in the introductory part of the monograph (see pp. 20-22).

Drozdovskyi contends that, in terms of genre, the novel is central to the contemporary evolution of British literature, and it serves as a foundation for our conceptual understanding of post-postmodernism. Quoting some of the latest academic findings in this field (until and including 2019), he studies the dynamic development of the conceptual limits of post-postmodernism in the context of such recent

trends as *altermodernism*, *metamodernism*, *digital modernism* (discussed by Oleksandr Pavlov in his dissertation *The Philosophy of Post-Postmodern Cultures: A Critical Analysis*, 2019), in relation to the concepts of metafiction, globalism, and the Anthropocene; and in view of the ongoing interest in postcolonialism, multiculturalism, and transculturality.

Drozdovskiy refers to two main collections of critical essays in his bibliographical overview: *The Routledge Companion to Twenty-First Century Literary Fiction* (2018) and *The Contemporary British Novel Since 2000* (2017). He reflects on the uncertainties that challenge the terminological stability of post-postmodernism and the temporal demarcations of the post-postmodernist novel. Alternative terms like “post-2020 novel” and “contemporary novel” are proposed, yet he stresses these are compromises. Acheson proposes the specific date of September 11, 2011, as the “beginning” of the post-postmodernist novel.

Drozdovskiy grounds his observations in a broader academic framework, bolstering them with cogently expressed critical viewpoints, including the notion of “timeless realities,” the external evolution of characters, transcendental humanism, and fictional autobiography, among others. His insights into differentiating postmodernism from metamodernism contribute significantly to this dialogic method.

Drozdovskiy’s creative ideas and original observations can be summed up in the following narrative structure: post-postmodernism favours metabolic space (binding individual spaces in a larger infracture) over postmodernist antinomic structures; in it, fragmentation gives way to unity. The new, updated function of subjectivity, which presents itself on both the gnoseological and ontological levels, is critical to this shift in attitudes. Faced with a difficult situation and claiming the possibility of a multiple reality (multiverse) of being, the subject develops independent resources to deal with the chaotic forces of reality. This is a survival strategy that counteracts the disintegration ensuing from the processes of fragmentation. Moreover, it attempts to mitigate the impact of digitalization and the rise of virtual reality and calls into question the existence of the counterfeit replicas of actual reality and memory. In the end, playing with chaos re-establishes the principle of verticality over the principle of horizontality in the organization of space, and restores the rule of overarching significance.

The monograph’s final chapter introduces one of the guiding ideas that organize its thematic content: carnival and mystery as supra-genre structures that demonstrate how literature responds to market demands, on the one hand, and defends its own worth, mission, and overarching significance, on the other.

Overall, Dmytro Drozdovskiy’s monograph utilizes theoretical tools from a transnational model of critical reading, which are universally applicable in analysing any form of literature. This serves as both a theoretical and philosophical framework, and as a critical endeavour that focuses on a particular literary experience—in this instance, eastern European—and its interplay with western European literature. His valuable observations on British post-postmodernist literature will undoubtedly spark further discussion.

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