

## ФІЛОСОФІЯ ІСТОРІЇ

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UKRAINIAN POSTMODERNISM IN THE DISCOURSE  
OF MODERN PHILOSOPHY OF HISTORY

*The article is devoted to the study of historiosophical discourse in the study of Ukrainian postmodernism. The author's attention is mainly focused on revealing the scientific field of modern discussions on the definition of postmodernism, the specifics of its expression in the social environment, highlighting the critical direction of the study of this paradigmatic phenomenon. The article draws attention to the positive and negative definitions of the role of postmodernism in modern society, identifies a debatable question about the existence of postmodernism as such. Based on the above, the aim of the work is to study the main issues of modern historiosophical discourse of Ukrainian postmodernism, to determine its main characteristics.*

*The logic of the presentation of the material is aimed at solving the formulated goal – from the general definition of postmodernism, its main characteristics as a paradigmatic socio-political thought (more precisely, the system of knowledge) of the late XX – early XXI century to the disclosure of debatable issues Fig.*

*The research used such scientific methods as analysis and synthesis (which revealed the main characteristics of Ukrainian postmodernism, which stand out in modern philosophical discourse) and dialectical (allowed to consider postmodernism in line with existing discussions in modern Ukrainian science).*

*The idea is noted that postmodernism in Ukraine became a turning point in the paradigmatic comprehension of the world, which led to the optimal transition from the Soviet system to a democratic society. Ukrainian postmodernism covered almost all spheres of the social environment, manifesting itself in literature, art, politics, etc., offering a new approach to the system of knowledge and principles of culture, contributed to the development of a new worldview, which helped to solve human self-identification. Based on the critique of socialist realism, the Soviet tradition formed an understanding of the social which is based on the need for national self-affirmation, awareness of freedom, democratic values in an independent culture. In this regard, postmodernist principle characteristics, which are based on the rejection of modernist ideas, awareness of the chaos and non-linearity of the world around us, become the basis for the formation of human consciousness at the turn of XX–XXI centuries.*

**Key words:** *postmodernism, postmodernism, Ukrainian postmodernism, sociocultural transformation.*

**Introduction.** In modern philosophical thought, issues related to the postmodern paradigm are among the most important. Having emerged in the second half of the twentieth century, postmodern knowledge has firmly entered the methodological foundations of modern science. Focusing on criticism of social life and epistemological attitudes of classical philosophy, postmodernists do not offer an alternative to modernity concept of the world order and the organization of human society. Such an outlook on the world has become firmly established in public life, in politics, economics, and culture.

It is not for nothing that some scholars note that politics is dominated by the ideological attitudes of liberalism, pluralism, tolerance, etc., characteristic of this paradigm. The economies of developed countries are characterized as post-industrial. The dominants of world art remain the desire for diversity, syncretism, the struggle to remove any external restrictions in the artist's self-expression [10]. In this sense, T. Afanasyeva notes that the history of the term "postmodernism" should be written in the form of a bestseller; such lexical non-events that influence the values of the present with the help of neologisms take place in the new media society [3, p. 116]. According to the scientist, the problem of postmodernism is that it is difficult to describe its fundamental characteristics, to determine whether it really exists or is it something like a hoax. This problem is both aesthetic and political. Different positions, regardless of the historical conditions in which they are formulated, can always be used to assess the social moment in which we now live [3, p. 117].

The above is especially clearly manifested when studying the issue of expressing postmodernism in a particular culture. In this case, we are interested in precisely Ukrainian postmodernism, to the study of which in our time the attention of some scientists is riveted. It should be noted that in Ukrainian philosophical thought there is a discussion on the issue of highlighting the specific features of Ukrainian postmodernism, its origins. Such scientists as Yu. Andrukhovich, M. Gudim, V. Gorbatenko, T. Grebenyuk, T. Gutnikova, L. Lavrinovich, O. Markozova, M. Pavlishin devoted their research to the study of this particular issue, paying attention to the expression of this historical – cultural phenomenon of social thought in various spheres of Ukrainian culture. So, for example, M. Gudim claims that today, the term "postmodernism" has been mastered by cinema, theater, music, fine arts, philosophy, psychoanalysis, theology, and in the modern sense, postmodernism is a type of thinking, a type of human consciousness of the XX–XXI centuries – worldview that meets the requirements of modern culture [6, p. 212]. Some thinkers generally ask the question of whether Ukrainian postmodernism exists. The well-known Ukrainian poet Y. Andrukhovych expressed the idea that postmodernism is not straightforward, not a leak, not a fashion, but this is such a cultural situation, as there is no way to go, making the conclusion that we are all postmodernists [2]. L. Lavrynovych, studying Ukrainian postmodernism, expresses the opinion that postmodernism as an objective reality is little studied, because it is neglected by many critics, and it is defined not as a crisis of culture, but as a natural reaction to the crisis of man and society. man, his loss of identity and spiritual core. The scientist speaks of the assimilation of postmodern consciousness by the Ukrainian romantic mentality [8].

Based on the aspects of the relevance and problematic nature of this topic we have noted, **purpose** of the work is to study the main issues of the modern historiosophical discourse of Ukrainian postmodernism, to determine its main characteristics.

**Research methods.** The following scientific methods were used in the work: analysis and synthesis aimed at identifying the main characteristics of postmodernism, which are distinguished in modern historiosophical discourse, dialectical method, which allowed to consider the origins of postmodernism in Ukrainian society, its implementation in various cultural spheres.

**Results and discussion.** First of all, when studying our question, one should consider how the very concept of "postmodern" is designated in the Ukrainian historiosophical discourse. M. Aleksievets and M. Yuriy provide a reasonable explanation for the existence of this issue. In their opinion, the problem of terminology is explained as follows. First, the connection between postmodernism and a wide range of phenomena in different areas of culture makes it difficult to interpret. Thus, the main problem is the lack of a more or less clear idea of the essence of postmodernism. Secondly, "the immanently fragmentary nature of postmodernism has led to the fragmentary nature of the critical apparatus of the phenomenon, especially in the Slavic countries, where the loggers of socialist realism passed through the terminological forest, leaving no living branch. Therefore, the ease of using the term "postmodernism" in the Ukrainian context is an infallible sign of both terminological and interpretive immaturity of Ukrainian theoretical thought focused on this issue. And precisely because the problem of terminology covers a much deeper and more complex problem of postmodernism, namely: the problem of the civilized context of postmodernism" [1, p. 210–211].

Thus, T. Grebenyuk notes that on the basis of the concept of “postmodern” formed a derivative of the concept of “postmodernism”, which is usually used in the field of philosophy, literature and art to characterize certain trends in culture in general. It serves to mark a new period in the development of culture; style of post-classical scientific thinking; a new artistic style characteristic of various types of contemporary art; new artistic direction (in architecture, painting, literature, etc.); artistic and aesthetic system that developed in the second half of the twentieth century; theoretical reflection on these phenomena (in philosophy, aesthetics, etc.) [5, p. 8]. Postmodern poetics is polyvalent, as evidenced by such established metaphorical characteristics as “disharmonious harmony”, “asymmetric symmetry”, “intertextuality”, “poetics of dualism”, etc. [5, p. 13].

The scientist points out that we should distinguish between postmodernism as an artistic trend in literature and other arts and postmodernism as a theoretical reflection on this phenomenon, i.e. as a specific art methodology that allows us to talk about the existence of a special critical school or direction and in this sense identified with poststructuralism. and deconstructivism [5, p. 11].

In turn, the second Ukrainian V. Gorbatenko based on the understanding of postmodernism in the latest literature, the scientist identifies the following understandings:

1) a new trend in the cultural self-awareness of developed Western societies, the withdrawal of the “metanarrative mechanism of legitimation” of the previous era, which was based on future “great tasks” of mankind – the ideas of progress, consistent development of freedom, emancipation of the individual, great goal and great hero. universality of knowledge, industrial and technical development, liberation of mankind from the burden of daily work;

2) the global state of civilization of the last three decades of the twentieth century, in which not only certainty disappears, but also there is an “infinite number of uncertainties”, which give the understanding that we are not dealing with a “new world order”, but with a restless, broken planet;

3) a new direction in social theory, which aims to explain the above phenomena and processes, “stimulates the development of multidimensional ideas about the priorities, goals and objectives of mankind, initiates the emergence of multivariate ways, means, strategies for their implementation” [4, p. 152].

Postmodernism replaces modernism with its freedom of self-affirmation, which instead of individual freedom prefers the possibility of manipulating other people’s artistic codes. Its most characteristic features are stylistic syncretism (imitation of contrasting artistic styles), deconstruction of the aesthetic subject, citation, intertextuality, fragmentation, decanonization of traditional values, hedonism, aestheticization of the ugly, dramatization of culture, carnivalization, immanence, etc. The category of the text is also changing in the literature, which now becomes aesthetically significant (metaphorical, rhetorical) and exists for the postmodernist only in relation to other texts [7, p. 245].

In the postmodern era, the fundamental foundations of the human soul were shaken. In accordance with this, in scientific approaches, including in Ukrainian social science, there is a complex and contradictory process of reassessment of axiological orientations of modern man. Despite the painful collisions of this process, in a postmodern creative person gets an unprecedented freedom, based on a constructive basis of spirituality, through which a person acquires the ability to live in society to distance himself from it and critically comprehend all aspects and areas of his life [4, p. 151].

As a generalization of the above, it should be noted that in modern world and domestic culturology there are two directions of ideas about postmodernism: the first adheres to the view that postmodernism is a special type of worldview focused on the formation of a living space in which freedom is the main value. in everything, the spontaneity of human activity, the beginning of the game, the rejection of priorities. Another view presents postmodernism as a special era that began with the emergence of post-industrial civilization, as a direction of modern culture, which aims to overcome the spiritual crisis of modern society and bridge the gap between mass and spiritual culture [1, p. 211].

As for the question of the penetration of postmodernism into Ukrainian culture, scholars agree that this coincides with the time of the overthrow of the totalitarian system. The Ukrainian version of postmodernism became possible only under the conditions of Ukraine’s independence. For example, N. Sakharchuk identifies two boundary dates of the generation of postmodernism: in social

terms – 1991, and in existential – 1986. Almost immediately begins a critical understanding of this phenomenon. The rise of the problem of postmodernism in Ukrainian literary criticism coincides with the collapse of the Soviet Union. The official loss of the need to adhere to a single ideology gives a new impetus to artistic pluralism, and the revival of artistic life creates the need for its scientific definition [15, p. 120].

As J. Polishchuk notes, in the conditions of post-totalitarian reality the system of priorities turned out to be radically different from the western one, which also applies to the overemphasis of the postmodernist paradigm [13, p. 24]. The scientist adds that in this context the need for deconstruction of the domestic matrix of totalitarian consciousness has become most acute. The motives for the revolt of post-Soviet intellectuals were quite different from those in the West: a society newly infected with freedom needed not liberation from ratiocentric systems and the cult of high culture, but above all liberation from the total socio-cultural matrix that had long lingered in our citizens. In the early twentieth century. Ukraine is gradually adapting to life in a culturally open world. Ukrainian society is experiencing the first wave of reception of Western culture, which previously, we recall, was known only selectively, passed through the sieve of communist censorship [13, p. 25].

O. Markozova draws attention to the fact that although this tendency is to some extent inherent in all modern states, but in Ukraine there are specific problems associated with the fact that after independence the monopoly of communist ideology was destroyed and the principle of pluralism was proclaimed. thoughts, freedom of culture [9, p. 238]. However, freedom presupposes the presence of the formed independence of a person with internal spiritual support, while in Ukraine there is a disorientation of culture and mass consciousness due to the layering of transitional states of social and cultural life [11, p. 269].

The point is that for a number of Ukrainian scholars, postmodernism in the context of measuring the Ukrainian socio-cultural space is usually seen as a natural stage in the development of Ukrainian culture, combining it with leading European trends. And in this regard, the Ukrainian version of postmodernism stands out, which is expressed in the attempt to overcome the ideological and aesthetic stereotypes of socialist realism, which have long been deeply rooted in Ukrainian culture [11, p. 269]. The very desire to get rid of the dictates of one dominant and “only correct” ideology led to the intensification of the process of returning domestic socio-humanitarian knowledge to the worldview. Or, according to D. Popil, Ukrainian postmodernism originated in politically difficult unstable conditions, and developed at a time when culture and society came to a normal state, namely during Ukraine’s independence [14, p. 182].

Explaining this statement, I. Gorbatenko draws attention to the fact that in postmodern discourse there are no more overly ideological or even socio-utopian projects to build a future society. Postmodernism only proposes to abandon radical change and develop in the direction of a “normal democratic society” that exists in the West. Thus, Ukraine, both at the political-state and theoretical-conceptual levels, has finally abandoned the utopian idea of building a “bright future” and prioritizes its strategic development of entering the political, economic and socio-cultural space of the European community [4, p. 5].

The influence of Western European postmodern tendencies on Ukrainian culture was complicated by the then presence of Ukraine in the Soviet Union and the minimization of external cultural ties. Naturally, Ukrainian postmodernism was realized primarily in literature. After all, fiction allows you to experiment with the word more freely than is possible, say, in a philosophical text. On the other hand, literature allows the author to express their thoughts indirectly, covertly, or even write “on the table” for future generations [6, p. 215].

M. Hudym concludes that Ukrainian postmodernism was first of all the antithesis not of modernism, with which he was interested and with which he coexisted, but of totalitarianism and socialist realism. He denied them, looking for support in Ukrainian protestic modernism. It can also be added that, on the one hand, the postmodern mindset bears the imprint of modernist disappointment in the results of civilization, the ideals of classical culture and humanism, on the other – avant-garde attitudes to

innovation, rejection and denial of the old opposes attempts to use all previous experience in a wide range of modern culture [6, p. 216].

Other Ukrainian researchers say it is impossible to unanimously mark society as postmodern, because part of humanity lives in postmodern, part – in modern, part – in premodern, and these epochs in space are not localized clearly enough: elements of modern and premodern are found in the postmodern West, and postmodernism itself penetrates the depths of the archaic social zones of the East and the Third World. The inertial assimilation of samples of Western culture led to the mechanical application of these paradigms to the specifics of the Ukrainian cultural context, the perception of the dominant forms and types of cognition. Therefore, from this point of view, Ukrainian postmodernism is a secondary phenomenon to the Western one, which contributes to the consideration of Ukrainian society as a modern society interspersed with postmodernism, with a low index of postmaterialism, a society dominated by materialist values [11, p. 271].

**Conclusions.** Thus, we have seen that in the Ukrainian historiosophical discourse on the definition of the issue of Ukrainian postmodernism, several areas have emerged that reveal its negative and positive manifestations. Ukrainian postmodernism grew at the break of the Soviet system of worldview and the democratic system of values of independent Ukraine. At the end of the twentieth century, it can be seen that in Ukrainian culture, especially in literature, the ideas of national identity, freedom, and national self-consciousness began to prevail and began to develop freely. Therefore, postmodernism as a paradigmatic phenomenon in turn contributed to a certain rise of such ideas.

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## УКРАЇНСЬКИЙ ПОСТМОДЕРНІЗМ У ДИСКУРСІ СУЧАСНОЇ ФІЛОСОФІЇ ІСТОРІЇ

*Стаття присвячена дослідженню історіософського дискурсу в питанні вивчення українського постмодернізму. Увагу автора головним чином зосереджено на розкритті наукового поля сучасних дискусій щодо визначення постмодернізму, специфіки його вираження в суспільному середовищі, висвітлення критичного напрямку вивчення даного парадигмального явища. У статті звертається увага на позитивні та негативні визначення ролі постмодернізму в сучасному суспільстві, визначається дискусійне питання щодо існування постмодерну як такого. Спираючись на зазначене, метою роботи є вивчення основних питань сучасного історіософського дискурсу українського постмодернізму, визначення його основних характеристик.*

*Логіка викладу матеріалу спрямована на досягнення сформульованої мети – від загального визначення постмодернізму, його головних характеристик як парадигмальної суспільно-політичної думки (точніше, системи пізнання) кінця ХХ – початку ХХІ століття до розкриття дискусійних питань у вираженні постмодернізму в українському суспільстві, визначенні українського постмодернізму та його рис.*

*У процесі дослідження було використано такі наукові методи: аналізу і синтезу (дозволили виявити основні характеристики українського постмодернізму, які виокремлюються в сучасному філософському дискурсі), діалектичний (надав змогу розглянути постмодернізм в руслі наявних у сучасній українській науці дискусій).*

*Зазначається, що постмодернізм в Україні став переломним періодом парадигмального осягнення світу, який зумовив оптимальний перехід від радянської системи до демократичного суспільства. Український постмодернізм охопив майже всі сфери суспільного середовища, проявився в літературі, мистецтві, політиці тощо, запропонував новий підхід у системі пізнання та принципів культури, сприяв виробленню нового погляду на світ, вирішенню питання самоідентифікації людини. На основі критики соцреалізму, радянської традиції сформувалося розуміння соціального, яке засноване на необхідності національного самоствердження, усвідомлення свободи, демократичних цінностей у незалежній культурі. Отже, постмодерністські принципові характеристики, які ґрунтуються на відкиданні модерністських ідей, усвідомленні хаотичності та нелінійності навколишнього світу, стають основою формування свідомості людини на зламі ХХ–ХХІ століть.*

**Ключові слова:** *постмодерн, постмодернізм, український постмодернізм, соціокультурна трансформація.*