

ФІЛОСОФІЯ

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DIVERSIFICATION OF THE LINGUISTIC AND CULTURAL PARADIGM IN THE PHILOSOPHICAL DIMENSION OF MODERNITY

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Abstract. *The purpose of the article is to diversification of the linguistic and cultural paradigm in the philosophical dimension of modernity. The cultural transformations of irony term reveal the genesis of its' philosophical content. The classical metaphysics understood irony as methodological strategy of knowledge acquiring, but modern and postmodern modality philosophy underlines its' human measured content. Non classical interpretation of ironical discourse denies the overpower of logo centrism and rehabilitates the direct human feelings sphere. During the process of total semiotic reformation of culture irony looses the destructive potential, becomes the therapeutically procedure and deep quotation, representing the inter textuality of culture, but denies the possibility to prove ontological authenticity or creative originality.*

Key words: culture, language, diversification, discourse, paradigm, modernism, postmodernism, irony, ironicity, cultural code, intertextuality.

Introduction. The problem of understanding the new cultural content leads to the rethinking of the original categories of culture and becomes relevant today. The central categories open up new angles of the socio-cultural existence of a person and draw the attention of researchers to concepts that previously occupied a marginal position. Therefore, the concept of «irony» needs careful study in the context of the modern transformation of cultural paradigms.

Modern artistic culture is characterized by the presence of a large

number of various directions and currents with their specific ideas, principles, and approaches to the realities of life. Traditionally, the horse is considered the beginning of the modern stage. XIX century, when non-classical forms of art appeared, which became leading in Europe at the beginning. 20th century This is the stage of Modernism – radical and uncompromising break with the traditional and classical. In this study, Modernism is understood as a general cultural current (ideology) of the kin. XIX-beginning 20-th century, oriented towards modernity, that

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is, recognizes the priority of the modern over the traditional. The principle of a close connection with the individual, his feelings, moods, experiences, with the disappointing and hopeless tragedy of his existence is put forward. Attention is focused on the spheres of history and culture, around the problems of the meaning and destiny of human existence.

Analysis of recent researches and publications. At this time, pessimism and voluntarism cause a change in the ironic vision based on the irrational law of existence. Tragic irony is formed – an objective course of events in which an individual becomes a victim of circumstances or a toy of fatal passion. His rational intentions are fatally doomed, and his pursuit of meaning is certain to collapse. Tragic irony suggests a conflict between a person with his hopes and aspirations and the dark, unyielding fate of which he becomes a victim.

Purpose. The moment of ignorance, fatality becomes the starting point in the pessimistic doctrine of Arthur Schopenhauer, which gave rise to the tragic irony of Modernism. Ignorance and fatality in his doctrine arise not out of necessity and not because of tragic accident, but because of the fundamental lack of regularity of the will, which acts irrationally. 19th century introduced many names for this irony - irony of fate, life, irony of events, etc. But the term «metaphysical irony» became the most common in artistic culture. The difference of this type of irony from the ancient irony of fate lies in the fact that the fatality of life is revealed through the consciousness of the individual, and therefore, its essence is not a dramatic collision of actions, but suffering and false forms of values and norms.

Methods. Complex of cognitive methods, in particular, scientific methods of historical and cultural research, critical analysis of cultural, historical, literary sources, specific historical analysis and interdisciplinary synthesis, induction and

deduction, semantic-semiotic, hermeneutic and comparative methods will serve as the methodological basis of the cultural reflection of this phenomenon. Of the concrete scientific methods, problem-chronological and system-structural methods were used, as well as the method of socio-phenomenological analysis.

Results. Under the conditions of the general «meaninglessness» of existence, the question arises of overcoming one's own destiny, of achieving freedom and meaning in spite of life's fatality. It is solved with the help of willpower, for which a well-known tool is chosen – irony, which elevates a person above the world. In A. Schopenhauer, who was not directly influenced by the romantics, the tool of irony is not fully used and is interpreted as an unfinished irony of pessimism.

Friedrich Nietzsche gave his rationale for the aesthetics of the decline of culture. He postulates the tragedy of this culture, calling himself a tragic thinker. F. Nietzsche proves that the funny is the reverse side of the tragic, its eternal transformation. The unity of the incommensurable causes the irony of existence.

In his interpretation, irony is a manifestation of «historical disease», i.e. the impotence and fear of the modern civilized man before the future. Deprived of creative, plastic powers, this person must hide his powerlessness under the mask of an educated person - a poet, scientist, politician. The philosopher calls this spiritual state of a historically ill person irony. According to F. Nietzsche, the historically morbid mood of modern man borders on pessimism and cynicism, fear of the future. So, in F. Nietzsche, irony becomes not a sign of aesthetic and intellectual improvement of the individual, but also a synonym of fear and despair.

The concept of «Irony» became the starting point of criticism of the classical style of culture. Such a tendency can also

be observed in the works of Ludwig Wittgenstein. He developed a method of posing and solving philosophical problems, the ability to expose, reveal their true – not illusory – essence, sources. His use of the irony method can be noted as one of the concrete embodiments of methodological guidelines.

It is known that in the classical cultural tradition, irony was intended to inspire distrust of fickle superstitions and average opinions; reveal the limited nature of knowledge that a person has; to show that true knowledge is possible and accessible to everyone – it is only important to choose the right way to achieve it. For L. Wittgenstein, irony is designed to contribute to the achievement not of «true knowledge» but of «true concreteness» represented in the functional structures of language, and the task of the artist is to see the harmony of word and deed already existing in being (achieving complete clarity) – contrary to the tendency of the artistic and the everyday thinking in different ways destroys this harmony. Thus, irony is not a method of theoretical research, but a tool of artistic practice. A practicing artist is an observer-experimenter. Irony gives him the opportunity to rise above any way of researching reality, that is, it is actually a universal tool in the fight against dogmatism.

The concept of the Spanish researcher Jose Ortega y Gasset is aimed at understanding the problems of the existence of human individuality, the structures of its consciousness, «vital mind», culture and art. In the work «Dehumanization of Art», he connects irony with the processes that, in his opinion, take place in «new» modern art. «On the other hand, modern inspiration is, surprisingly, invariably ironic. Humor can have a different tonality: it can become rude and reach outright clowning, it can be a light ironic wink; but it is always present» [8, 267].

According to H. Ortega y Gasset, modern art is becoming more and more mocking and ironic. Irony becomes the form of existence of art, because in it, with the help of self-mockery, all «human» content is removed. The modern artist invites us to look at art as a joke, to see in it a mockery of ourselves. Instead of making fun of people or things – without victim – because there is no comedy – new art makes fun of art itself. Thus, Ortega-i-Gasset's position explains the fact that art in the conditions of the 20-th century. continues to be art, his self-irony, within which his denial is his self-preservation and triumph.

A new, unique understanding of irony also belongs to Thomas Mann. In his theoretical and art-critical articles, he interpreted irony as a kind of aesthetic principle that allows the modern artist to maintain an objective, critical position in relation to reality.

According to T. Mann, irony is a symbol of an objective, epic beginning in art. Epic art «keeps a distance from all things, it possesses this distance by its very nature, it reigns over them and looks down on them with a smile, although at the same time it draws in them, weaves into them those who listen or read. The art of the epic is «Apollonian» art, to use the term of aesthetics, because Apollo is the god of distance, the god of distance, objectivity, the god of irony. Objectivity is irony, and the spirit of epic art is the spirit of irony» [7, 277]. T. Mann deliberately contrasts this understanding of irony with romantic arbitrariness and romantic subjectivity.

T. Mann brings irony closer to the democratic understanding of modern man, to the problems of humanism. For him, irony is a means of reproducing the humanistic integrity of a person, a means of excluding extremes in human understanding. «Irony», the writer writes, «is the pathos of the middle; it is an intellectual sleight-of-hand that plays between contrasts and is in no hurry to

take sides and decide: for it is full of foreboding that in great questions where man is concerned, any decision may prove premature and not self-sufficient, and that no decision is goal, and harmony, which, since it is about eternal contradictions, may lie somewhere in eternity, but which is already carried by a mischievous pretext called «Irony» [6, 603-604].

So, on the example of modernist cultural concepts of irony, we can see that irony becomes a means of destroying stable metaphysical systems, a tool that is not logical, rational, but aesthetic in nature. It creates and fills the distance from the logocentric guidelines of classical rationalism. The figure of irony is becoming a sign of our time: José Ortega y Gasset wrote that a modern young person cannot be interested in a poem, a painting or a piece of music that is not flavored with a touch of irony.

With ser. 20-th century the era of Modernism ended, giving way to Postmodernism. Having conquered life space in almost all spheres of human cultural self-realization, Postmodernism reorganizes the relationship between man and the absolute in specific conditions of plurality and ambiguity, colored by frivolity. Changing relations (mono-, theo-, poly-, a-, seriousness, irony) shake the idea of the absolute, make relations with them as individualized as possible. The phenomenon of irony acquires a special status in Postmodernism, based on the idea of the impossibility of originality in the ontological sense, nor originality in the creative sense.

The works of Umberto Eco occupy a special place in postmodern interpretation. U. Eco formulated his postmodernist creed in the marginal notes of the novel *The Name of the Rose*. He drew attention to the possibility of reviving the plot under the guise of quoting other plots, their ironic reinterpretation, a combination of problematic and interesting. Considering Postmodernism not as a fixed chronological phenomenon,

but as a certain spiritual state, an approach to business, U. Eco sees in it the answer to Modernism, which destroys and deforms the past. Destroying the image, the avant-garde reached abstraction, a clean, torn or burnt canvas; in architecture, the demands of minimalism led to a garden fence, a box house, and a parallelepiped; in literature - to the destruction of discourse to the extreme, which leads to silence, a blank page; in music - to atonal noise, and then to absolute silence. Conceptual art is the metalanguage of the avant-garde, which marks the limits of its development.

A symbol of postmodern irony (as well as the cultural paradigm of postmodernism in general) are quotation marks, which set the multi-layered depth of reading the text, which actually exists as a phenomenon of «intertextuality» (Y. Kristeva). Whether the quotation marks are real or refer to the author, whether or not the reader recognizes the quoted source, how much he will understand the author's irony and how he will build his ironic attitude to the text – all this sets the limitless freedom of «language games» (J.-F. Lyotard). in the field of cultural meanings. The construction takes the place of the original work.

The initial and most important condition of creativity in the postmodern frame of reference is irony, which manifests itself in the multi-level depth of the symbolic coding of the text. This tendency can be traced in the research works of Roland Barthes. In order to somehow organize textual multiplicity, to make it at least to some extent accessible for analytical objectification, R. Barthes introduces the concept of code. Its «code» is the «space of citations», the range in which the most diverse «voices» that intertwine in the Text are placed [1, 45].

All theorists of Postmodernism indicate that parody acquires a different face and function in it compared to traditional literature. This specific feature

of postmodernist parody was called «pastiche» (from the Italian *pasticcio* – an opera composed of fragments of other operas, a mixture, *potpourri*, stylization). At the first stages of understanding the practice of Postmodernism, pastiche was interpreted either as a specific form of parody or as self-parody. The American theoretician Frederick Jamison gave the most authoritative definition of the concept of pastiche, characterizing it as the main *modus operandi* of postmodern art. Since parody «became impossible» due to the loss of faith in the «linguistic norm» or the norm of verified discourse, in contrast to it, pastiche acts both as «wearing off the mask» (that is, in the traditional function of parody) and as «neutral mimicry, without a hidden motive parodies, without a satirical impulse, without laughter, without this sense of something normal, which lurks somewhere in the depths, in comparison with which the object of imitation appears very comical. Pastiche is white irony that has lost its sense of humor: pastiche is related to irony in the same way that one interesting thing, modern ironic practice, is related to what Wayne Booth calls the persistent and comic types of irony of, say, the 18th century. [4, 114].

Philosopher Richard Rorty's neoliberal concept indicates the specific orientation of life he developed, which is defined as ironic. The defining feature of the ironic stance is that it does not seek to create some new method or justify a particular platform. He insists that «the theory of irony is a ladder that must be discarded as soon as it becomes clear what exactly led our predecessors to theorizing» [9, 582]. In Rorty's liberal ironism, irony is understood in a broad sociocultural context, acting as a program of «rewriting liberalism as hope»: culture as a whole can be «poetized» more than in educational hope, it can be «rationalized».

The postmodern classification of historical forms of irony was developed by the French philosopher Gilles Deleuze in

his main work, *The Logic of Meaning*. J. Deleuze calls Socratic irony the first such form, which aims to detach the individual from his immediate existence; to go beyond the boundaries of the sensuous and concrete towards the Idea; establish the laws of language in accordance with the ideal model. Next is classical irony, which reaches perfection when its object is not just all reality, but ultimately everything possible as a higher original individuality. The third figure of irony is romantic, which is based on the finite synthetic unity of the person, and not on the analytical identity of the individual, and is determined by the correspondence of the Self and the representation. J. Deleuze notes: «this is not just a transformation of terminology, but above all a change in the status of a person as a primordial and infinite reality, which rejects any attempt at subordination» [3, 169].

The cultural discourse of Jean Baudrillard is distinguished by its originality. In his rational «discourse of things» (goods), the disappearance of the illusion of the world is followed by the filling of things with irony. It becomes a universal form of frustration, but also a ruse by which the world hides behind the radical illusion of technicity. This metamorphosis has a universal and objective character, and therefore irony is the only spiritual form of the modern world, where the function of the object has supplanted the critical function of the subject. The victim of the dictatorship of symbolic value falls under the «monopoly of the code» (trade mark). From now on, objects reveal an artificial and ironic function: there is no need to expose your double. In the process of «total semiotization of culture», the modern world absorbs its double, at the same time, ironic duality «breaks through in every moment of every fragment of our signs, our objects, in the absurdity of their function... As the Surrealists showed: things themselves undertake to ironically explain themselves. They effortlessly convince themselves of their own meaning

– all this is part of their obvious arrangement, everything is too visible, an excess, which in its essence creates the effect of parody» [2].

Familiarization of the Ukrainian public with the fundamental features of «philosophical postmodernism» (V. Lukyanets), critical study of its results, its problem area, the language of key concepts, neologisms, phraseology, a global review of the thesaurus of its strategic goals, conceptual and worldview guidelines, methods of argumentation – all this has long since turned into an actual life-practical task of culturologists of our country. Therefore, the work «Philosophical Postmodern» by Ukrainian thinkers V. Lukyants and O. Sobol is of particular interest. The authors define postmodern irony as «a way by which postmodern thinkers seek to liberate philosophy from claims to self-justification. This is the answer of postmodernists to the question: can the «final dictionary» have a final justification? They are convinced that any final justification of the «final dictionary» will inevitably turn out to be no more meaningful than the justification of the narcotic effect of opium in that it makes people sleep thanks to its soporific power» [5, 309].

According to another Ukrainian thinker N. Khamitov, irony plays a key role in the culture of Postmodernism. He defines Postmodernism as a culture that translates pathos into irony. It is irony that becomes the pathos of Postmodernism. The philosopher interprets irony as a person's ability to comically perceive pathos in one's own or someone else's life strategy. It opposes pathos as being blinded by one's own or someone else's ideas and virtues. «Irony», writes N. Khamitov, «emerges as an important component of cultural activity, allowing a more critical perception of the possibilities of the individual and the community». Destroying the space of pathos, irony creates a new, more open reality, however, becoming pathos itself, it leads

to the destruction of creative abilities and to self-destruction. Therefore, self-irony arises not only as a result of limiting one's own pathos, but also one's own irony. So we can talk about the harmony of irony and pathos» [10, 80].

Conclusion. Thus, the concept of «irony» does not lose its meaning in postmodern culture. The figure of irony becomes a sign of the times. We see that today somewhat new types of understanding of irony are reflected. True irony is the one within which the relativity of language and discourse is determined and communication in another language and interaction with another discourse is possible, which in a situation of permanent catastrophism and unreliability gives society hope for the best.

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ДИВЕРСИФІКАЦІЯ МОВНОКУЛЬТУРНОЇ ПАРАДИГМИ У ФІЛОСОФСЬКОМУ ВИМІРІ СУЧАСНОСТІ

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Анотація. Метою статті є дослідження диверсифікації мовнокультурної парадигми і аналіз феномену іронії у філософському вимірі сучасності. Культурологічні трансформації поняття «іронія» розкривають генезу її філософського змісту. Заперечуючи культ абсолютного розуму, який розглядався не лише як знаряддя пізнання, а також і як закон розвитку історії, Модернізм претендує на легітимацію інших самодостатніх і самозаконодавчих структур – позасвідомого, ірраціонального, життя взагалі, що створюють і обґрунтовують власні норми здійснення. Іронія у цьому контексті постає інструментом проти догматизму класичного раціоналізму, іманентною формою людського буття або стилем життя, вираженням його нормативності. Постмодерністська гра ідіосинкразій та ексцентричностей не легітимізує жодну з норм. Гасло про „смерть автора” (Р. Барт) та артикуляція різноманітних образів знання залишає людину без уявлення про існування норми чи ідеалу, з боку яких об’єкт іронії може бути смішним, а отже, унікальна самість втрачає підстави для свого здійснення, так само як і можливість існування абсолютного розуму. Глобальна семіотизація культури сприяє визначенню іронізму як „іронічний код” Р. Барта, „єдиної духовної форми сучасного світу” у Ж. Бодрійара, „пастиша” у Ф. Джеймсона, „подвійного кодування” у Ч. Дженкса, „ліберального іронізму” Р. Рорти, „метамовної гри, переказу у квадраті” у У. Еко тощо. Свобода нарацій та інтерпретацій підкреслює терапевтичну, а не руйнівну роль іронії у філософському дискурсі Постмодернізму. Тож, якщо класична метафізика розуміє іронію переважно як

методологічну стратегію пізнання, то в її модерністських і постмодерністських модальностях на перше місце філософією висувається її людиновимірний зміст. Некласична інтерпретація іронічного дискурсу слугує зброєю проти засилля логоцентризму і намагається реабілітувати сферу безпосередності людського почуття. У процесі тотальної семіотизації культури іронія втрачає свій руйнівний потенціал, стає терапевтичною процедурою, глибинною цитатою, що презентує інтертекстуальність культури, але заперечує можливість доведення автентичності в онтологічному вимірі або оригінальності у творчому сенсі.

Key words: культура, мова, диверсифікація, дискурс, парадигма, модернізм, постмодернізм, іронія, іронічність, культурний код, інтертекстуальність.