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METAMODERN PASTICHE: ESSENCE AND PECULIARITIES

To start analyzing the specifics of nature of a metamodern pastiche, first of all, it is crucial to state what does the term mean in general. As Cambridge Dictionary states: “pastiche – a piece of art, music, literature, etc. that intentionally copies the style of someone else’s work or is intentionally in various styles, or the practice of making art in either of these ways” [3]. The Britannica Dictionary focuses on two definitions: “1. something (such as a piece of writing, music, etc.) that imitates the style of someone or something else; 2. a: a piece of writing, music, etc., that is made up of selections from different works; b: a mixture of different things” [6]. It is clear that the phenomenon can be applied in any art and represent the specifics of the episteme. Interestingly, further investigation on an exact definition shows that some scholars give similar terms to represent the term “pastiche”, for instance, Collins English Dictionary gives such an explanation by means of synonyms: “pastiche – 1. = medley, mixture, blend, motley, melange (French), miscellany, farrago, hotpotch, gallimaufry. 2. = parody, take-off, imitation”[4]. Furthermore, the creators of Glossary of Poetic Terms for Poetry Foundation write that pastiche is “a patchwork of lines or passages from another writer (or writes), intended as a kind of imitation. The term also refers to an original composition that deliberately mimics the style of another author, usually

in a spirit of respect rather than mockery or satire” [5]. This statement is really appropriate while dwelling on the peculiarities of metamodern one as a postmodern pastiche is closer to parody, irony or even satire which are among the features of the postmodernism and its artistic method that was quite actual in the second part of the XXth century and the first decade of the XXIst century.

Still it must be stated that the beginning of a new millennium brings some unique principles in creating of artistic artefacts and started the process of emerging of a metamodern paradigm.

The idea is that: “Sometime in-between 9/11, the 2008 financial crisis, the popularization of Web 2.0. and the structural impact of platform capitalism, and global warming, a culture which ‘came of age at the end of History’, as Camille de Toledo put in, realized that History never ended at all – though it felt to many that the world might soon. What had appeared like an end, one commentator quipped, was really a ‘bend’. Metamodernism is the name for all those practices, the good, the bad and the ugly, which try to imagine what lies around it, the historicity which is sought to provide meaning and direction to the precarious present. Timotheus Vermeulen and Robin van den Akker explain that here the prefix ‘meta-’ designates not just ‘after’, as in metaphysics, but a ‘movement between’, which is what it connotes in Plato’s notion of ‘metaxy’: metamodernism oscillates between its postmodern habitus and aspirations (and / or necessities) which require a radically different attitude” [2]. It means that the approach to the pastiche has to be transformed, as well.

In fact, recently scientists have agreed on some metamodern methods and declared pastiche as one of the pivotal ones. In metamodernism pastiche is usually called *constructive pastiche* and due to Greg Dember research [1] it exists among such metamodern methods as:

1. Empathic Reflexivity (“Life as Movie”)
2. The Narrative Double Frame (Eshelman’s Performatism)
3. Oscillation between Opposites
4. Quirky
5. The Tiny (metamodern minimalism)
6. The Epic (metamodern maximalism)
7. Constructive Pastiche
8. Ironesty
9. Normcore
10. Overprojection (Anthropomorphizing)
11. Meta-Cute “[1].

According to the author (Greg Dember, [1]) metamodern (constructive) pastiche “... is the juxtaposing of seemingly disparate elements, from historically separated genres and/or cultures. As one way to frame it, in the context of metamodernism, pastiche is potentially constructive, whereas under postmodernism it was dissociative. Dissociative pastiche pitted elements against each other, with results that were usually assumingly absurd, in order to call into

question the unexamined premises of each. Constructive (metamodern) pastiche, on the other hand, combines disparate elements in order to build a space inhabited by a felt experience that is not at home in either element on its own. And/or maybe this: constructive pastiche allows a work of art to bring into it the kinds of cultural combinations that people experience in real life, in spite of conventional divisions between them” [1]. Sure, constructive pastiche does not only absorb and artistically represent the main features of the metamodernism but changes the main principle in comparison with a postmodern pastiche. It does not mimic anything to create an irony, satire or parody and its aim isn't a kind of “mockery” pointed at any piece of art. The main goal here – in constructive pastiche – is to look back at something creative and artistic, implement it / elements of it in another context or transform it anyway and make art, recalling something classical, great or just precious for an artist / recipients / society on the whole that can be presented to the public for further interpretation and admiration, simultaneously enriching and actualizing current cultural code and creating new, exclusive multi-layered artistic universe of the text based on metamodern new sincerity, oscillation and super-hybridity.

References

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