The current paradigm and its manifestation in multicultural literature

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Abstract
The article focuses on manifestations of the metamodern philosophical paradigm in contemporary multicultural art, particularly in an American immigrant novel. In recent years, there has been a wide discussion on naming and defining the ongoing reality, so the related theories have been reviewed to identify the current period characterized by globalization and, thus, cross-culture diversification of the communities. According to our research, multiculturalism can be defined as a social policy of metamodern diversity. Analyzing multicultural literature, we have illustrated how the distinguishing features of the metamodern worldview, like constant oscillation, reconstruction, metaxy, pluralism, etc., are expressed in the content and form of multicultural literature. The research findings may contribute to the further understanding the multicultural nature of metamodern principles in philosophy, cultural studies, and social relations.
Key words: multiculturalism, postmodernism, metamodernism, multicultural literature, philosophical and cultural paradigm

Introduction

Due to the ongoing synthesis of civilizations, multiculturalism and its background philosophical paradigm have aroused intense academic and professional interest as key notions in vast domains of society and culture. Philosophy and linguistics have been analyzing, usually, multicultural and paradigmatic aspects of modern worldview and language; economics, social and media studies, politology have been studying this duet as a set of fundamental trends that regulate the socio-economic environment. However, the majority of reflections on global contemporary society and its culture have still adhered to these transdisciplinary buzzwords: postmodernism and multiculturalism, in latest years academic studies more often turn the spotlight on metamodernism - a paradigm-to-be of the new era of pluralism and relativism.

Therefore the article discusses relevant views on a contemporary philosophical paradigm and multiculturalism; analyzes how these social and cultural fundamentals are reflected in US multicultural literature (ML) with the help of linguistic means and thematic content; considers the possibility of placing much of multicultural literature in a framework of metamodern perspective.

Methods and materials

The diversity of accepted thoughts causes the absence of a definitive agreement on the topic among modern philosophers, and thus itself stands out as a hallmark of contemporary worldview standards. A critical comparative review of different academic ideas helps to come up with an overall appraisal of the complex interplay between the research notions. Textual and linguistic analyses are used in our survey to examine in detail American multicultural fiction. The applied materials are selected from a wide variety of works by contemporary US authors (the XXI century) written, mostly, in English, and meet the following criteria: prose, officially or conventionally considered as multicultural without 'cultural appropriation' (Coutts-Smith, 1976), shortlisted for awards, positively reviewed by public critics. The applied focus of the

study is on the combined expression of metamodern philosophy and multicultural discourse in multicultural literature.

Discussion and Results

The Current Worldview Paradigm

Outsideness, Bakhtin's "the most powerful lever of understanding" (Bakhtin, 1986), helps to outline the ideologic orientation of worldview and philosophy of completed periods like the Middle Ages or the Enlightenment. In contrast, all the attempts to define clearly the present global paradigm may be biased by the direct space-time involvement of a definer. Staying inside the process limits the holistic picture and explains controversial, indefinite paradoxes of theoretical thought on the existing philosophical paradigm putting the question 'What is the current worldview paradigm' on the center stage of academic and cultural discussions.

No doubt postmodernism is still a buzzword in current social theory and philosophy. However, pioneers of a transitional period (A. Toynbee, C.Jencks, D.C. Somervell), canonized theoretics of postmodernism (J.Derrida, J.F. Lyotard, J.Baudrillard, G.Vattimo, P.M.Foucault, F.Guattari, etc), as well as a plethora of other philosophers, artists, researchers in cultural, social studies of 'postmodernity' (J.Habermas, R.Dockins, G.Genette, G.Bricmont, A.J.Greimas, etc), have been "far heterogeneous to form a movement, paradigm or school" (Hassan, 1985). Thus despite being bound by the key term, the postmodern representatives may vary dramatically, from deniers of postmodernism to faithful fans. In the latest years, there has come a wave of scholars who manifest the new *metamodern paradigm* (M. Zavarzadeh, A.Furlani, T. Vermeulen and R.van den Akker, A.Storm, etc), and again, they also do not provide a single formula to define the present paradigmatic framework. By analyzing the academic views on the present social and cultural movement, we attempt to find the response to our discussion question.

The first (and quite heterogeneous) constellation of authors denies postmodernity as a separate formation after modernism. According to N. Chomsky, D.Dennett, U. Eco, J.Habermas, S.Suleiman, X. Leten, A.Wellmer, and followers, "modernity is an unfinished project" (Habermas, 1987) and instrumental rationality is still a critical element for social evolution and progress while Derrida, Foucault, and Heidegger provide just a different perspective on Hegelianism and Marxism of the IXX century.

Within this category, some scholars accept the fact that after the 1940s mainstream direction of philosophy, politics, culture and science changed, hence does not reflect the grand narrative of classical modernism anymore, though they still define postmodernism as a 'buffer zone' between cycles of development, not as a stand-alone epoch (Motroshilova, 2000). Their views can be illustrated as an infinite cake where layers of cake are paradigmatic frameworks while buttercream filling is that 'postmodern period' that would be sandwiched between the current and upcoming period. However, their very own acceptance of European Modern as a successor of the fundamental Enlightenment belief that a deliberate individual's improvement would lead to a rapid reform of a whole community contradicts highly the history of human societies in the 20th-21st century. The cult of Reason turns into a cult of Strength and Desire. Adorno and Horkheimer see the extreme implementation of the instrumental reason so praised by the Enlightenment advocates as the root cause of institutional inhumanities of the 20th century (Horkheimer M., Adorno T., 2002). Nietzsche's declaration of the death of God in Western philosophy symbolizes the destruction of the metaphysics of the superexistent and the meaninglessness of the search for the foundations of human existence in the ultimate reality. Heidegger's absolutization of the Nothing appears to be nihilism that is free from the pressure of rationality. Modernism dies along with the sphere of ideas and ideals. In general, the

full awareness of the phenomenon and the absence of new definitions mean the end of the period.

The above leads us to the second group of thinkers so-called 'chief ideologists' of postmodernism as an independent philosophical stance responding to challenges of the post-industrial civilization. J.Baudrillard, P.Bourdieu, J.Butler, J.Derrida, M.Foucault, J.-F.Lyotard, I.Hassan, JR Welch, and many others determined the direction of the social and cultural movement since the 1950s under the banner of postmodernism. Although the first symptoms of a new mood and world order or more precisely, 'post-order', were already observed at the beginning of the 20th century. They were due to economic, and socio-political events (World War I, economic crisis, Revolutions, collapse of empires), which gradually changed the Western system of thinking and formed subsequently a modern consumer society (pleasure as a central category) with mass production of everything (copy as a way of satisfaction). Further events of the century (World War II, the Holocaust, the atomic bombing of Japan, the Cold War) contributed to the final agony of the modern era. Society lost faith that man is naturally good, endowed with innate inalienable rights to freedom, equality, and happiness, or that the Reason is the only way to the realization of these aspirations, as the 'reasonable' conquest and transformation of nature led to an ecological crisis (global climate change, the ozone layer destruction). There was a need to revise the guidelines for explaining human existence, justifying the objective reality. So postmodern ideology emerged as an inevitable special form of cognition of the complex world, it started to build a system of principles of being and its cognition without obligations to give unambiguous answers to the ultimate questions of classical philosophies, such as 'What is truth?', 'What is good?', 'What is Man?'. Typically J. Lyotard's 'The Postmodern Condition' from 1979 is considered to be the starting point of postmodernism as a philosophical and cultural trend of the XX century.

Later, mature postmodernism once again awoke the natural human need for ideological asylum which resulted in the extremes of religious fanaticism (ISIS, neo-paganism) and ultra-right nationalism (the terrorist acts of A. Breivik and B. Tarrant) adjacent to absolute sexual freedom and the ideology of consumerism expressed by Barbara Kruger's conceptual artwork 'I shop, therefore I am'. At the end of the 20th century, Western society, counting the sacred beads of simulacrums and discursive practices, copied, recycled, and collaged second-hand materials gathered, yet, on the ruins of modernism to restructure consciousness and ideology. Accordingly, the traditional study of the universal laws of social development, its moral categories, and guidelines became impossible. Attempts to defragment and systematize the worldview and structure of society lead to an artificial separation of elements and the loss of their meaning outside of unsystematic unity. Philosophy became a game of discourses that started to shape an epistemic reality (Foucault, 1981).

Postmodernism as an attribute gained intellectually elite status generations ago and it led paradoxically to the extensive use of the word and its derivatives in a variety of contexts often without a proper philosophical, social, and cultural understanding of the notion. As a result, there is still a generally biased idea about postmodernism, particularly its manifestations in philosophy and arts. In case of insufficient academic background all deviations from the classical canon, even modernistic techniques, have been automatically ranked as postmodern indicators.

Purposefully we referred to Wikipedia, the collective pool of information, to describe postmodernism as understood by an average creator of contemporary knowledge sources. A word cloud was generated from keywords chosen as contextually meaningful elements in the articles about postmodernism (the philosophical and artistic movement) [https://en.wikipedia.org/wiki/Postmodernism] and postmodernity (the condition or state of being) [https://en.wikipedia.org/wiki/Postmodernity]. These words and phrases may serve as an information retrieval system to show the general

idea of the concept. Yet the attention must be drawn to the point that although the entries had been edited three days before the date of access, on analyzing the references (overall about 140 sources), we see that the latest reference was published in 2018, and the latest recommended further reading to 2016, besides both are explanatory dictionaries on postmodern-related topics. The majority of referred works date back to the 1980 and 1990s. No up-to-date academic articles and philosophical essays on postmodernism and postmodernity are cited. From this simple observation, it follows that postmodernism is not a relevant issue anymore, it had been dissected and described in detail even before the XXI century started. Again it follows that for some time we have been already looking at postmodernism from the position of Bachtin's outsideness and the majority has voted to declare the death of postmodernism.

Metamodern and Multiculturalism

Yet, wordlviews thus arts and literature still mirror relatively much of postmodern philosophy, undoubtedly it is an outdated mode of discourse for the current mode of thinking as its conceptual apparatus does not fit the complex diversity of a truly globalized and multicentered community. 'A Greta Thunberg' has already redirected the pessimistic narrative of postmodernism toward the brand-new era. 'Hypermodern' (Gilles Lipovetsky), 'digimodernism and/or pseudomodernis' (Alan Kirby) 'automodernism' (Robert Samuels), 'altermodernism' (Nicholas Bourriaud) 'remodernism/reconstructivism', 'renewalism', 'stuckism' (Billy Childish and Charles Thomson), 'the New Sincerity' (David Foster Wallace), 'The New Weird Generation' (M. John Harrison), and, of course, post-postmodernism and metamodernism are the terms that have been used in philosophical and artistic discourse of the recent decades. Based on the brief comparison of the above theories and a wide use of the term, we have chosen 'metamodernism' as the key word of the research.

Metamodernism, which undoubtedly should be considered the current worldview paradigm expressed through a variety of mindsets, practices, and forms in philosophy, arts, politics, etc.

Therefore, we are currently experiencing Metamodernity and its definition is an ongoing discussion. The social, cultural, and political backgrounds affect the context observability and perspectives of onlookers. Summarizing a variety of ideas on metamodern given by thinkers and artists like A.Vermeulen, R. van den Akker, D. Görtz, T.Björkman, J. Rowson, L. R. Anderson, T. Amarque, S. Knudsen, L.Turner, A. Kardash, O.Mitroshenkov we see that they agree that the three derivatives of 'modern' are closely linked to each other. This connection or collaboration can be illustrated by a construction site where rational modernism built a skyscraper from concrete bricks; later postmodernism mockingly build a classical full-sized mansion from plastic blocks; and now metamodern is simultaneously reading building plans of previous engineers to selectively use ideas for erecting a tall-to-be structure from colorful concrete Lego blocks. In other words, metamodernism is an active crisis manager solving problems caused by globalization and technological progress. Rational reasoning is on the trend again but emotions are taken into account as well; depression is diagnosed and accepted but medication is being taken and there is hope and eagerness to gain mental health; disappointment and frustration from previous errors motivate the creation of a new not-so-brave but conscious world; information is available but it is delivered by a discorded orchestra of Wikipedia-like authors but one can always choose a suitable source; identity is important but one is allowed to express multiple identities. So other notions that fuel the metamodenistic philosophical engine are pragmatic idealism, glocalization, transsentimentalism, neoromantisism, collective intelligence, space virtualization, digitalization of society, informed naivety, moderate fanaticism, cultural sensibility. The real keywords of this oxymoron epoch are pluralism, diversity, and thus all the multi-derivatives.

A metamodern plurality of realities is only possible with a special doctrine carefully crafted to keep multiple elements in balance. Globalization thus mass migration directly resulted in the development of an actively discussed policy of multiculturalism that started as a must-have public policy focused on the social structure and culture of Western countries. Interpretations of the policy oscillate metamodernisticly between radically diverse ideas from "multiculturalism leads to undeniable ghettoization and national disintegration" (Bissoondath, 1994) to arguments that "equal inclusion, access to education and power help cultural minorities to positively contribute to their new homeland" (Kymlicka, 2007). Maintaining the balance between diversity and assimilation resulted in attempts to measure and calculate the effective figures for multicultural policies in projects like Multiculturalism Policy Index (Banting, Kymlicka, 2013) or Migrant Integration Policy Index (Solano, De Coninck, 2022).

For obvious reasons, social diversity, and consequently, multiculturalism mostly have been fundamental for economically developed and thus attractive to immigrant countries of Europe or North America. The modern US national model relied on the principal significance of cultural diversity (heterogeneity) along with politically preferred integration into the American community (homogeneity). As the community includes a vast variety of races and ethnic groups, it is natural that equality is assumed to be related to cultures as well as to individuals. On this basis, multiculturalism seems to be that political philosophy that handles the challenges of effective social interaction in a culturally-diverse metamodern community. This political philosophy in action upholds the immutability of cultural differentialism (Pieterse, 1996) and reflects collaboration and the creative paradox of meta-modernity in the interdisciplinary discourse of social relations.

Metamodernism in Multicultural Literature
Art has always been a basic platform to express worldviews and cultural or social identities. Adjusting Parech's ideas on multiculturalism to related literature we consider that multicultural literature contributes to the integral unity and consolidation of a culturally mosaic metamodern community (Parekh, 2002).

The interpretation of both the content (subject matter, conflict, message) and form (language means, stylistic devices) of multicultural works can help to illustrate the metamodern principles in general. To frame metamodern social and cultural fundamentals we refer to already definitive studies by Vermeulen, van den Akker, and Luke Turner's The Metamodernist Manifesto because most of the on-topic discussions are based, support, or criticize the above-mentioned works. It is important to note that we analyze works of contemporary American authors who are first or second-generation immigrants from around the world. Despite some standard categorizations of multicultural authors according to their origin like Latino Americans, East Asian Americans, etc given, for example, in the report of The Bureau of International Information Programs of the U.S. Department of State (Margolis, 2009), we study a wide range of contemporary prose fiction without focusing on formal grouping. Maxine Hong Kingston says "... *I have had to translate a whole Eastern culture and bring it to the West, then bring the two cultures together seamlessly. That is how one makes the Asian American culture*" (Kingston, 2006). We believe that distinctive characteristics of multicultural works are universal and present in most culturally blend works regardless of authors' origins or topics they write on. Multicultural authors drag and drop ornaments from background cultures into American literature making it truly multicultural, and thus metamodern. According to Ulinich, context and imagination play a greater role in understanding the real meaning of some culturally-bound words and phrases. As a real follower of metamodernism, she reminds us that there is always a wider narration behind simple forms (Stromberg, 2007). So Anya

Ulinich, Chimamanda Ngozi Adichie, Jhumpa Lahiri, Gary Shteyngart, Lisa See, Jamie Ford, Junot Díaz, Jean Kwok, Gish Jen, Cristina Henríquez, Lisa See, Nicole Dennis Benn and many more works have been used in our research to analyze and interpret the form (how it is written) and the content (what is written) while drawing a parallel with declarations of metamodern philosophy.

The most distinctive accent of multicultural literature that reflects the metamodern condition of pluralism and diversity is the use of language means. Bilingualism, code-switching, misspeaking, extra cultural insertions and intertextuality are common definite techniques in the majority of multicultural works. For example, the Spanish-English duo in the short-stories collection "Come Together, Fall Apart" where Maria is rehearsing her speech with her grandfather who embodies her cultural roots and native tongue: "*Hola, Abuelo. ¿Como te sientes? Me excitan para verte*" (Henríquez, 2007). Here bilingualism functions as a selective diglossia to solve exact communicative aims, as a password to enter a cultural community, and it reveals characters' borderline identities.

Code-mixing and all variants of language alternations like pidginization, hybridization, translanguating, crossing, etc are occasional language mixings that multilingual characters use their languages as an integrated system of communication. It creates a specific local and ethnic context of the characters' community. Every single paragraph of "In the Time of Butterflies" by Julia Alvares has a coded message for 'those who know': "*But Manolo's warmth could thaw any coldness. He gave his old business partner un abrazo, addressing him as compadre even though neither one was godparent to the other's children. He invited himself in, ruffled the boys' hair, and called out, "Doña Leila! Where's my girl?" Obviously, the boys suspected nothing. They yielded reluctant kisses to their mother and aunt, their eyes all the while trained on the screen where el gato Tom and el ratoncito Jerry were engaged in yet another of their battles. Doña Leila came out from her bedroom, ready to entertain. She looked coquettish in a fresh dress, her white hair pinned up with combs. "¡Manolo, Minerva! ¡Qué placer!" But it was Dedé whom she kept hugging*" (Alvarez, 2010). In this extract, non-English inclusions express special ceremonial refinements and manners accepted in Latin American culture. Replacement of one syllable English "hug" to Spanish "un abrazo" converts neutral "hugging" into Latin American "a hug to the heart" - holding someone tightly and amorously in one's arms. Addressing a business partner as 'Compadre' – "godfather" shows respect and heartfelt sympathy and highlights a significant connotation of a godparent in Dominican culture. It is always a linguistic puzzle as authors do not translate: "*Oai deki te ..." She paused. "Ureshii desu," Henry said, softly*." Only the context and tone can give a hint: "*They stood there, smiling at each other, like they had done all those years ago, standing on either side of that fence.*" (Ford, 2009). In the same way, we need to read between lines to understand the current metamodern diversity of life.

A motto of metamodern philosophy, "Making mistakes is OK!", should be noted separately. Characters misstep, misinterpret, mishear, and speak no perfect English but it is a driving force of a storyline and characters' development. Dynamic literary technique based on misspeaking is used by Kwok in "Girl in Translation". A-Kim's broken English improves from chapter to chapter, telling the story of her transformation from A-Kim to Kimberly: "*Why are you late?" This, I understood. "I sorry, sir," I said. "We not find school*". versus the last page lines: "*I worked four jobs at a time while I was a student, but I still graduated with honors and then moved on to Harvard Medical School. In those debt-ridden years before I finished medical school, I called upon any and every talent I had to become the best surgeon I could*" (Kwok, 2010). Jen Gish also plays with grammar in "Who's Irish?": "*I am work hard my whole life, and fierce besides. My husband always used to say he is afraid of me, and in our restaurant, busboys and cooks all afraid of me too*". Moreover, Gish puts non-inclusive phrases into the mouth of her character violating language or behavior

norms thus making her sound even more foreign: "*They say they cannot find work, this is not the economy of the fifties, but I say, Even the black people doing better these days, some of them live so fancy, you'd be surprised. Why the Shea family have so much trouble? They are white people, they speak English. When I come to this country, I have no money and do not speak English*" (Gish, 2012). According to the metamodern attitude, constancy and perfection are illusory while mistakes make sense and inspire future changes. In multicultural literature intentional incorrectness, direct transcription of accents, and misapplication of words provide ground for a deeper understanding of the context.

However, this language game is not just fine literary techniques, it is an actual echo of borderline personalities who are naturally incorporating alien blocks into full English flow thus, gradually expanding the norms of General American. Globalization, digitalization and mass migration have significantly increased the multicultural and multilingual population - these people are always going back and forth between their languages and cultural practices intentionally or intuitively picking the best option for a particular context. So metamodern diversity and pluralism mean multilingualism of expression.

The above-described language shift leads to the first classical postulate of metamodernism that "*oscillation is the natural order of the world*" (Turner, 201), which widely manifests itself in the vast majority of multicultural works through oscillation between two dimensions: actual citizenship and ethnocultural (say genetic) background and each dimension may dominate in a certain context. Duality of cultural consciousness leads to the discordance of social perception and self-image of cultural 'hybrids' and explains the core conflicts of multicultural literature - cultural and national identity search in the ultra version of "*the identity is a task*" demand of the metamodern world   [Two opposite opinions on cultural diffusion coexist in the multicultural community and thus in multicultural literature: some agree with Amy Tan's character who is lamenting "*I wanted my children to have the best combination: American circumstances and Chinese character. How could I know these two things do not mix?"* (Tan, 2019), while others join cosmopolitan Elif Shafac who states the opposite "*East and West is no water and oil. They do mix*" (Shafak, 2010). But let us consider a common stereotypical situation illustrated in multicultural literature: a young girl, having come to America recently, feels she is "too Chinese" in society and "not enough Chinese" at home. The problem escalates until she accepts belonging to both cultures and fully acknowledges her fusion identity (Lord, 2019). This is a common lifelong journey for most newly American real and fictional characters who form fluid identities that fully fit in the "*liquid modernity of the metamodern community*" (Bauman, 2012).

In multicultural communities, metamodern globalization blurs cultural borders and, simultaneously stimulates cultural identity search. The latter is impossible without returning to cultural roots or at least without trying on traditional rituals. This explains why metamodern is often understood as a mediator between premodern and modern codes. Characters in multicultural literature usually feel nostalgia and romanticize native codes. Recounting past lives in "The Hundred Secret Senses" by Amy Tan, return migration in "Americanah" Chimamanda Ngozi Adichie, and the immigrant feeling of "two homes" in "Grandfather's Journey" by Allen Say are common storylines: characters, whether physically or mentally, make journeys of identity, meaning of life or family history back to their homeland or to the past just to get aware of their current foreignness to their cultural roots; at the same time, the bond is unbreakable, it forces migrants to repeat journeys again and again. So Vermeulen's visual image of *a swinging pendulum* (Vermeulen, van den Akker, 2010) is perfectly applicable to describe cultural nomadism, identity search, and idealization of cultural practices in a multicultural context. The consideration of constant oscillation between

innumerable cultures as adequate and acceptable is a cross-cutting theme of multicultural literature and "a sort of open source" metamodern philosophy in general. According to Vermeulen and van den Akker, Hegel's positive idealism concluded, a metamodern movement "*inspired by a modern naïveté yet informed by postmodern skepticism ... consciously commits itself to an impossible possibility*" (Vermeulen, van den Akker, 2010). Characters of multicultural literature fully fit the related definition as they or their ancestors were desperate and hopeful enough to proclaim the end of one history and start from zero. Metamodern optimism and doubt made many immigrant stories possible as they are told in "Girl in Translation" by Jean Kwok, "Esperanza Rising" by Pam Munoz Ryan, "Still Here" by Lara Vapnyar, "Unaccustomed Earth" by Dzumpa Lahiri, etc. So these works describe a metacocktail mixed from postmodern misery and pragmatic neo-romanticism that encourages a metamodern person to chase happiness over "*a plurality of disparate and elusive horizons" "that are forever receding*" (Turner, 2011) (Vermeulen, van den Akker, 2010).

A model of a metamodern individual is reflected in multicultural literature through approaches and personality traits. Moreover, metamodern reconstruction, sensibility, metaxy, sincerity, hope, praising mistakes, and pluralism are key principles of a multicultural personality. The condition of a constant identification journey makes these characters "*not smug or deconstructive, but reconstructive"* (Abramson, 2014). By reconstructing fragments from motherlands left behind, they enter the internal and external dialogues with new homelands and co-create the diversity of metamodern globalized perception. In addition, "*immigrants on their way to ultimate assimilation… present themselves as partially alienated strangers*" (Wanner, 2011) by dragging and dropping into US English language and cultural elements. Anya Ulinich fills her award-winning "Petropolis" with Soviet realias and calques of Russian idioms. "*District 7 is all the way up the devil's horns," replied Sasha, trying hard to hide her relief. "Are you sure the place is fit for the intelligentsia?" – "Don't sneer, detka", sighed Mrs Goldberg "You don't need another tic*" (Ulinich, 2008) - the short extract includes: a) direct translation of Russian idiom "up the devil's horns" meaning "in the middle of nowhere"; b) the Soviet term "intelligentsia"; c) transliterated concept "detka". The text looks like a linguacultural puzzle fully open only to readers with Soviet (Russian) backgrounds. Ulinich does not deconstruct English, she intentionally and artistically reconstructs her ex-language on the American ground. We could say that multicultural literature with its collaborative reconstructions and "*interconnection and continuous revision*" of the past provides "*the possibility of grasping the nature of contemporary cultural and literary phenomena*" of metamodern plurality. (Dumitrescu, 2007)

Often borderline sensitivity in multicultural literature mixes reality and spiritual worlds into a single stage for the live performance of "real" characters, memories, gods, spirits, and previous lives. Characters coexist in two or more worlds of native and American culture, religious and civil life, etc; for every situational context, they have an exact personality with definite practices or languages. In J.Ford's "Hotel on the Corner of Bitter and Sweet", young Henry Lee demonstrates a personality change when switching Cantonese and English, his Chinese and American (private and public) versions take center stage in turns (Ford, 2009). This frequent artistic approach in multicultural literature accurately mirrors the objective metaverse of "digimodernism" where virtual personalities are already on equal terms with humans. The metamodern community lives between the real and virtual worlds - an average person may have several self-presenting online images and life has become a performance. Metamodernism has normalized being multicultural and switching multiple personalities. Moreover, the dual sensibility of a multicultural person allows them to see "*several points of view simultaneously, perceive opposite ideas, and, as a consequence, more holistically, nonlinearly perceive the series of events and*

phenomena" (Stoll, 2023), namely to be an open-minded, tolerant and truly metamodern personality.

One more metamodern approach to life reflected in multicultural literature is a rebirth of early modern "*desires for change and heartfelt "yes we can' calls"* (Vermeulen, van den Akker, 2010). Multicultural, usually immigrant literature, is a complex narrative about a long and challenging path to rebuilding a new life and social connections. It is not always a story of success but of finding peace with oneself and harmony in a world of contradictions. Multicultural characters illustrate the current human condition - they almost died of postmodern depression but now they "*express a (often guarded) hopefulness and (at times feigned) sincerity*" toward the future. "*Do not ever be afraid to start over*" (Ryan, 2002), "*But if some things are fated and some people are luckier than others, then I also have to believe that I still haven't found my destiny. Because somehow, some way, I'm going to find Joy*" (See, 2010), "*Then I took a deep breath, got off the bed and opened the door.*" (Kwok, 2010), "*Everything glitters in the new sunlight, just like Margot had always thought it would*". (Dennis-Benn, 2017) - this random compilation of the last sentences from some multicultural novels expresses a typical metamodern personality's informed, sentimental but optimistic attitude.

Conclusion

Be it repeated that arts always pioneer noticing and expanding changes in humanity's mood. And, of course, the attitudes and principles of the metamodern paradigm have long ago found their way to the artistic content of contemporary literature. Since the buzzword of the present academic, political, and cultural discourses are multicultural, multi-approach, multilingual, and other multi+ derivatives, it is natural enough that multicultural literature is on the rise.

Compared with the prose of previous periods, multicultural literature is not rationally prescriptive and it is not created to '*make it new or difficult*'; it is not pessimistic, mockingly ironic, and it does not intend to '*cross borders and close gaps*'. Being a real metamodernistic project, multicultural literature feels neither borders nor gaps "*as a space-time is both - neither ordered and disordered*" (Vermeulen, van den Akker, 2010); its content is a descriptive, narrative and multilayered phenomenon of spiritual and material fusion of experiences that go far beyond one linguistic or cultural code.

Overall, multiculturalism, with its multi-perspectival approach in political/academic/cultural discourse, has already started to be employed as an effective construal of metamodern time - 'something altogether weird' (Searle, 2009) but "ultimately a complex philosophy that will take academics and artists years to work through – but it's new, it's not jaded, and it puts real people's real emotions and real lives first" (Abramson, 2014). Mixing up David Foster Wallace and Zadie Smith, it may be summarized that multicultural art fully reflects this metamodern "shift away from (postmodern) cynicism towards human connection" (Wallace, 2016) with "the useful employment of head and heart" (Smith, 2001); so it highly contributes to the intercultural understanding and trust, giving hope for the future of metamodern humanism.

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