



Experimental writing, a new cognitive perspective

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Abstract: This paper discusses the thematic of experimental writing to provide a new dynamism to Anglophone fiction. The aim is to make visible the transformation of English-speaking society through revolutionary writing that structures the imaginary. More specifically, the aim is to use experimental writing to explore new critical representations of society by means of an independent analytical reading of the proposed text. It proposes an ordered explanation and analysis of what is at issue in the text, the author's intentions and the effects produced on the reader, and at the same time requires an explanation of what the author is saying in his text, how he is saying it and why he is saying it, in order to account, by means of the theoretical particularities of experimental writing, for the heterogeneous perspectives of Anglophone cultures.

Keywords: experimental writing, Anglophone fiction, revolutionary writing, Anglophone cultures.

Introduction

Fiction can change society by provoking thought, fostering empathy, influencing attitudes and behavior, exploring new ideas and perspectives, and mobilizing audiences around social or political causes. The autobiography, *Narrative of the Life of Frederick Douglass, an American Slave* (1845), by Frederick Douglass (1818-1895) was a powerful testimony to the horrors of slavery and helped galvanize the abolitionist movement. Toni Morrison (1931-2019) captured the complexities of the African-American experience through works like *Beloved* (1987), which highlighted the after-effects of slavery on subsequent generations. *Animal Farm* (1984) by George Orwell has also influenced the thoughts of people on government and politics.

Fiction is also likely to contradict the ideologies of some aristocracies or the beliefs of ultraconservative religious groups. The latter criticize the Harry Potter film serial for promoting witchcraft and magic, which they consider to be satanic practices and contrary to their faith. The psychological and self-suggestive power of fiction is indisputable. Keith Oatley (1998, p.65) comments that, "Reading fiction improves understanding of others, which is of fundamental importance in society, not only in making the world a better place by improving interpersonal understanding, but also in specific areas such as politics, business and education". Based on the diverse interpretations provoked by the Harry Potter series, David Harvey (2005, p.79) provides a new cultural reading of the formation of the British novel and, beyond that, of English literary cosmogony as a whole. Moreover, they reject the teleological narrative of the rise of a genre and present experimental literature as a dynamic image of the novel's emergence, focusing on formal innovation, social engagement and artistic and commercial competition. However, doesn't experimental writing, in its innovative and unusual approach, inevitably infringe on the dominant vision of standardized writing already adopted by Anglophone society? Doesn't it also run the inevitable risk of failing every time it tries to change the existing with the unfamiliar? even, how can this experimental writing, which claims to be innovative, initiate a new form of fiction, and

give impulse to new actions and knowledge? Taking experimental writing within the framework of a structural-analytical narrative approach, the first part of this paper will show how experimental writing attempts to (re)construct society through literature, and the second part will examine how experimental literature presents itself as a reference for conceptualizing society as a fully reconstituted field of cognition and community interaction.

1-Experimental writing, a new creative literary perspective

In this part of the paper, we attempt to analyze the development of experimental writing across time and space, in the perspective of the increasing interest for literature. For George Yúdice(1999, p.74), experimental writing appears as a doctrine of art, a lever for action and social reform; it could even serve as a tool for propaganda and revolutionary agitation. From this perspective, experimental writing could be both a driving force for change, through the use of non-traditional narrative techniques, and a means of exploring in depth all the brutalities that underpin our society both politically and aesthetically. Experimental writing provides the ideal framework for expressing revolutionary viewpoints, egocentric perspectives and marginalized experiences. Martin Puchner (2005, p. 85) points out that experimental writing reflects the inventive closeness of writers with a view to transforming society. Accordingly, experimental writing fosters the emergence of new forms of discursive praxis, from which certain political movements benefit. It also exposes certain social crises and their representations.

However, these representations help to define the common meaning of things, and also condition the external image of individuals or social groups in a given society. They are part of social communication. They generate reference models in terms of attitudes and behavior. Added to these representations is the structuring of each social class, made up of sub-groups of individuals according to their origin. It is when these representations split or shatter that criticism become possible.

These representations, in conjunction with socio-cultural changes, lead to global systemic shifts, and involve various temporal and spatial scales of analysis. For example, modernism can be used to redefine the world by questioning the links between the great moments that have shaped world history, and in particular the many experiments in writing. These can be the subject of productive analysis in relation to their link with the evolution of the history of peoples and the construction of the world.

For Susan Stanford Friedman (2015, p.11), experimental writing gives visibility to struggles against social injustice, oppressive ideologies. It also reveals new knowledge cards and considerations about the whole of global change. Jacques Rancière (2014, p.4) shares Friedman's vision insofar as, for the latter, the new redistributions of knowledge contribute to reconfiguring the world.

Certainly, it appears that in the era of universalization, experimental writing, thanks to its ability to overcome the constraints of the imaginary, is capable of initiating fundamental changes in the world. This way, they distinguish themselves by reassessing the contributory role of art in shaping the world. However, we should note that experimental texts can be used for repressive political purposes, or they can assume a mercantile vocation in order to escape political domination. By serving an overused political cause, experimental writing becomes complicit in an indulgent globalization, thus leading to a decline in the main objectives of this same experimental writing. In his work entitled *Theory of the Iconoclasts*, Peter Bürger (1984, p.50) reveals how art has been sidelined in the politico-economic context over the last few decades. He is joined in this approach to art by Jennifer Hodgson (2013, pp.30-31), for whom to speak of experimental writing or the possibility of the existence of an avant-gardist literature is to illusorily cling to an obsolete anachronism. It would be a matter of sealing the knot of an old cultural war. For her, experimental writing would be an "art form in difficulty" (p.32). Amongst other issues, autonomy is a major concern experimental writing comes up against. Unfortunately, this autonomy is gradually diminishing as John Robert observes. He suggests that, "autonomy within heteronomy provides a critique of autonomy itself. As this critique provides a condition of art's resilience to its own aesthetic self-enclosure, so it provides a speculative venue for engagement with non-art" (2015.p.33). Here, we would refer to vanguardists and radical experiences that are committed to a struggle for the upholding of values that can safeguard the alignment of the demands of capitalism and other practices. However, this quest does not rule out the fact that even within the context of advanced global capitalism, external elements are continually generated whenever it is necessary to protect the means of reproduction implemented by society, or for the ability of communities to maintain non-profit relationships. By contradicting its own values, experimental writing aims to give a new, more efficient direction to the various art forms that might call upon it.

For John Robert (2015, p.98), the cross-fertilization of experimental writing throughout history is a commendable process in that it reinvigorates cultural interdependence at every turn, and at the same time invites people to a constant renewal of the forms of writing likely to whether it is a quest for new forms of mimesis or an experimental effort to enact change. Fiction by means of experimental writing articulates diverse forms of narrative in order to expose the inequality between social classes and above all criticize the injustices of which the proletarian classes are victims.

There is no doubt that the new millennium is seeing the emergence of experimental writing that is more engaged on both the political and aesthetic fronts. On the academic scene, experimental writing has also experienced a resurgence of interest over the past decade, as evidenced by a multitude of studies and monographs.

In view of the above, and considering the cycles of societal development, an approach to experimental writing that takes more account of the cyclical nature of periodicity than a linear periodization could put an end to the contradictory debates about the waning goals of fiction. For Zadie Smith (2016, p.89), experimental writing is in decline; it has sunk into desuetude in the history of literature. In short, it is a fascinating failure.

However, unlike Zadie Smith, for whom experimental writing is anachronistic, for John Robert, on the other hand, it is a process that self-dynamizes over time and continues to play its role as a denouncer of various societal crises. Suman Gupta (2008, p.135), like John Robert, urges a better redefinition of the orientation to be given to experimental writing. This would help writers mired in a kind of poetic confusion that was once subversive in the dominant or colonizing culture. With experimental writing in a constant state of flux, writers should not give in to despair, but rather seek to give more life to fiction in the face of the new challenges of globalization.

It is in this perspective that experimental writing will be able to respond to socio-political upheavals that include, among others, climate change and the massive upheavals linked to immigration. Thus, experimental writing must not only tackle the problems caused by uncontrolled urbanization and industrialization, but also seek a poetics that denounces the growing disjunction between the material conditions of modern man and the increasingly polluted environment in which these conditions are becoming an existential problem.

Cultural globalization, for example, is often seen as a relatively recent phenomenon, usually associated with the new turn of multiculturalism. This period of modern multiculturalism, stretching from the 1930s to the present day, is increasingly referred to as the era of "new cultural liberalism", in which fiction distinguishes its participation in the construction of globalized society. Cultural globalization has also been used to designate the particular constellation of new forms of writing - notably experimental writing that escapes guilty ideological indoctrination. Cavanaugh and Jerry Mander (2012, pp.-xv) reveal that twentieth- and twenty-first-century multiculturalism has been shaped by deliberate forms of new literary experimentation that have failed to live up to their promise in denouncing the tares of our globalized society.

Yet sociologists and world systems theorists have argued for a longer historical view of multiculturalism. It is important to read multiculturalism as a set of capital processes and its vast scales of spatio-temporal transformation across the five hundred years of capitalist modernity. In this work, we use the notion of globalization not as a reified noun, but as an ongoing process - a set of relations in motion whose history is still in the making and therefore open to critical and creative intervention. The point here is to see multiculturalism not as an end in itself, but rather as a necessary lever for better construction of this cultural globalization. If, however, globalization in its broadest sense impacts on multiculturalism, with its cohort of residual influences

charied by the transformation of this globalized world, a longer historical approach to the changes that societies undergo should also give pride of place to the history of poetic inventiveness. It seems obvious that the transformations of the world system over a long period can mitigate the threat of excessive periodization of this poetic inventiveness.

The imperfections of globalization could be used to construct a literary history of global transformation. If experimental writing reassesses ancient paradigms that have proved their inadequacy, and releases itself from other narrative constructs and experiences, it could potentially play an instrumental role in giving a new direction to creative expression as a cultural-historical process spanning decades. A deeper understanding of the scope of experiential writing in literary or artistic cosmogony requires rigorous and intensified efforts to think with and beyond the analysis of aesthetical systems, recognizing the long, uneven and sometimes unpredictable confluences that drive the development and transformation of the creative imaginary.

Cultural globalization, with its increasing poetic awareness and pervasive sense of cultural compression, is distinguished by a preponderant awareness of the planetary in relation to all the events that affect the world, and which could at the same time threaten humanity as a whole. We must recognize that humanity is grappling with its inability to reinvent a world beyond the market economy, marked by concepts such as social class, capital, inequality and ideology. These concepts have now gained a foothold in public discourse, and literature or experimental writing poses them as a global problem requiring both local and global transformations. As a result, experimental writing is revitalizing the poetic horizon, even if the paradigms that this new aesthetic should take on have yet to be fully realized.

Clearly, experimental writing takes up the challenges associated with the search for alternatives to literature. To this end, it questions creative expression as an object and agent of social transformation. Given the proximity of the challenges facing society and the subjects addressed by literature, experimental writing approaches the counter-poetics of literature through dialogue with critical debates and anti-globalization, anti-capitalist and global justice literary movements. experimental writing is thus an undeniable lever for the invention of a new literature capable of participating in the invention of a new world, or rather in the establishment of alternatives to liberal and hegemonic globalization. With the same objective of redynamizing the constructive goals of globalization for all peoples, experimental writing can revitalize global forms of literary research and criticism, as well as cultural production. It seems clear that experimental writing faces similar dilemmas to those resisting and seeking palliatives to the new liberal and hegemonic globalization. For Geoffrey Pleyers (2010, p.143)), experimental writing represents the emergence of new paradigms that convey innovative ideas.

While experimental writing is an ongoing process, shaped in its current phase by new economic policies, alterglobalization represents one of many experimental political approaches aimed at resisting and transforming the dominant logic of capitalism. Moreover, alterglobalization movements conceive social transformation as a collective process, requiring broad participation at multiple scales, from local to transnational, while incorporating

self-reflexive debate on the global production of knowledge, the forms that collective action should take, and differences in subjective experience.

Experimental writing can therefore provide reliable avenues of reflection to bring about change in the world, acting on readers to seed new forms of knowledge, interpretive practices and analytical frameworks. By universalizing, experimental writing opens up the world to further ethical research and participatory action. Just as experimental writing cannot be separated from its global interactions and influences, it can be seen as an ongoing, self-reflexive struggle to record, negotiate and (re)construct the totality of global relations that synthesize a kind of theorization of divergent thoughts.

2. Experimental writing, a way to theorize the world

This paper attempts, by means of critical essays and experimental literary announcements, to analyze the instrumental contribution of experimental writing in revealing and resisting the inequalities associated with the hegemonic development of worldliness. Moreover, the aim is to underscore the self-reflexive consciousness of writers in the face of the standardization of writing and the reading public in contemporary times. It also shares a concern for methodological innovation, calling for new forms of comparatism and integrated reading practices that recognize the immediacy of internationalized life, record the collective realities of the unequal world of universal capitalism, and highlight the relationships between the different scales of socio-political movements. If experimental writing is in fact a world-creating experience, then it makes possible critical and creative interventions, notably through the imaginary, which are disposed to implement this new arrangement of life in society. planetary. Nevertheless, it is in this context that the question of how to approach and confront the fundamental challenge of experimental writing in contemporary times in relation to the seemingly total logic of the globalization of the way of life takes shape and above all to understand how different textual experiences at different scales disrupt prevailing cognitive frameworks and epistemic boundaries.

It follows that the friction between different experimental scripts can give rise to new frames of reflection and produce new paradigms of analysis, as well as generating new spaces of visibility that go beyond Western epistemologies. Consequently, contemporary postcolonial experimental writing challenges the cognitive patterns of confinement and releases the global imaginary through decolonizing efforts to create alternative epistemologies and ecologies of consciousness. In short, experimental writing, in the context of structural narrative innovation, attempts to rethink the world on the basis of ancient paradigms that have shown their limits. It engages readers, as participants, in the articulation of more ethical horizons for global transformation. Furthermore, looking at experimental writing through the lens of Susan Stanford Friedman (2015, p.146), it appears as a form of peripheral modernism that mediates and interrupts the uneven logic of globalization.

It seems obvious that experimental writing could mediate the world system and global ecology in the age of the late market economy. It could also explore analogies between writers' use of unconventional aesthetics to mediate changes in human subjectivity and the simplification of extra-human nature in the age

of globalization, whose complexities structure cosmopolitan formations and discourses. However, by focusing on experimental writing, perceptual deixis and relational narrative strategies enable the construction of a plural self in multimodal works. Within the spectrum of postcolonial historical conditions, it seems appropriate to highlight the links between decolonization and global equity, and to examine the global literary diffusion of postcolonial expectations through contemporary novels. These novels convey complex narrative structures and fragmented fictions; they also negotiate various scales of standardized experience, particularly in relation to colonizers and national and international audiences.

However, by questioning the role of experimental writing in terms of authorship and dissemination, these works put pressure on literature as a whole and on literary creation as an object. Yet, the latter needs to better articulate its historical and cultural particularities at the risk of implementing a form of cultural imperialism in the production of future literature, reducing the capacities of experimental writing. In this perspective, Xiaolu Guo (2015, p.78), in examining the insecurities linked to the homogenization of Chinese craft, simultaneously argues for a continuous revolution in the context of the uneven and intertwined development of experimental writing, which he sees as perennial, “The only true revolution is a perpetual revolution. This is why it is impossible and unbearable for men. But it is possible in literature and art”. Experimental writing can be seen moving through time, generating links that cross and momentarily occupy various spaces. For Guo, experimental writing is not a perfect venture, but rather an ongoing process of construction. It is not a goal to be reached, but rather an imperative. It always goes beyond itself. He sees experimental writing as an active, ongoing exercise in radical imagination, directed towards the quest for social equilibrium (p.102).

This work invests the field of experimental writing in order to track down the exclusions and exceptions that structure life in society; it also presents itself as an exercise in dissident experimentation. By going straight to the point through experimental writing, the idea is to envisage radical experiments in the world's literatures as a new space of collective possibility beyond the violence associated with hegemonic development and even the militant actions of avant-gardism itself. According to Guo, this also implies that:

[h]umans are experimental creatures; human life itself is an experiment; culture itself is an experiment. Art just reflects this general fact. Even mannerisms or dogmatic conventions are experiments, just experiments in conformity. So this will continue. The crucial question is what real experiments touch upon real unknown[s] and open up the space of possibility (p.89).

Looking at the comments made by Guo, it is obvious that experimental writing, in the era of globalization, could bring more clarity to the perception of the history of different communities, their perils and, above all, the aspirations that motivate their social experiences and help build their societies. In this way, experimental writing provides a means of rescuing cultural forms and knowledge that have been repressed, alienated and undermined. In this dynamic, experimental writing can act as a vehicle to theorize the world as a space where knowledge is mutualized to revitalize the collective actions of peoples.

Conclusion

In conclusion, this paper has set out to show that experimental writing aims to explore new forms of expression in order to overcome the limits of traditional written form by experimenting with structure, language and narrative techniques. Experimental writing also challenges the norms and expectations of the reader, confronting them with unconventional and sometimes confusing narrative forms. It thus creates interactivity between writer and reader, inviting the latter to actively participate in the construction of the text's meaning. The objective was both to present experimental writing as an instrument for tackling contemporary themes and issues in innovative and often provocative ways, and also as a means of exploring human subjectivity, individual perceptions and the way reality is constructed and interpreted. In short, experimental writing is intended to push back the boundaries of literature and offer new perspectives on language, narrative and the human experience.

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