Lewis Oliver Douglas
Student ID 20040460

MA Fashion, Film and Digital Production 20-21

Masters Project
Vicky Mather

Word count: 4000

THE METASPHERE

Lewis Oliver Douglas

for my parents.

I, Lewis Oliver Douglas, certify that this is an original piece of work. I have acknowledged all sources and citations. No section of this essay has been plagiarised.

Contents

1. Introduction

It is generally agreed upon by scholars and cultural theorists that the modernist era spanned from roughly the late nineteenth century until the mid twentieth century (Everdell, 1997) (Childs, 2008) (Armstrong, 2005). Modernism can be characterised as basing itself in 'monism' (Dow, 2001, p. 2), an ideal of unity based within celebration of coherence, rationality and grand narratives.

The postmodern era (roughly 1952-1992) (Cushman and Gilford, 1999, p. 16) serves as an antithesis to modernism's idealism, argues Sheila C Dow (2001, pp. 1-8). Born of scepticism and a suspicion of reason (Tate), postmodernism serves as the death of the grand-narrative (Lyotard, 1984, pp. 31-40), a world in which intertextuality and reference laden with sarcasm thwart the forward-thinking optimism of the modernist outlook.

But something more unknown, less explored is what happens after the millennium…

Our current epoch has been referred to as post-postmodernism (Turner, 1996, pp. 3-11), while others have labelled it 'digimodernism' (Kirby, 2009), Alan Kirby (2006, pp. 2-5) purports there being "more to this shift than a simple change in cultural fashion. The terms by which authority, knowledge, selfhood, reality and time are conceived have been altered, suddenly and forever". I believe the term 'Meta-Modern' is more fitting. First coined in 2010 by cultural theorists Vermeulen and van den Akker, In their essay *Notes on Metamodernism*, they assert the millennial shift was characterised by the return of typically modern attitudes that did not necessarily oppose the sarcastic relativism which marked the late postmodern era. According to them, the metamodern sensibility "can be conceived of as a kind of informed naivety, a pragmatic idealism", an "ironic sincerity". The prefix

"meta-" refers to Plato's Metaxy (1925, 201d-212d), which denotes an "inbetween", that oscillates between a modernist sincerity and a postmodern pastiche.

The purpose of this essay is to not only outline what I believe constitutes metamodernism, but to also shed light on what I have observed to be a crucial shift in humanity's collective consciousness as we navigate globalisation in the face of digital saturation.

I call this place "The Metasphere."

2. Rationale

2.1. Literature Review

The literature review informs the basis of my critical analysis and will draw together various lines of thought. A vast combination of insights and perspectives is needed to address the complexity of this topic, all of which cannot be reviewed in an essay as short as this. So instead, I will refer to only three articles of literature which best demonstrate the most pivotal points in my findings.

2.1.a Mark Fisher 'Capitalist Realism'

In this short book author Mark Fisher provides an understanding of what life may be like in the early 2010's within a late-capital society. Described as a master cultural diagnostician [Fisher] surveys the symptoms of cultural malaise (Shaviro, 2009).

With historical briefing engaging in Marxist theory, Fisher bases his foundation for thought of what he calls "Capitalist Realism", that it is easier to imagine the end of the world before imagining the end of capitalism (Shonkwiler and La Berge, 2014, p. 2).

Fisher begins the first chapter of his book 'It's easier to imagine the end of the world' by introducing "The War on Terror [the authoritarian government surveillance of its' citizens and other measures following the events of 9/11]" (p.1) and the pivotal role in which the implementation of excessive surveillance methods plays in our current authoritarian state, using this as an anecdote to explain why the repealing of measures in a late-capitalist society is simply unimaginable (pg. 2). This proposition played a crucial part in my developmental understanding of data sharing post-9/11 and the ways it has catalysed metamodernism; as the War on Terror began, so too did the increase of the U.S. government's surveillance of its own citizens… the warrantless collecting and mining of Americans' phone and internet metadata (Carlisle, 2021).

Fisher then goes on to present the "deadlock" in which Nirvana frontman Kurt Cobain found himself, in his dreadful lassitude and objectless rage, Cobain seemed to give wearied voice to the despondency of a generation that had come after history… Cobain found himself in a 'world in which stylistic innovation is no longer possible, [where] all that is left is to imitate dead styles (p. 9). Ultimately, this passage, and Fisher's book in general were crucial to my identification of what I refer to as the 'Postmodern Problem', further discussed in chapter 6.a 'The Postmodern Problem/ The End of History'.

2.1.b. Alan Kirby 'The Death of Postmodernism and Beyond'

British cultural critic Alan Kirby's essay argues that the cultural period of postmodernism is over, giving way to what Kirby describes as "digimodernism"; postmodernism is dead and buried. In its place comes a new paradigm of authority and knowledge formed under the pressure of new technologies and contemporary social forces.

Digimodernism makes the individual's action the necessary condition of the cultural product… By definition, [digimodern] cultural products cannot and do not exist unless the individual intervenes physically in them (Kirby).

This essay helped my understanding of the integral role that technology plays in the path to 'digimodernism' (what I prefer to refer to as metamodernism), however, Alan Kirby does not ascertain the effect this has on the cultural understanding of selfhood, and the difficulties that arise from embarking on a new trajectory of digitally enmeshed existence.

2.1.c. Daphne Simeon et al 'The Role of Childhood Interpersonal Trauma in Depersonalization Disorder'

In this article, experts in the field of Psychiatry discuss the results of a study of dissociative disorder. The study's purpose being to systematically investigate the role of childhood interpersonal trauma in depersonalisation disorder. Subjects in this study were administered the Dissociative Experiences Scale and the Childhood Trauma Interview, which measures separation or loss, physical neglect, emotional abuse, physical abuse, witnessing of violence and sexual abuse. The results of the study ascertained that emotional abuse, both in total score and in maximum severity, emerged as the most significant predictor both of a diagnosis of depersonalisation disorder and of scores denoting depersonalisation (Simeon et al, 2001, p.1027).

Depersonalisation Disorder is hallmarked by a disturbing change in the quality of first-person experience, almost invariably encompassing a diminished sense of self (Medford et al, 2016).

This study helped me develop a further understanding of the integral role that trauma plays in the difficulty of constructing and maintaining a solid sense of self. This study established and informed a crucial link in the relationship of the traumatic conditions of metamodern existence and prevailing feelings of loss and identity crisis which will be explored in chapter 5 of this dissertation.

2.2. Summary

Conclusively, I have been able to establish the vague time period of the death of postmodernism (2000 - 2010), however, what ensues after the postmodern is more difficult to ascertain. With my investigation, I seek to find conclusive links between technological

proliferation, the death of postmodernism and the subsequent birth of metamodernism, as well as the traumatic effect this has on the individual's ability to form a stable idea of self.

While I have been able to find research that evidences the link between traumatic events and dissociative disorder, I have not been able to find research situated towards a mass-scale of identity dysphoria in the face of a global traumatic event. Using qualitative research consisting of online content analysis I believe I will gain insight into this subject and begin to understand the effects that 'metamodernism' has on construction of self.

The purpose driving my research is to contribute to the discussion of the cultural philosophy behind the death of postmodernism. My approach will consist of the following research method:

Qualitative research in which I will analyse online content in the form of Youtube comments on video footage of the 9/11 Terror Attacks. This will allow me to cast a wide net of answers, solely from subjects with an attachment and/or interest in the attacks. In accordance with Klaus Krippendorff's 'Content Analysis: An Introduction to Its Methodology' (2004) I have applied the appropriate framework to ensure an effective yield of results.

I will be analysing written Youtube comments, and analysing the frequency of certain keywords such as 'nostalgia', 'lost', 'postmodern', as well as the general tone of the comments; ex. are they positive or negative in outlook? This will allow me to substantiate a consensus of the attitudes of those with attachment to the 9/11 Terror Attacks, and the topics of importance that hold the most weight.

The data in my research (text based) is defined by its relevancy to the subject of the 9/11 Terror Attacks. The information gathered will be observational, and taken only from content with a direct link to the attacks i.e. '9/11' in the video title, visuals consisting of 9/11 only. The data are defined by use of keywords as mentioned above.

With my proposed method of research, the populace of which the data is drawn will be global, the only linkage between subjects will be a shared interest or attachment to the 9/11 Terror Attacks. The relevant context of my research data is the specificity from which the data is gathered. My field of research is strictly the subject's perception of the 9/11 Terror Attacks, and as such only data detailing this perception will be gathered so as to keep parameters narrow.

I believe with this proposed method of keyword analysis and subjective assessment of tone and attitudes towards my topic of research, I will be able to outline clear and measurable information regarding personal opinion, attitudes towards, and the effect of the death of 'postmodernism'.

3. Aims

The end of postmodernism and the subsequent entry into a new era is yet to be definitively marked. The aim of this dissertation was to gain insight and further my understanding of the factors that contributed to what I now refer to as 'metamodernism', and the role that 'metamodernism' plays in societal approaches to nostalgia as a form of coping with trauma brought upon by over saturation in a time of data proliferation. The use of qualitative research in the form of content analysis was employed to ascertain feelings of nostalgia elicited from visual imagery of the 9/11 Terror Attacks, and the weight that these visuals hold as a symbol for the death of postmodernism.

4. Objectives

1. Develop understanding of what constitutes modernism, postmodernism and 'metamodernism'

2. Evaluate the aesthetic components of the 9/11 terrorist attacks

3. Determine the relationship between globalised trauma, virtuality and construction of self

4. Develop understanding of the significance that nostalgia holds within the metamodern idea of self

5. Identify a key shift into metamodernism

5. Research conducted

I analysed 200 Youtube comments on 2 videos. The parameters of my research involved assessing recurring themes and keywords within the comments. While this research is empirical, when combined with existing theory and related bodies of literature I will be studying, it helps situate my practice within the wider context of global attitudes regarding our current epoch of time, and what theorists and the wider public consider to be dominating factors that establish marked changes in cultural landscapes.
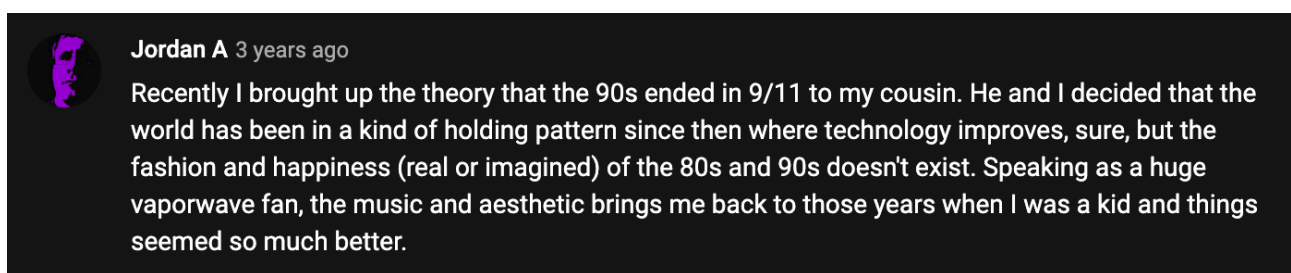
Jordan A 3 years ago

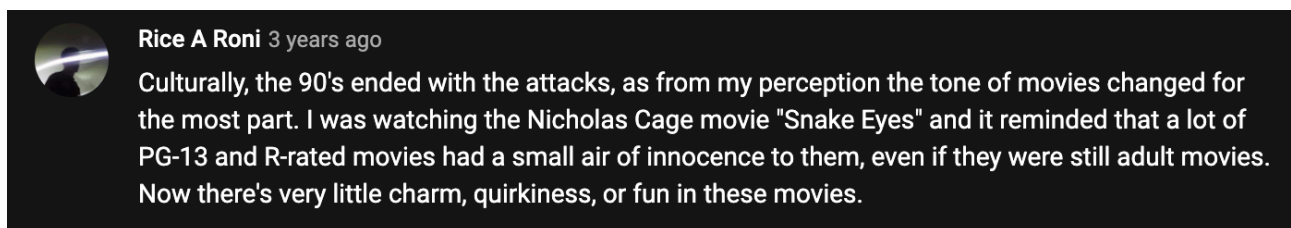Recently I brought up the theory that the 90s ended in 9/11 to my cousin. He and I decided that the world has been in a kind of holding pattern since then where technology improves, sure, but the fashion and happiness (real or imagined) of the 80s and 90s doesn't exist. Speaking as a huge vaporwave fan, the music and aesthetic brings me back to those years when I was a kid and things seemed so much better.

Figure 1 Youtube comment of 'Jordan A'.

Rice A Roni 3 years ago

Culturally, the 90's ended with the attacks, as from my perception the tone of movies changed for the most part. I was watching the Nicholas Cage movie "Snake Eyes" and it reminded that a lot of PG-13 and R-rated movies had a small air of innocence to them, even if they were still adult movies. Now there's very little charm, quirkiness, or fun in these movies.

Figure 2 Youtube comment of 'Rice A Roni'

Gloomy & Blue 3 years ago

I was born in the 00's, I was just a baby when 9/11 happened. I'm not American, I do not have any American relatives (as far as I'm aware of), I've never been to the USA...But, I cannot help to feel I lived through the 80's, 90's and early 00's, but it's just like my memories have become blurry and romanticized. It makes me feel nostalgic, perhaps because of other people's stories, where internet didn't dominate the world, where future technologies and movements were developing to form our present. it's truly fascinating.

Figure 3 Youtube comment of 'Gloomy & Blue

Mikey's Basement 3 years ago

Pretty cool dude. The nineties yearn for a utopic future definitely died on 9/11. You gotta be around 30 because this totally happened to me as well.

217   REPLY

▼ View 3 replies from Pad Chennington and others
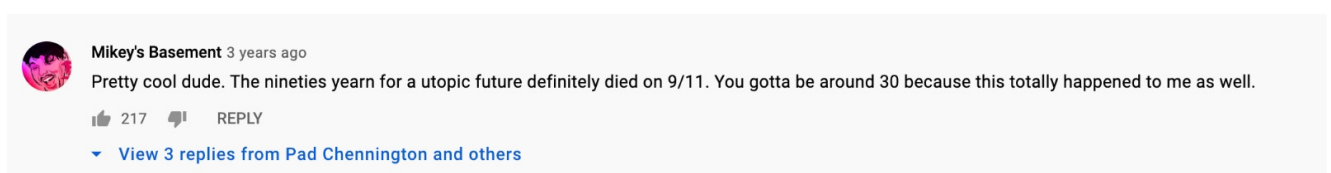
Figure 4 Youtube comment of 'Mikey's Basement'

Star Warrior 2 years ago

I was 12 when 9/11 happened. For me, and probably for many people, those towers were symbols of America, of NYC, the capitalism, the consumerism. When they were gone it felt like something more has gone too. I'm not American, I didn't even live in the US at that time but I can tell how that event changed everything. Not just in the skyline but in the way we see the world. It was the end of the 80s and 90s forever :(
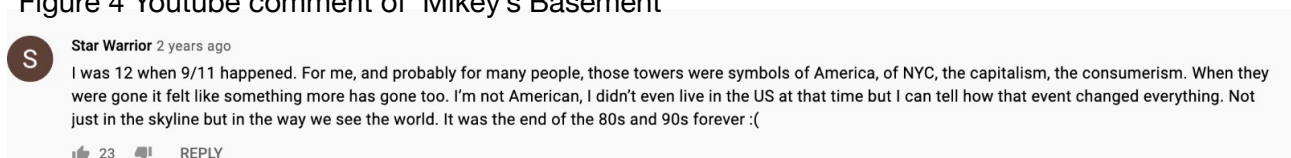
23   REPLY

Figure 5 Youtube comment of 'Star Warrior'

KEYWORDS

Aesthetic - 16

Fear - 11

Innocence - 18

Loss - 10

Nostalgia - 19

Nostalgic - 28

Over - 7

Past - 11

Technology - 10

Technologies - 5

Utopia - 7

From this list of commonly used keywords, it becomes evident that those with an interest in the 9/11 Terror Attacks hold the event with a certain level of sentimentality. Most commonly used is the word "nostalgic", along with words such as "innocence" and "aesthetic". This paints a picture of childlike attachment to the visual significance of the Twin Towers pre-9/11, and the memories of comfort it elicits. Keywords such as "loss", "fear" and "utopia" lend credence to the idea that the 9/11 Terror Attacks gave rise to a jaded, untrusting and despondent worldview.

THEMES

Prevalent throughout the Youtube comments were themes of loss of innocence and loss of childhood. The perception that 9/11 marked the end of an era. Many subjects noted feeling a sense of fear and loss of safety, with the pointed conclusion that 'everything changed' after the 9/11 Terror Attacks. Subjects often mused of a 'subconscious change in reality',

an 'altering of a collective cultural landscape'. Interestingly, multiple subjects reported a feeling of nostalgia despite not yet being born at the time of the attacks, or being very young at the time. Many subjects held the perception that the world pre-9/11 was a utopia. Other subjects referred to their infatuation with the 9/11 Attacks as 'chasing the past', and many noted longing for a 'simpler time' before technology had advanced to pervasive levels.

Those with an attachment to the 9/11 Terror Attacks generally display feelings of sadness, grief and loss when engaging in related material. It appears that the Twin Towers stood as a symbol of utopian hope, and subjects connected the falling of the Twin Towers with a subconscious and ubiquitous shift from utopian optimism to a culture of fear.

Engaging with opinions of the public helped establish my research; the general malaise felt for the cultural landscape post-9/11, along with prevalent feelings of nostalgia will be applied to existing research on the topics of the death of postmodernism and trauma to inform a discussion of my findings, leading to a conclusive summary of the research that has established my interpretation of a cultural shift into what I refer to as the 'metasphere'.

6. Discussion of findings

b. The Postmodern Problem/ The End of history

[Capital] It has drowned the most heavenly ecstasies of religious fervour, of chivalrous enthusiasm, of Philistine sentimentalism, in the icy water of egotistical calculation. It has resolved personal worth into exchange value, and in place of numberless indefeasible chartered freedoms, it has set up that single, unconscionable freedom -- free trade. In one word, for exploitation, veiled by religious and political illusions, it has substituted naked, shameless, direct, brutal exploitation.

- Marx and Engels, The Communist Manifesto

Capitalism is what follows after beliefs have collapsed inside themselves and all that is left is the consumer, desperately trying to navigate through the ruins and the rubble of the fatal abstractions" and ideologies of the past (Badiou, 2001).

Capital has haunted all forms of society (Deleuze and Guattari, 1972, p.154) and since its arrival brings with it a massive desacralisation of culture. It is a system which is no longer governed by any transcendent law; On the contrary, it dismantles all such codes, only to re-install them on an ad hoc basis. (Fisher, 2008, p.6) This means the reins of capitalism are not held to a decree but defined and redefined pragmatically and improvisationally (Fisher, 2008, p.6). It is a "Motley painting of everything that ever was" (Deleuze and Guattari, 1972, p. 267)

Here we find ourselves at "The end of History" (Marx, 1888); All possible avenues of expression and aesthetics explored, saturated, mocked, killed, crucified revived and brought back to life. Over and over. In his 1989 thesis "The End of history?" Francis

Fukuyama (1992) predicted the very near future acceptance of this fact, the idea that history has climaxed. That it has reached its terminal beach.

This knowing, or acceptance of the end (whether conscious or sub-) – Leads to an excess of self-awareness. It is what Fredric Nietzsche called the over-saturation of an age with history, It leads to a dangerous mood of irony in regard to itself and then to an even more dangerous mood of cynicism (1874, p. 33)

Post-Modernism is the cultural logic of late capitalism (Jameson, 1991) and as correctly prophesied by Jameson, in the words of Mark Fisher; the failure of the future is constitutive of a postmodern cultural scene - a world dominated by pastiche and revivalism); where detached spectatorialism, replaces engagement and involvement (2008, p.7).

The postmodern condition can spin out into a bitter nihilism when left unchecked. With irony remaining as the dominant mode of expression, critiques of this dilemma are inevitably framed with the same cynical detachment that fostered the dilemma in the first place (Hicken, 2018, p. 15).

The real authority on a world view as constructed and not depicted becomes the medium that constructs our world view (Wallace 1993, p. 161).

As the possibilities within Post-Modernist culture hit a wall, the staining of late capital leaks into the unconscious… and for most people, there seems to be no other way. Capitalism seamlessly occupies the horizons of the thinkable (Fisher, 2008, p. 8).

b. The Aesthetics of 9/11

The world changed on September 11th, 2001.

As I write this paper two decades on, we are living in the repercussions.

The events on September the 11th, upended American life and became the hinge on all of which recent Western history would turn, rewriting global alliances and reorganising the U.S government as America learnt about an enemy who was sophisticated, patient, disciplined and lethal (Zelikow, Kojim and Marcus, 2001, p.16).

As the war on terror ensued the normalisation of crisis produced a situation in which the repealing of measures brought in to deal with an emergency becomes unimaginable (Fisher, 2008, p.5).

-The Patriot Act, passed in 2001, gave authorities wide-ranging surveillance powers. In exchange for giving up their privacy, people would be better protected from future terrorist attacks. Privacy of the individual now became irrelevant in the face of a much higher need, security (Curtis, 2021).

This meant our personal data could be used, sold and shared in new ways.

The Image of men and women falling to their deaths against the modernist backdrop of Minoru Yamasaki's perfect narrow lines, is something that remains embedded, ingrained in many of our minds forever. It is in some corners of the internet even romanticised, more than mourned…..But why?

Meta-Modernism was not born on September 11th 2001, but Post-Modernism was interred in its rubble (Kirby, 2006, p.5).

Aside from politics which surrounded the war on terror, the collapse of the twin towers symbolised more than just that…

People noticed a shift in the years leading to and from the millennium. A change.

An altering in the collective conciseness and there is more to this shift than a simple change in cultural fashion. The terms by which authority, knowledge, selfhood, reality and time are conceived have been altered, suddenly and forever (Kirby, 2006, p.2). It was with the emergence of new technologies and the proliferation of data that the relationship between the author and the public, the reader and the text was changed violently.

c. All that is Solid Melts into Air

For the next section of this paper, I would like to propose an empirical trajectory of thought, with the intention of interrogating ideas of a Globalised Trauma and the construction of self within the metamodern.

It is argued persuasively by Hermeneutists such as Michel Foucault, Martin Heidegger and Hans-George Gadamer that human being is, principally and fundamentally an historical being.

That is, Human being is deeply and essentially constituted by the shared cultural and historical understandings of a particular local social world. These understandings are transmitted from generation to generation through the myriad of social practices that constitute everyday life and are embodied by the people who inhabit particular social terrains (Cushman and Gilford, 1999, p.15).

But what is being created now is a new electronic cultural space, a "placeless" geography of image and simulation. A world in which space and time horizons have become collapsed. A world of instantaneous and depthless communication, that is profoundly transforming our apprehension of the world: it is provoking a new sense of placed and placeless identity and a challenge of elaborating a new self-interpretation (Morley and Robins, 1995, pp. 112-121).

2001 paper "The Role of Childhood Interpersonal Trauma in Depersonalization Disorder" found Childhood trauma, in particular emotional abuse may play a role in the pathogenies of Dissociative Identity disorder - A mental process which produces a lack of connection in a person's thoughts, memories, feelings, actions and sense of identity (Simeon et al, p. 1027). Research has revealed that the genetic heritability estimate for pathological disassociation was zero, suggesting that conditions of the disorder are strongly driven by environmental traumas. The paper also found that even in subjects who do not suffer from disassociate disorder, dissociative symptoms are strongly suggestive of traumatic histories or events (Simeon et al, 2001, p. 1031).

I put forth that now, that not only the shift itself but our very existence within the meta is a traumatic one. One that could cause a disruption of the normal integrative processes of consciousness, perception, memory and identity that define self-hood (Simeon et al, 2001, p. 1027) on a globalised scale.

Psychologist Stephen Frosh says notion that the real turmoil of the outside world is mirrored internally… if the self is constructed through relations with stable objects and dependable people, then it must be unsettled when these objects keep disappearing

(1991, p. 6). All that is solid melts into thin air (Marx and Engels, 1888), within the meta this is truer than ever before.

The construction of one true self within the meta becomes a fragmented one. Cushman and Gilford propose that the self moves away from what Foucault called a self with a "Richly furnished interior", to self with a need for many varied exteriors (1999, p.17).

Not only this but the choices presented by virtuality allow for further multiplicity.

It is in our search for stillness, we only seem to become more displaced, more fragmented as we fall down the many rabbit holes the online sphere has to offer.

Virtuality becomes the ontological third that deconstructs the cartesian dichotomy of object and subject, and challenges the monopoly of reality. Virtuality takes us away from the comfort of customary reality… has radically undermined our ontological home of reality, presenting a continuum where the grounding category of reality no longer governs (Bezzubova, 2020, p. 97)

Through the bombardment of images and information we begin looking for ourselves in impossible places, chasing a feeling, desperately scavenging through relics of the past trying to find the ideal identity; The Ultimate reality. – It is here we are all on the market, shopping for our identities. We present no future threat to capital, we become the ideal machine…Now we only shop from the past, we breed and feast on yesterday.

You click, you punch the keys, you are 'involved', engulfed, deciding. You are the text, there is no-one else, no 'author'; there is nowhere else, no other time or place. You are free; you are the text: the text is suspended (Kirby, 2006, pp. 34-37).

7. Conclusion - The Metasphere

The end of history will be a very sad time. The struggle for recognition, the willingness to risk one's life for a purely abstract goal, the worldwide ideological struggle that called forth daring, courage, imagination, and idealism will be replaced by economic calculation, the endless solving of technical problems, environmental concerns, and the satisfaction of sophisticated consumer demands. In the post-historical period there will be neither art nor philosophy, just the perpetual caretaking of the museum of human history. I can feel in myself, and see in others around me, a powerful nostalgia for a time when history existed. Such nostalgia, in fact, will continue to fuel competition and conflict even in the post-historical world for some time to come. Even though I recognise its inevitability, I have the most ambivalent feelings for the civilisation that has been created in Europe since 1945, with its north Atlantic and Asian offshoots. Perhaps this very prospect of centuries of boredom will serve to get history started once again.

- Francis Fukuyama, The End of History?

Fukuyama ends his essay within an air of possibility. A hope.

But 32 years on the meta is our new state of being.

It is a series of events in which we try to remind ourselves we are still… alive.
But with new conceptions of time and space, it's easy to forget.

There is nothing here, in 'The Metasphere'.

8. Bibliography

Armstrong, T. (2005) *Modernism: A Cultural History.* Cambridge: Polity Press.

Badiou, A. (2001) *Ethics: An Essay on the Understanding of Evil*, London and New York: Verso.

Bezzubova, E. (2020) 'Virtual Self and Digital Depersonalization: Between Existential Dasein and Digital Design', *Mind & Matter,* 18(1), p. 97.

Carlisle, M. (2021) *How 9/11 Radically Expanded the Power of the U.S Government.* Available at: https://time.com/6096903/september-11-legal-history/ (Accessed: 4 December 2021).

Chennington, P. (2017) *Vaporwave & 9/11: A Nostalgic Connection.* 20 October. Available at: https://www.youtube.com/watch?v=W713p9UkgZk&t=235s (Accessed: 6 December 2021).

Childs, P. (2008) *Modernism.* Oxfordshire: Routledge.

Curtis, A. (2021) *Are We Pigeon? Or Are We Dancer?* 11 Feb. Available at: https://www.youtube.com/watch?v=_C4Dn2-Pk3I (Accessed: 10 November 2021).

Cushman, P. and Gilford, P. (1999) 'From Emptiness to Multiplicity: The Self at the Year 2000', *The Psychohistory Review: Studies of Motivation in History and Culture,* 27(2), pp. 15-17.

Deleuze, G. and Guattari, F. (1972) *Anti-Oedipus: Capitalism and Schizophrenia,* translated from the French by R. Hurley, M. Seem and H. R. Lane. Minneapolis: University of Minnesota Press, pp. 154 - 267.

Dow, S. C. (2001) *Modernism and Postmodernism: A dialectical analysis* in Cullenberg, S. Amariglio, J. and Ruccio, D. F. (eds.) Postmodernism, Economics and Knowledge. Oxfordshire: Routledge, pp. 61-67.

Everdell, W. (1997) *The First Moderns*. Chicago: the University of Chicago Press.

Fisher, M. (2008) *Capitalist Realism: Is there no Alternative?* Alresford: Zero Books, pp. 5-8.

Foucault, M. (1970) *The Order of Things: An Archaeology of Human Sciences*. London: Tavistock

Frosh, S. (1991) *Identity Crisis: Modernity, Psychoanalysis and the Self.* Basingstoke: MacMillan Education LTD, p. 6.

Fukuyama, F. (1992) *The End of History and the Last Man.* New York: Free Press.

Hicken, S. (2018) *Rapping in the Clouds: Shifting Identities and Metamodern Tendencies in Internet Hip-Hop,* p.6. Available at: https://scholar.colorado.edu/concern/articles/ jq085k57m (Accessed: 2 December 2021).

Jameson, F. (1991) *Postmodernism, or, the Cultural Logic of Late Capitalism.* Durham: Duke University Press.

Kirby, A. (2006) 'The Death of Postmodernism and Beyond', *Philosophy Now*, pp. 2-37. Available at: https://philosophynow.org/issues/58/ The_Death_of_Postmodernism_And_Beyond (Accessed: 1 December 2021).

Kirby, A. (2009*) Digimodernism: How New Technologies Dismantle the Postmodern and Reconfigure our Culture.* New York/London: Continuum.

Krippendorff, K. (2004) *Content Analysis: An Introduction to Its Methodology.* Thousand Oaks: Sage Publications.

Lyotard, J. F. (1984) *The Postmodern Condition*. Translated from the French by G. Bennington and B. Massumi. Minneapolis: University of Minnesota Press, pp. 31-40.

Marx, K. and Engels, F. (1888) *The Communist Manifesto*. Translated from the German by S. Moore. London: the Communist League.

Medford, N. et al (2016) *Emotional Experience and Awareness of Self: Functional MRI Studies of Depersonalization Disorder.* Available at: https://www.frontiersin.org/articles/ 10.3389/fpsyg.2016.00432/full (Accessed: 3 December 2021).

Morley, D. and Robins, K. (1995) *Spaces of Identity: Global Media, Electronic Landscapes and Cultural Boundaries.* London and New York: Routledge, pp. 112-121.

Nietzsche, F. (1874) 'On the Use and Abuse of History for Life', *Untimely Meditations,* Translated from the German by R. J. Hollingdale. Cambridge: Cambridge University Press, p. 33.

Plato (1925) *Plato's Symposium,* 201d-212d. Translated from the Ancient Greek by H. N. Fowler. Cambridge: Harvard University Press.

Simeon, D. et al (2001) 'The Role of Childhood Interpersonal Trauma in Depersonalization Disorder', *Am J Psychiatry*, 158(7), pp. 1027-1031.

Shaviro, S. (2009) *New Books.* Available at: http://www.shaviro.com/Blog/?p=822 (Accessed: 2 December 2021).

Shonkwiler, A. and La Berge, L. C. (2014) *Reading Capitalist Realism.* Iowa City: University of Iowa Press, p. 2.

Tate. *Postmodernism*. Available at: https://www.tate.org.uk/art/art-terms/p/postmodernism (Accessed 5 December 2021).

Turner, T. (1996) *City as Landscape: A Post-postmodern View of Design and Planning.* Oxfordshire: Routledge, pp. 3-11.

Memory, V. (2016) 猫 シ *Corp. : NEWS AT 11.* 9 December. Available at: https://www.youtube.com/watch?v=qSh2HswKn5Y (Accessed: 5 December 2021).

Vermeulen, T. and van den Akker, R. (2010) 'Notes on Metamodernism', *Journal of Aesthetics and Culture*, 2(1). doi:10.3402/jac.v2i0.5677.

Wallace, D. F. (1993) 'E Unibus Pluram: Television and US Fiction', *Review of Contemporary Fiction*, 13(2), pp. 151-163.

Zelikow, E. Kojim, C. A. Marcus, D. (2001) *9/11 Commission Report.* Washington: United States Government, p. 16. Available at: https://www.9-11commission.gov/report/911Report.pdf (Accessed: 4 December 2021).

Visual content

Fig. 1, 'Jordan A' (2018) *Vaporwave & 9/11: A Nostalgic Collection* [Screenshot of Youtube comment]. Available at: https://www.youtube.com/watch?v=W713p9UkgZk&t=235s (Accessed: 6 December 2021).

Fig. 2. 'Rice A Roni' (2018) *Vaporwave & 9/11: A Nostalgic Collection* [Screenshot of Youtube comment]. Available at: https://www.youtube.com/watch?v=W713p9UkgZk&t=235s (Accessed: 6 December 2021).

Fig. 3. 'Gloomy & Blue' (2018) *Vaporwave & 9/11: A Nostalgic Collection* [Screenshot of Youtube comment]. Available at: https://www.youtube.com/watch?v=W713p9UkgZk&t=235s (Accessed: 6 December 2021).

Fig. 4. 'Mikey's Basement' (2018) *Vaporwave & 9/11: A Nostalgic Collection* [Screenshot of Youtube comment]. Available at: https://www.youtube.com/watch?v=W713p9UkgZk&t=235s (Accessed 7 December 2021).

Fig. 5. 'Star Warrior' (2019) *Vaporwave & 9/11: A Nostalgic Collectio*n [Screenshot of Youtube comment]. Available at: https://www.youtube.com/watch?v=W713p9UkgZk&t=235s (Accessed 7 December 2021).