

## PRINCIPLES OF POSTMODERNISM LITERATURE

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### ABSTRACT

*The concepts of postmodernism and postmodernism have entered not only science, but also oral and written speech, at the same time they have acquired a very familiar and finally abstract, vague meaning, the religious disparity characteristic of the end of the 20th century and this period, putting a building on oneself, putting oneself in an incomprehensible image, Eclecticism began to resonate with the notions of a lack of knowledge.*

### Introduction

The concepts of postmodernism and postmodernism have entered not only science, but also oral and written speech, at the same time they have acquired a very familiar and finally abstract, vague meaning, the religious disparity characteristic of the end of the 20th century and this period, putting a building on oneself, putting oneself in an incomprehensible image, began to resonate directly with the concepts of eclecticism, which means useless knowledge.

At the same time, postmodernism also had an image based on a sufficiently precise chronology. At the beginning of the 70s of the 20th century, ideas about "postmodernist sensibility, impressionability and emotionality" appeared, and even then they managed to become the subject of scientific research created by philosophers and literary critics, historians and sociologists. They were based on experiencing the world as chaos and the corresponding "poetic thinking". According to the American theoretician Ihab Hassan, who has written a lot about postmodernism, it is primarily a worldview characterized by "a lack of faith, a lack of faith", feeling the world, understanding the world from a certain point of view.

The philosophy of Friedrich Nietzsche (Friedrich Nietzsche, 1844-1900) who announced the "death of God" in the work "Thus spoke Zarathustra" (Also sprach Zarathustra, 1883-1887) opened the period of re-examination of universal values from the point of view of nihilism. Almost a hundred years later, Ihab Hassan defines this philosophy as follows: "Most of us regretfully admit that the concepts of God, Prophet, Man, Intelligence, History, and State are drowning in decay and

disappearing without a name in the form of solid and stable principles of authority. we started; and even Language - the last sacred shrine of our high spirituality, great intelligence and knowledge, our intellectual foundation, our pride has been threatened, endangered, and has become an idol that we still worship."

In other words, attempts to find a positive meaning of existence for postmodernism failed, were doomed to failure. It became clear that there is no systematicity, hierarchy, criteria for meaning and value in the world. A dry void took their place. But this philosophy of existentialism (fr. existentialisme; lat. existentia - to exist, existence) is nothing at the absolute level for supporters of the direction in the philosophy of the 20th century that perceives a person as a single spiritual, spiritual, intellectual being capable of choosing his own destiny, but - a relativity that is always capable of reshaping itself, and has become such a reflection of perceptions that it has become like a virtual reality on a computer.

The Dutch scientist D.Fokkema gave a political emphasis to this concept, and behind it is a colorful and multi-faceted, diverse and colorful, who suffered and experienced a lot of suffering, multi-national and multi-ethnic, to each other. assumes that there is a multiculturalism based on the "equal probability and equal value of all the elements that make up the basis" of a complex and conflicting world with two opposite poles. According to the French philologist Yu. Kristeva, postmodernist thought is formed as a result of "epistemological tension", a break from previous traditions. According to representatives of postmodernist philosophy (adherents of poststructuralism, deconstructivism), postmodernist thought is embodied by enlightened belief in intelligence. For postmodern writers, postmodern thought is primarily the literature of the 19th and 20th centuries (from romanticism to modernism), and at its center is the "I" of the genius artist, that is, the human self-awareness, the spiritual center of the human personality. According to this logic, the reliance of human intelligence, thinking, "point of view" on the monologue is based on the same meaning, blind and unconditional obedience. However, the principle of pluralism is much closer to postmodernism, which is realized through the means of play, imitation, self-exposure, by denying the claim that it is the center of European culture.

Postmodernism also rejects claims to create an entirely new language of its own. His creative environment is reflected in both literature and architecture. And this means the best, unique and public art, with the integration of literary, architectural and many other styles, determined eclecticism, bringing ironic and humorous text fragments. Although the supporters of modernism, which went to the point of absurdity, did not look at it in a mood of despair and depression, in any case, they had a serious attitude to absurdity. Supporters of postmodernism found a reason for laughter and playfulness in the absurd, turned the absurd into a living environment. Therefore, in terms of creativity, the cultural signs of the post-industrial environment were very interesting for them, especially the environment in the USA (advertising, cinematography, television, Disneyland, huge commercial hypermarkets and the same architecture as McDonald's cafe chain, etc.) were suitable.

In relation to pluralism, postmodernists have welcomed the idea of rejecting authoritarianism in all its forms, positions, and guises. Ultimately, they focused on non-classical physics and its theory of time irreversibility (as opposed to time reversibility of classical thermodynamics). According to the synergetic theory developed by Belgian physicist Ilya Prigogine (Ilya Prigogine, 1917-2003), a laureate of the Nobel Prize (1977), entropy is not the destruction of the entire universe from heat energy, but a fixed alternative that appears before a specific system in the process of evolution, that

is, contradictory. reveals the concept that there are two paths, opportunities and the necessity to choose one of them - one or the other, but it leads to the emergence of an unpredictable, suddenly explosive relationship between necessity and chance. The fact that the complex system undergoing the process of evolution is not sufficiently stable (stable), its changeability, when it reaches the highest point of disequilibrium ("bifurcation point"), it gives another opportunity to correct itself, to reorganize, in other words, to develop, "self-organize, creates favorable conditions for finding a source within itself for several alternative ways of "structure". The concrete selection of the next forms and states of "dynamic chaos" is random and does not obey to foresight and prediction. This is where the synergetic understanding of time as a dialogue between the deterministic past and the open future comes from. Synergetics (Greek. synergeia - act together, work together, influence) by researchers such as G. Haken, G. Nikolis, I. Prigozhin, I. Stengers, A. Babloyants, S.P. Kurdyumov, E.N. Knyazeva presented has become one of the leading directions of modern science. Synergetics is an interdisciplinary field of scientific research, its task is to study natural phenomena and processes based on the principles of self-organizing, self-organizing systems. Also, it is "... the self-formation and emergence of structures of different, diverse and diverse nature (property, character, essence), self-sustaining, stopping (decreasing, diminishing, interruption) It is a science dealing with the study of the processes of disintegration, preservation of stability (stagnation, endurance, invariance, non-deflection) and disintegration (split into components, end)..."

A deterministic past and an open future are both "requesters" and "responders" at the same time. Dialogue has a lot of meaning, it forms and creates a cultural world that is always self-defining and self-clarifying; such a cultural world is characterized by binary (two-component) oppositions between real and imagined (hypothetical) objects, beautiful (beautiful, handsome) and ugly (ugly, unattractive) bodies, masculine or feminine customs, and the opposite content of Western and Eastern traditions. he doesn't care at all, he doesn't even notice.

The aesthetic paradigm of postmodernism, based on pluralism<sup>81</sup>, thus distances itself from all that is finished and formed in various ways. Its symbol is in the form of a labyrinth (tangled, confusing paths), a mosaic (complex, composite thing). Correspondingly, according to the "metaphysics of being", the idealistic philosophy created by the ancient Greek philosopher Plato and his students, the beginning (organizing basis) of Art according to the tenets of the Christian religion is denied by postmodernists as discontinuity, paradoxical. Let's remember where discontinuity comes from: it is the superimposition of two different continuums of time and space. We measure the movement and measure of time only by the relation of time and space, and time and space are continuous in themselves, but when they are superimposed, a state of discrete arises; as a result, the point where they intersect is the starting point, the main support, of the discontinuity. In the radical (sharp) paradigm of time, such a crossing point is raised to an absolute level, brought to the fore as a center.

So, the beginning of art is rejected by postmodernists as discontinuity, paradox. But the postmodern text is similar, in which the "author-subject" is restored and recreated in various ways. Such "images and dishes" of considering language as the central point are replaced by "physicality, materiality" - and these are specific common, combined, unconscious internal impulses, impulses related to language brought to life by an unknown creator (desire, desire, tilak) is a feeling that arouses strong desire, discourages, seduces, tempts, or rather, a feeling that arouses hatred in people. It is also an all-embracing, all-encompassing irony, sarcasm, and humor, a world of discourse self-sufficient, self-sufficient, and self-contained.

It is from here that an important category of postmodern consciousness arises, that is,

epistemological insecurity (doubt, indecisiveness) involved in expressing doubts about any established methods of cognition (awareness of the laws of the objective world) and communication (communication, exchange of ideas). . Any real reality, in fact, consists of a fake, a fake, a lie. It depends on his perspective on reality. For this reason, for postmodernism, writing (a method of description) is a linguistic act aimed at a specific goal (directed), in which we witness that both the author and the reader are the perpetrators of the incomparable game (trick) with the unimaginable and the infinite. It seems as if the following rhetorical question (with an answer in it) was put before the author and the reader: "How can something that cannot be written and read be written and read?" The narrative style of postmodernism is formed on the basis of the literal conditionality of the word, the final image, the true meaning, and the laughter of the reader's hopes and dreams. Despite this, the postmodernist artist who perceives the world as chaos is filled with "confidentiality, affection, feeling" towards it, with a deep understanding of it, attempts to convert destruction (revealing the method) into construction, to encode chaos in its own way, and even to decode it through a binary code. does. In such a situation, in such a situation, in such an environment, any scientific, theoretical, practical, philosophical and artistic thought seemed to be the main principle of our postmodern thinking in an inevitable poetic state.

### **Conclusion.**

Stylizations, imitations, similes in the spirit of postmodernism are considered to be a renewed, experimental humanism to a certain extent, covering all areas of intellectual life of Western countries and even Western literature of the 1970s-1990s. This is undoubtedly an exaggeration, an exaggerated assumption. Affiliation with postmodernism is highly unlikely, somewhat problematic, even for the most influential authors. Along with the praises of postmodernism, there are also its detractors. Intransigent opponents of postmodernism emphasize its subservience to the philosophy of structuralism and poststructuralism, hinting at the narrowness of real innovation in it. We have to agree with the last point. However, at the same time, there is every reason to say that the prose of postmodernism has consistently and vividly expressed its voice and recognized others in the philosophical, deeply meaningful genre.

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