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## WORLD POSTMODERNISM AND THE UNIQUENESS OF AZERBAIJANI POSTMODERNISM

*In this article, for the purpose of consistency and consistency of the studied material, we have attracted European and world postmodernism to the analysis, which subsequently influenced the emergence of a number of works in this genre by Azerbaijani postmodernists.*

*The main goal of the article is to interpret and study the emergence of world postmodernism and Azerbaijani postmodernism, as well as the unique features of postmodern literature and culture. To do this, on the one hand, we traced the origins of postmodernism in world literature, the entry of the term postmodernism into world culture after its first appearance in the work of Lyotard, on the other hand, we traced its spread in Azerbaijani literature. and noticed that he influenced the development of the history and society of Western Europe, including in his work K. Abdullah, Elchin, Anar, H. Kherishi, I. Fahmy, Sh. Sadiq, A. Akbar, N. Kamal and others. arsenal, we involved in the analysis and tried to identify their characteristics.*

*In order to create a holistic picture of the relatively unrealistic trend in literature and art, we exclusively studied the views of famous theorists of postmodernism such as J.F. Lyotard, L. Wittgenstein, M. Heidegger, J. Derrida, M. Foucault, and also the views of Azerbaijani scientists regarding postmodernism in national literature G. Guliyev, N. Tagisoy, N. Shamsizade, A. Asadova, Turkish scientists A. Kabakly, U. Ecevit and others. Rustamkhanly, K. Abdully, A. Akpera, N. Kamal and others came to the conclusion that the postmodern samples created by him, first of all, in the theme, content, and plot images are connected with the national soil. When talking about individual aspects of postmodernist Azerbaijani novels, it is necessary to take a look at the language features that come to the fore here. Because postmodernist writers see language as the most important element of communication when revealing reality. Postmodernists believe that since language is the invention of communication, there is nothing outside of it.*

**Key words:** *emergence of postmodernism, metaphysics, modernism, irony, interconnection, the essence of postmodernity, Western European and South American theorists, Azerbaijani postmodernism.*

**Introduction.** Postmodernism emerged as a concept reflecting the events taking place in the world social life and culture in the second half of the 20th century – the beginning of the 21st century. As postmodernism is used in connection with the post-non-classical type of philosophy, it is also used in the complex of methods in art.

Postmodernism (or postmodern) mainly reflects the situation formed in the cultural thought of Western countries since the end of the 20th century. Literally, the term means «after modernity» (or postmodernity).

It is more appropriate to look for the sources of postmodernism in the philosophical views of K. Marx, F. Nietzsche, Z. Freud, K. Lévi-Strauss and others. It should also be noted that the criticism of classical philosophical paradigms and the emergence of postmodernist thinking were also stimulated by achievements in the field of natural science. In addition, the postmodernist situation in thinking was created by the nature of social changes that

took place in the 20th century. Permanent local and world conflicts and exploitations, violence and poverty, division of the world into opposing camps, movements, alliances, etc.; racism and nationalism, regional and ethnic conflicts; Hiroshima, Nagasaki, Chernobyl – all this showed the uncertainty of human existence. Economic, political, and spiritual practice gave grounds for criticizing human reason and revealed man's inability to rationally organize his own existence.

**Discussion.** The emergence of postmodernism in the social plan is associated with the events of 1968 in France. It was at that time that the left-wing radical movement swept across France. During this period, radical-minded intellectuals witnessed the sharpening of social contradictions and the absence of rationalism in society. Despite the fact that the term «postmodernism» was used at the beginning, its widespread appearance coincided with the end of the 60s. [13]. However, «postmodernism» as a

theoretical concept was put into circulation only in the 80s, and this term was first used by J.F. Lyotard in his works. It is from that time that postmodernism gained its conceptual solution and independence. As for the content, they attributed the points directly related to the analysis of language to the creation of the «postmodern situation». This created conditions for its consideration as a philosophical direction. The historical formation of this style of thinking is related to the name of the following thinkers: Ferdinand de Saussure's studies created conditions for the emergence of structuralism.

According to Ludwig Wittgenstein, the task of philosophy is not in achieving truth, but in the logical analysis of language. The meaning given to words and expressions is manifested not only in their specific context (language game), but also in accepted rules.

Martin Heidegger presented the existential-linguistic criticism of metaphysics. He deliberately refused the traditional categories of modern philosophy (object, subject, cognition, soul, matter, etc.) and engaged in the «destruction» (disintegration) of historical constructions with the help of the phenomenological method. According to him, the truth is not the correspondence of our imaginations to reality, but is rooted in the way of being of that person. Truth is true being, corresponding to being.

Michel Foucault made great contributions to the development of the poststructuralist problem in the field of social construction of knowledge. In European epistemology (cognitive theory), he distinguished three «epistemas» (cognitive fields) Renaissance, classical rationalism and modernity.

As a brilliant representative of poststructuralism and postmodernism, Jacques Derrida rejected the possibility of any single and fixed space for the text. The essence of deconstruction is related to the fact that any text is built and created on pre-existing texts.

In addition to J. Lyotard, M. Foucault and J. Derrida, well-known theorists of postmodernism today are also J. Baudrillard, J. Deleuze, F. Guattari and others. The only thing that unites them all is the way of thinking. According to them, no one can claim to speak the final truth.

Postmodernism has contributed to the study of not only critical thinking but also social criticism in Western European history and society. Many, including representatives of the scientific community, were attracted to the «deconstruction» of the boast of traditional capitalism.

Another point should be noted here. In the post-industrial society in the West, the era of postmodernism, which emerged in the era of consumer capitalism,

new technologies, and electronic communications, is causing controversy. All this destabilizes and changes traditional cultural mechanisms. Most importantly, it overshadows the leading role of the book, text, and work.

A group of scholars consider postmodernism to be a continuation and development of modernism. That is, according to them, postmodernism is a new historical stage that comes after modernism. While others note the departure from classical modernism of the first half of the 20th century in postmodernism, the third ones look for ideas and principles of modernism in the works of writers of the past. In this case, the French writer Marquis de Shaden, who wrote and created at the end of the 18th century, is attributed to the postmodernists, and the American poet Ezra Pound to the classical modernists.

We must take into account that postmodernist literature is based on the concept of play, which goes further than romantic irony. In postmodernism, play fills everything. In the end, he digests himself and reduces the purpose and meaning of the game to nothing. When this happens, the vision of a unified world order is lost. That is, any single system, concept does not stand in the middle. It is impossible to distinguish the important from the unimportant, and it becomes difficult to distinguish the important meaning of any concept.

The idea of the absence of abstractions, the distinctions between what gives us the ultimate truth and events, was more consistently developed by the French poststructuralists Roland Barthes, Jacques Derrida, Michel Foucault, and François Lyotard. These philosophers, whose names we mentioned, rejected most of the classical philosophical traditions and approaches and preferred to reconsider the entire system of scientific knowledge.

The most talented and famous writers who wrote and created in the late 20th and early 21st centuries had connections with postmodernism in one way or another. This is sufficiently demonstrated in the previous national literatures (new French novelists – Nathalie Sarrot, Henri Rob-Grieu, Claude Simon; German – Gunter Grass and Patrick Süskind; American – John Barth and Thomas Pynchon; English – Julian Barnes and Grim Swift, Indian Salman Rushdie; Italian – Italo Calvino and Umberto Eco in the examples of eco and flourishing Latin American novelists (Gabriel García Márquez and Julio Cortázar) and Eastern European writers (Milan Kundera, Agota Christoph, Victor Pelevin, etc.) of the West.

G. Guliyev, who studies Western European literature on a comparative basis with Azerbaijani

literature, formulates his views on modernism as follows: «Modernism is the artistic trends and trends (symbolism, futurism, «stream of consciousness») that adequately reflect the gradually increasing speed of history and its unprecedented pressure on man. literature, cubism, abstractionism and others) [7, 229].

Nizamuddin Shamsizadeh expresses the following thoughts about postmodernism: «Postmodernism, which gave rise to «post-modernism» as a concept, appeared in the second half of the 20th century... Postmodernism as a philosophical way of thinking is liberalism based on H. Spencer's idea that «society owes not the individual to the society, but the individual.» [11, 402]. We agree with the opinion of the scientist. Because in such an approach, the supporters of the liberal trend generally aim to distance society from the traditions, dogmas and prohibitions, established norms that have been formed for centuries and worked on people's blood and soul, and became their way of life [11, 402]. Let's note right here that when talking about postmodernism in general, philosophers with postmodern thinking often use the terms «liberal» and «liberalism». In one of the sources, we read the following compact definition of «Liberalism»: «Liberalism is a socio-political trend with a bourgeois ideology, and by uniting the supporters of the parliamentary system, it also supports bourgeois freedom and capitalist economic freedom.» [10, 716].

By the way, let's note that in the 90s, there were no concepts of «liberalism», «modernism», or «postmodernism» in our literary studies [5; 4; 8]. In addition to what we mentioned, liberalism also defined the content of the concept of «Enlightenment» by reflecting religious tolerance, human protection, etc.

The well-known historian of Turkish literature, A. Kabakli, in the chapter entitled «Postmodernism and the last new» in the V volume of the book «Turkish Literature», approaches this current from a completely different position: «Postmodernism is not an unquestionable literary current, it is not an art movement or a new philosophy. we can't say. We can look at it only through the eyes of philosophy and artistic elements of the 20th century. We cannot explain the new novel theoretical patterns and examples, which have appeared from time to time since 50 years, with postmodern knowledge and ideas [9, 772]. After that, the author continues his thoughts and adds that we cannot distinguish these new novel attempts from imitation, or similar to them, or Turkish novels written with their influence and inspiration, without looking at «Postmodern» views. Does the postmodern have knowledge, theories, methods? In

other words, «Do modern novelists in the West, in South America, and in our country write novels after studying them?» [9, 771]. Right here, in response to the question, he says: «No.» Because the field of postmodernism is very broad and mixed» [9, 772]. We believe that it is more logical for the author to reveal the essence of postmodernism from such an honest position. Therefore, we also think that Azerbaijani postmodernists, like Turkish postmodernist novelists, do not remain locked in the circle of elements from Western European, South American and Russian literature, but try to write their works by addressing them in terms of the possibilities provided by the characteristics of national and local color.

Researcher A. Asadova believes that «in the creation of postmodernism, the elements born from the appeal of Western thought to Eastern philosophy and Eastern mystical-esoteric thought played a key role» [3, 12]. As we can see, there are two almost contradictory positions here. And, in our opinion, this is also natural. Because the theorists of postmodernism not only in Russia, but also in Western Europe and South America, where it was formed and developed, have not been able to create either a perfect theory or a perfect picture of this trend that came after modernism. However, we agree with Afag Asadova that the arrival of postmodernism in Azerbaijani literature is directly related to the influence of Western Europe.

When we get acquainted with a number of articles by Nizami Taghisoy on postmodernism in Azerbaijani literature, we also come across the following interesting ideas of the author: «Though the viewpoints cross, contradict each other, and sometimes resonate with each other, in our opinion, it is still a sufficient analysis from a theoretical point of view... there is no end to what it means» [12, 44–45]. At the same time, the critic emphasizes here that «... in addition to the influence of Alain Robben Grillet, Umberto Eco, Erika Jung and others, the arrival of postmodernism as a literary-aesthetic vision, James Joyce, Virginia Woolf, Franz Kafka, Jorge The artistic and aesthetic considerations of Luis Borges, Milorad Pavic, Albert Camus and other such thinkers played an important role [12, 45].

An opinion of the scientists whose opinions we addressed above is close to ours in the sense that since there is no place for metanarratives in postmodernist literature, consideration of ambiguities, double meanings, ethnic-cultural values becomes the main line of this aesthetics.

Turkish researcher Yıldız Ecevit writes in his monograph «Postmodernist Developments in the Turkish Novel»: «In the avant-garde literature of

the 20th century, the text is no longer the bearer of meaning, the author has lost the ability to teach meaning, and the incitement changes the plane of the moment in the text, and the writer-text hero turns towards the reader.» [6, 79]. In all cases, the postmodernist meaning features of Azerbaijani and Turkish literature emerged thanks to the influence of Western literature. And this thesis is more likely to be accepted. However, when Y. Ecevit talks about such appropriation, he expresses his attitude to another issue: «In the West, modernism / postmodernism takes its source from a strong source of romanticism» [6, 174]. Here he adds that both Kafka and Joyce, the pioneers of modernism, romanticize life by moving it to a different order.

In general, let's say that the postmodernist approach does not include self-righteous views. In the essence of postmodernism, they are mainly perceived in a completely different sense. Because postmodernism does not accept the intervention of science, thinking, cognition, and technology. Postmodernism always sees man as an «incomprehensible object». In the art of novels, concreteness is replaced by divination, external reality is replaced by internal reality, and subjective reasoning comes to the fore instead of objectivity. We see all these types of approaches in the novels of Azerbaijani postmodernists (for example, K. Abdullah and Elchi). Both K. Abdulla and Elchin (if we look at the famous Turkish novelist Orkhan Pamuk's novel «White Castle»), we witness many of the aforementioned situations in the characters of Dede Gorgud in «Half Manuscript», Shah Ismayil Khatai, and Pavel Sisianovu in Elchin's novel «Bash». When talking about individual aspects of postmodernist Azerbaijani novels, it is necessary to take a look at the language features that come to the fore here. Because postmodernist writers see language as the most important element of communication when revealing reality. Postmodernists believe that since language is the invention of communication, there is nothing outside of it.

It is strange that Umberto Eco, Orkhan Pamuk, Kemal Abdulla, Elchin, Anar, or others do not present themselves as postmodernist writers, whom critics call postmodernist. According to researcher A. Asadova, the path that brought K. Abdullah to postmodernism begins with his linguistics. «The writer's novels «Half-manuscript», «The Sorcerer's Valley» and «No

one to forget», which gave him a unique position in the world of literature, were born from the secrets of his works «Mifden Yaziyı or Gizli «Dada-Gorgud» [3, 14]. It is interesting that K. Abdulla conducted his first studies in the field of linguistics, as well as thinkers such as Lacan, Deleuze, Guattari, Foucault, Derrida, etc., linguistic scientists, medievalists and semioticians such as Umberto Eco, who put postmodernist literature on its feet in the West.

It should be noted that after K. Abdulla's «Unfinished Manuscript», Hamid Herishchi's «Obituary», «Odarler» by Shamil Sadiq, «Chol» (Desert) by Karamat Buyukchöl, «Qarğa yuvası» («Crow's Nest») and «Aquarium» by Ilgar Fahmi, «Amnesia» by Ali Akbar, «Harami» by Sh. Aghayar, «Yad dilde» («In a foreign language») by Parviz Jabrayil, «Gok Tanrı» by S. Rustamkhanli., Agshin Yenisey's «Golegargisanjan», Narmin Kamal's (Farajullayeva's) «Ach, menem» («Open, it's me») and other works with a postmodern spirit and form appeared in Azerbaijani literature. Of course, the criticism and reception of postmodernist works by readers has also been quite contradictory. Nevertheless, a large number of research works and monographic studies have been devoted to postmodern works. Among them are T. Alishanoglu [1], L. Hajizade's «Hero of Postmodernism and its embodiment in Russian literature» («Mythologems in Russian postmodernist prose» (Меджидова Г. Мифологеми русской постмодернистской прозы), «East and West in postmodernist fiction (based on the prose of Orkhan Pamuk)» by Minakhanim Gozalova, «Creation of V. Nabokov and twentieth-century American modernist novel» by Chinara Ibrahimova (Ибрагимова Ч. Творчество В. Набокова и американский модернистский роман XX века) etc.

**Conclusions.** What we mentioned once again proves that it is relevant to look at postmodernist writing technology and some aspects of this technology from different angles in Azerbaijani literary studies. Azerbaijani postmodernism continues its dynamic and diverse searches, feeding on Western European literature and Turkish literature, primarily Orkhan Pamuk's work. It is one of the important tasks of Azerbaijani literary studies and literary criticism to study the many problems of this artistic phenomenon's connection with the West, which has not yet been settled in our literature.

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### **Ібрагімова Н. Н. СВІТОВИЙ ПОСТМОДЕРНІЗМ ТА УНІКАЛЬНІСТЬ АЗЕРБАЙДЖАНСЬКОГО ПОСТМОДЕРНІЗМУ**

*У даній статті з метою системності та послідовності досліджуваного матеріалу ми залучили до аналізу європейський і світовий постмодернізм, що згодом вплинуло на появу низки творів цього жанру азербайджанськими постмодерністами.*

*Основною метою статті є інтерпретація та дослідження становлення світового постмодернізму та азербайджанського постмодернізму, а також унікальних особливостей постмодерної літератури та культури. Для цього, з одного боку, ми простежили витoki постмодернізму у світовій літературі, входження терміну постмодернізм у світову культуру після його першої появи в творчості Ліотара, з іншого боку, ми простежили його поширення в азербайджанській літературі і помітив, що він вплинув на розвиток історії та суспільства Західної Європи, зокрема у своїй творчості К. Абдулла, Ельчін, Анар, Х. Керіші, І. Фахмі, Ш. Садік, А. Акбар, Н. Камаль та ін. арсенал, ми залучили до аналізу та спробували виявити їхні характеристики.*

*Щоб створити цілісну картину відносно нереалістичної течії в літературі та мистецтві, ми вивчали виключно погляди відомих теоретиків постмодернізму, таких як Ж. Ф. Ліотар, Л. Вітгенштейн, М. Хайдеггер, Ж. Дерріда, М. Фуко, а також погляди азербайджанських вчених на постмодернізм у вітчизняній літературі Г. Гулієва, Н. Тагісой, Н. Шамсізаде, А. Асадової, турецьких вчених А. Кабакли, У. Еджевіта та ін. Рустамханли, К. Абдулли, А. Акпера, Н. Камаль та інші дійшли висновку, що створені ним постмодерні зразки, насамперед, за темою, змістом, сюжетними образами пов'язані національним ґрунтом. Говорячи про окремі аспекти постмодерністського азербайджанського роману, необхідно звернути увагу на особливості мови, які тут виступають на перший план. Бо письменники-постмодерністи розглядають мову як найважливіший елемент комунікації при розкритті дійсності. Постмодерністи вважають, що оскільки мова є винаходом комунікації, поза нею немає нічого.*

**Ключові слова:** виникнення постмодернізму, метафізика, модернізм, іронія, взаємозв'язок, сутність постмодернізму, західноєвропейські та південноамериканські теоретики, азербайджанський постмодернізм.