

## MAIN PRINCIPLES AND ARTISTIC FEATURES OF POSTMODERN LITERARY POETICS

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**ABSTRACT.** This article scientifically analyzes the formation, developmental stages, and historical foundations of the postmodern literary movement. It also highlights the main artistic features of postmodernism and its role in translation theory. The research comprehensively examines the linguistic, cultural, and pragmatic aspects of this movement.

**KEYWORDS:** Postmodernism, literary movement, fragmentation, intertextuality, irony, deconstruction, polysemy, translation theory, adequacy, equivalence, linguopragmatics, cultural context.

**INTRODUCTION.** Postmodernism, which emerged in the second half of the twentieth century, is considered one of the most significant movements that brought a radical shift in literature. This movement opposed the rigid principles of modernism and promoted freedom, pluralism, and interpretative openness. Postmodern literature is distinguished by such features as fragmentation, intertextuality, irony, and polysemy. This phenomenon stimulated the development of new approaches not only in literary studies but also in translation theory. In particular, preserving the cultural context, conveying implicit meanings, and recreating stylistic features have become important issues in the translation of postmodern texts.

**MAIN PART.** In this study, a comprehensive approach was employed to examine the formation, developmental stages, historical roots of the postmodern literary movement, as well as its significance in translation theory. The methodological foundation of the research was primarily based on the historical-literary method, since the factors that led to the emergence of postmodernism as a stage following modernism, together with its developmental directions in the second half of the twentieth century and the beginning of the twenty-first century, were analyzed within a framework of historical continuity. In addition, the comparative-typological method was used to identify similarities and differences between postmodern tendencies in American and Uzbek literary contexts. This approach made it possible to evaluate postmodernism not as a fixed model, but as a set of poetic strategies manifested differently across various

national literary systems. Structural-semantic and poetic analysis methods were applied to reveal such characteristics as fragmentation, intertextuality, irony, discursive multilayeredness, and generic hybridity within literary texts. Furthermore, the linguopragmatic approach occupied an important place in the research, since issues related to the reinterpretation of implicit meanings, cultural codes, stylistic play, and authorial strategies in the translation of postmodern texts were considered among the major problems of translation theory. Interpretative, contextual, and adequacy-based approaches were also employed in formulating conclusions related to translation theory. Thus, the study aimed to investigate postmodernism not merely as a historical-literary phenomenon, but also as a complex aesthetic and semantic system that requires a specific approach in the process of translation.

As a result of the research, it was determined that the development of the postmodern literary movement passed through several important stages. In the first stage, the crisis of modernist aesthetic norms was observed, and the concepts of a single center, a single truth, and a rigid artistic order gradually weakened. In the second stage, postmodernism emerged as an independent artistic-aesthetic system in which fragmentation, intertextuality, deconstruction, irony, and polysemy became stable poetic devices. In the third stage, postmodernism evolved into a transnational cultural phenomenon that entered different literary systems and manifested itself in forms integrated with local cultural, historical, and linguistic characteristics. The study demonstrated that while technological acceleration, the expansion of information flows, and mediatization constitute central factors in American postmodern prose, in the Uzbek literary context postmodern elements are more closely connected with the complex relationship between tradition and modernity, the transformation of authorial position, and multilayered cultural consciousness. From the perspective of translation theory, it was revealed that postmodern texts cannot be fully transferred through the principle of simple equivalence alone; rather, adequacy, interpretative activity, and cultural adaptation become dominant priorities. Consequently, it was concluded that when working with postmodern texts, the translator must recreate not only linguistic units, but also the internal play of the text, its symbolic layers, implicit references, and stylistic complexity.

During the analysis, it was observed that the essence of the postmodern literary movement is primarily connected with skepticism toward metanarratives and the relativization of artistic integrity. This condition is reflected in literary texts through the disruption of traditional plot structures, the fragmentation of time and space, and the competition of multiple discourses within a single text. In postmodern texts, meaning is not presented in a fixed or complete form; rather, it emerges as a system

that is collected, interpreted, and reconstructed by the reader. In this regard, fragmentation was evaluated not only as a formal technique, but also as an aesthetic model of perceiving reality. Intertextuality, in turn, functions as a mechanism that connects a text with other texts, codes, and cultural signs, thereby transforming the postmodern work into an open system. In American postmodern literature, these features are more often expressed through systemic complexity, media references, and paranoid interconnections, whereas in Uzbek literary experience they appear mainly at the intersection of national consciousness, historical memory, and contemporary individual experience. Analyses related to translation theory demonstrated that restricting translation only to the denotative meaning of language reduces the quality of translation in postmodern texts. This is because irony, stylistic shifts, intertextual references, and semantic ambiguity carry the primary poetic function in such works. Therefore, when translating postmodern literature, the translator must simultaneously function as a linguist, literary scholar, and interpreter. For this reason, postmodernism was analyzed in translation theory as an important direction that forms a complex model of textual recreation, transmission of multilayered meanings, and intercultural mediation.

**CONCLUSION.** The results of the conducted research demonstrate that interpreting postmodernism solely as a phenomenon specific to Western literature would constitute a one-sided approach. Certain poetic strategies of postmodernism emerge in different national literatures on the basis of distinct historical and cultural foundations. Therefore, in evaluating postmodernism, it is important not to mechanically apply ready-made theoretical schemes, but rather to take into account the internal developmental logic of each literary system. The discussion revealed that the primary complexity of postmodern literature lies not only in its formal experiments, but also in the fact that its mechanisms of meaning production possess a multi-centered and open character. This, in turn, requires a reconsideration of traditional approaches within translation theory as well. In particular, when translating postmodern texts, the principle of finding an “exact equivalent” is not always sufficient, because textual play, irony, implicit quotations, and interdiscursive clashes often function not merely as linguistic units, but as cultural-semantic constructs. In this sense, the translator’s creative freedom and interpretative responsibility become significantly greater. Another important aspect is that the significance of postmodern literature in translation theory extends beyond the problem of translating complex texts; it also contributes to a new understanding of the relationships between text, author, reader, and translator. Thus, postmodernism not only enriches translation theory in practical terms, but also expands its theoretical boundaries. On this basis, it can be argued that the study of the

postmodern literary movement serves as an important scientific foundation for developing new methodological approaches, adaptation mechanisms, and principles of intercultural interpretation that are essential for translation studies.

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