

## Reflections on the History of Postmodernism

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**Abstract.** *This article analyzes the evolution and significance of postmodernism as a cultural and intellectual movement that emerged in the mid-20th century and challenged established norms and conventions in a variety of fields, including literature, art, architecture, philosophy, and social theory. By tracing the historical roots of postmodernism, the article examines key influences such as modernism, existentialism, and structuralism, and highlights how these frameworks contributed to the emergence of postmodern thought.*

**Key words:** *exploration of fragmented identities, postmodernism, main characteristics, modern, shape, place.*

**Introduction:** The trend of postmodernism in literature began to take shape in the second half of the 20th century. Translated from Latin and French, "postmodern" means "modern", "new". The term "postmodernism" was coined by Arnold Toynbee in 1939 at the beginning of the 20th century to refer to the period when capitalism and imperialism and Western civilization in general began to decline. Originally, in the art world, the term simply meant "after" modernism; but by the mid-1970s, postmodernism began to refer more to a theoretical position than to a temporal phenomenon. In postmodern fiction, character can be said to embody the postmodernist conceptualization of self by subverting the notion of centered self mainly through fluctuating between multiple names, identities, configurations, hence the selves. Rejecting the coherence, consistency, and rationality that define anthropocentric perception of self, postmodern character denies singularity and stability with regard to its own being by liberally traversing different time periods, adopting different identities, and roles. In relation to this, character in postmodern fiction proves to be extremely fragmented, discontinuous, and fluctuating[1] If the temporality of postmodernism has always been problematic, with few starting or ending points, then the definition of the term is also at risk, it has been argued.[2] But in modernism, the main goal of the author is to find meaning in a changing world, while postmodernist writers talk about the meaninglessness of what is happening. They deny the laws of life and prefer chance above all else. Irony, dark humor, fragmentation of the story, mixing of genres - these are the main characteristics of postmodernism literature. Postmodernism emerged after modernism ("post" - after) and is considered a complex and colorful literary movement. Postmodernism, like modernism, affects the human worldview and is considered a wide-ranging phenomenon. In this case, the event itself continues and takes place in a mixed state. Ulugbek Hamdamov, who was involved in this current in Uzbek literary studies and expressed his opinions and views, explained the characteristics of postmodernism. [3] A lot of scientific research works have been carried out on the literature of postmodernism, including the French thinkers J. Derrida, J.F. Lyotard, M. Foucault and others contributed greatly to the development of the philosophy of postmodernism, Western literary critic Charles Dickens, Russian scientists Ye. V. Kolodinskaya, O. V. Dzhumailo, O.A. Tolstykh, N. A. Solovyeva, Yu. S. Reineke and others paid attention to the experimental development of postmodernism in English literature, traditions of the Victorian novel, artistic and historical graphic features. "modernism and modern" in Uzbek literary studies the terms "literature" and "postmodernist" literature are controversial being brought. Postmodern research in Uzbek literature,

especially in prose is clearly showing height. O. Mukhtar, H. Dostmuhammad, N. Eshanqul, R. Rahmat, I. Sultan, M. Karim, Sh. Akhmedov, U. Hamdam, M. Kholbekov different forms of postmodernism can be found in the works of writers. [4]

The general characteristics of postmodernist literature are as follows: There is no objective reality, there is no scientific or historical truth (objective truth), science and technology (even reason and logic) are not tools of human progress, but dubious tools of established power.[5]

**Conclusion:** Critics of John Fowles as a postmodernist writer differ. Some critics see Fowles as an important figure in the postmodern literary movement, while others argue that his works contain postmodern elements, but do not fully fit into this movement. They indicate postmodern trends in his use of metanarrative, self-reflection, and experimentation with narrative techniques. These critics emphasize Fowles's deconstruction of traditional narrative structures and his engagement with themes of subjectivity, intertextuality, and the blurring of boundaries.

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