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POETICS OF THE POSTMODERN TEXT: MAJOR ARTISTIC PRINCIPLES

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Abstract:

The article examines the poetics of the postmodern text as a distinct system of artistic principles shaping the specificity of literature in the second half of the twentieth century. Particular attention is paid to fragmentation, genre hybridity, intertextuality, irony, self-reflexivity, narrative decentering, and the crisis of the integral subject. It is argued that in postmodern literature form ceases to function merely as a vehicle of content and becomes an autonomous sphere of meaning production. The study also analyzes narrative organization, chronotope, and the role of the reader in the interpretive process. It is concluded that the poetics of the postmodern text is grounded in the dismantling of traditional assumptions about artistic unity, generic stability, and semantic finality. The article also notes the typological proximity between certain features of postmodern poetics and the aesthetics of decadence.

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Keywords: postmodernism, poetics, intertextuality, fragmentation, genre hybridity, irony, metatextuality, narrative, chronotope, decadence.

Introduction

Аннотация

В статье рассматривается поэтика постмодернистского текста как особая система художественных принципов, определяющих специфику литературы второй половины XX века. Основное внимание уделяется таким признакам, как фрагментарность, жанровая гибридность, интертекстуальность, ирония, саморефлексия, децентрация повествования и кризис целостного субъекта. Показано, что в постмодернистской литературе форма перестаёт быть только средством выражения содержания и становится самостоятельной областью смыслопроизводства. Анализируются особенности повествовательной организации, хронотопа и читательской рецепции. Делается вывод о том, что поэтика постмодернистского текста основана на демонтаже традиционных представлений о целостности произведения, устойчивости жанра и однозначности художественного смысла. Отмечается также типологическая близость отдельных черт постмодернистской поэтики к эстетике декаданса.

Annotatsiya

Maqolada postmodern matn poetikasi XX asr ikkinchi yarmi adabiyotining o'ziga xos xususiyatlarini belgilovchi badiiy tamoyillar tizimi sifatida tahlil qilinadi. Asosiy e'tibor fragmentarlik, janriy gibridlik, intertekstualik, ironiya, o'z-o'zini refleksiya qilish, rivoyat markazining tarqoqligi va yaxlit subyekt inqirozi kabi belgilariga qaratiladi. Postmodern adabiyotda shakl faqat mazmunni ifodalash vositasi bo'lib qolmay, balki mustaqil ma'no hosil qilish maydoniga aylanishi ko'rsatiladi. Rivoyat tuzilishi, xronotop va o'quvchi qabulining xususiyatlari

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tahlil qilinadi. Xulosa qilinishicha, postmodern matn poetikasi asarning yaxlitligi, janrning barqarorligi va badiiy ma'nolarning bir ma'noliligiga oid an'anaviy tasavvurlarni buzishga asoslanadi. Shuningdek, postmodern poetikaning ayrim jihatlari dekadans estetikasiga tipologik jihatdan yaqinligi ta'kidlanadi.

Ключевые слова: постмодернизм, поэтика, интертекстуальность, фрагментарность, жанровая гибридность, ирония, метатекстуальность, нарратив, хронотоп, декаданс.

Kalit soʻzlar: postmodernizm, poetika, intertekstualik, fragmentarlik, janriy gibridlik, ironiya, metamatn, narrativ, xronotop, dekadans.

Postmodern literature emerges as a special type of artistic writing in which the poetics of the work is based on a radical reconsideration of traditional notions of form, genre, and meaning production. In classical and much of modernist literature, artistic form usually serves to organize an integral authorial design. In the postmodern text, however, form acquires relative autonomy and value in itself. It no longer functions merely as a medium for expressing content; instead, it becomes an independent sphere of artistic reflection. As a result, critical attention shifts from what is represented to how the text is constructed and by what means meaning is produced.

One of the key principles of postmodern poetics is fragmentation. The work loses linear composition and is built as a combination of heterogeneous episodes, stylistic registers, and narrative levels. In this context, the fragment is not simply a broken part of a lost whole; it functions as an independent semantic unit. Such an understanding of composition correlates with Yu. Tynyanov's view of literary form as historically dynamic, in which the functions of textual elements change depending on literary context [3, p. 114]. In postmodern prose, fragmentation

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becomes a norm of artistic thinking and reflects the broader condition of cultural decentering.

The fragmentary organization of the text is closely connected with genre hybridity. The postmodern work frequently combines features of different genres, thereby destroying traditional generic boundaries. A novel may include elements of philosophical essay, detective fiction, diary, historical narrative, and parody. Genre ceases to be a stable model and becomes an object of artistic play. As V. Zhirmunsky noted, genres are historically variable and subject to constant transformation [3, p. 128]. In postmodernism this transformation becomes demonstrative and underscores the conventional nature of literary classifications. A major principle of postmodern poetics is intertextuality. The literary text is understood as part of a larger cultural space and is constructed through constant dialogue with previous literary tradition. Yu. Lotman regarded literature as a mechanism of cultural memory in which each new text enters into complex relations with already existing ones [3, p. 142]. In postmodern literature, intertextual relations are not concealed but deliberately foregrounded in the form of quotations, allusions, reminiscences, and stylizations. This creates the effect of a cultural collage in which meaning arises through the interaction of multiple texts and codes.

In Umberto Eco's prose, intertextuality becomes one of the central principles of artistic organization. His works are built as multilayered structures in which texts from different epochs and cultural traditions coexist. The author deliberately guides the reader toward recognizing these references, thus transforming the process of reading into an intellectual game [3, p. 152]. In postmodern poetics more broadly, such a strategy turns the literary text into a space of active interpretation rather than passive reception.

Another essential principle of postmodern poetics is irony. Unlike classical satire or parody, irony in postmodernism performs a more complex function. It is directed not only at the represented object, but also at the very form of expression,

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thereby exposing the conventionality of any artistic gesture. M. Bakhtin emphasized the double-voiced nature of ironic discourse, which always implies the coexistence of different semantic perspectives [1, p. 214]. In postmodern literature this double orientation becomes a permanent characteristic of artistic speech and serves to dismantle the illusion of a serious and final meaning.

Irony is closely linked with self-reflexivity and metatextuality. The postmodern text frequently draws attention to its own artificiality by revealing the process of its construction. The author may directly address the reader, comment on the structure of the work, or break the illusion of fictional reality. Such a strategy corresponds to Roland Barthes's idea that literature should be liberated from the monopoly of authorial intention and recognized as an autonomous textual field [11, p. 22]. Consequently, the literary work becomes not a transparent reflection of reality, but a space in which the mechanisms of its own verbal construction are displayed.

These principles receive specific expression in Russian postmodern prose. As studies of Russian literary postmodernism have shown, the post-Soviet cultural context intensified the use of irony, intertextuality, and simulation as means of deconstructing ideological and cultural myths. In this tradition, textual reality often appears as a system of signs and discourses deprived of a stable ontological foundation. Such tendencies are especially evident in works that foreground linguistic play, narrative instability, and semantic indeterminacy.

The question of narrative structure also requires special attention. In classical literature, narration is generally organized around a stable center: an authorial position, a linear plot, or a psychologically motivated protagonist. In postmodern prose, this model is dismantled. Narrative becomes multiple and open-ended, while the narrator loses the status of a reliable and omniscient mediator between text and reader. This shift is related to a broader reconsideration of narration as a means of ordering reality.

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B. Uspensky, in his work on the poetics of composition, argued that point of view is one of the most important structural elements in literature, determining the mode of perception of the represented world [3, p. 208]. In the postmodern text, point of view becomes unstable and mobile. A work may include several narrative voices that are not reducible to a single center and do not form a strict hierarchy. As a result, the reader encounters not an integral image of the world, but a set of partial and fragmentary perspectives.

This feature is reinforced by the transformation of chronotope. In classical literature, time and space usually function as organizing principles that ensure the coherence of the artistic world. Bakhtin regarded the chronotope as a crucial category through which narrative events acquire unity and meaningful relation. In postmodern prose, however, this function is radically revised. Temporal and spatial coordinates lose stability and become mobile, fragmented, and often mutually contradictory. Different temporal layers may coexist within one narrative without forming a unified historical perspective, while space often loses realistic concreteness and becomes symbolic, conditional, or simulational.

The destabilization of chronotope is closely linked with the crisis of the subject. In postmodern literature, the protagonist often loses the status of an integral psychological personality typical of the classical novel. Subjectivity becomes fragmented, blurred, or represented as a set of discursive masks. The subject ceases to function as a stable source of meaning and turns into an element of textual play. This feature manifests itself both in characterization and in narrative organization, where identity may dissolve into streams of quotations, allusions, and cultural codes.

In this context, the role of the reader becomes especially significant. The postmodern text is initially oriented toward multiplicity of interpretation and does not presuppose a single, authoritative reading. The reader enters the process of meaning production as a kind of co-creator. Barthes insisted that textual meaning is generated not in the author's intention but in the space of reading, where diverse

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cultural and intertextual relations intersect. In postmodern poetics this principle becomes fundamental and determines the nature of communication between the text and its recipient.

Thus, the poetics of the postmodern text may be defined as a complex system of artistic devices and strategies aimed at dismantling traditional forms of literary thinking. Fragmentation, genre hybridity, intertextuality, irony, self-reflexivity, narrative decentering, and the crisis of the unified subject form a single aesthetic field in which the text becomes aware of its own conventionality and artificiality. These principles not only define the specificity of postmodern literature but also prepare the ground for a reconsideration of earlier aesthetic traditions.

In particular, many of these features reveal a typological affinity with the poetics of decadence, within which the ideas of artificiality, the aestheticization of form, and the crisis of the subject had already been articulated. As D. Merezhkovsky's classic study of the "decline" and new literary tendencies suggests, the transition from classical artistic integrity to new aesthetic models was already linked to a crisis of stable values and forms. Modern scholarship likewise interprets decadence as an important manifestation of crisis consciousness and aesthetic self-consciousness at the turn of the nineteenth and twentieth centuries. In postmodernism these motifs reappear in a different, often ironic and reflexive, mode. Therefore, decadence may indeed be regarded as one of the significant aesthetic sources of postmodern literature.

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