

## POST-MODERNIST PHILOSOPHY AND LITERATURE

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The recent years' discussions in the Western literature on the formation and the place in the history of literature movements of a new branch in art – post-modernism revived a new wave of interest towards the problem of modernism and gave birth to an attempt of realizing its role and importance in the development of arts and, the most important thing, consciousness of twentieth-century man. In concern with the fact that majority of the Western researchers consider post-modernism as a natural continuation of modernism (it does not exclude acknowledgement of existence of the internal closeness as well as non-acceptance, succession of tradition and its abruption, transition into some other state), there appears a tendency towards appraisal of the whole “modernism – post-modernism” complex as the evidence of reforms in the sphere of moral production, which declare a new, “modern” mentality of a new century.

One of the most influential propagandists of the conception of modernism and post-modernism, writer and playwright Malcolm Bradbury, in his book “Modern World: Ten Great Writers” considers that modernism is related to the historical past, though influencing the moods of the 20<sup>th</sup> century. Theoretical analysis of modernism as a whole phenomenon brought him to a thought on practical end of the internal esthetic impulse and artificial potential of this movement – “the movement, that intended to be modern forever, seems today to become comprehensive, and avantgarde does not seem ant anymore” (L. Macmillan), and a new term “post-modernism” started to be used for characterizing a new art and social conditions”.

In the above-mentioned context, many modern critics have changed their attitude towards realism. Under the influence of post-modernist images, they are considering it as a complex of esthetic

conventions, as one of many artistic styles, able to become as an example for parody and ironic comparison with other styles of the kind, such, for example, as modernism in the modern literature.

We believe that modernism is, first of all, the feeling of the collapse of the traditional culture, giving raise to creation of a new kind of art, able to pass the experience of emotional experience of the spirit of nowadays. Modern art takes some definite obligations – progressive or avant-gard obligation to be ahead their times and to reform these times, reforming at the same time the nature of art.

By the way, we think, it is historically unavoidable and quite an explainable process. Though it may cause serious danger for modern French literature, some kind of temptation for moral orientation of an artist, that could bring to tragic consequences, if given chance to political engagement to addict.

Even in 1980s, the attitude of the Russian critics towards modernist esthetics was skeptical and extremely contradictory. The discussions mainly started on opposition of modernism and realistic art and with literature forms and ways. However, the main cleavage was the issue of a man, who is the issue of a major part of literature debates. Being involved into these discussions, for instance, Balashova T.V., considered that “modernism puts a man to the lowest stage of the moral staircase, having deprived him from his right for sympathy... he is so miserable and he has so many psycho-analytical complexes, that it deserves the surroundings that he has...” (Zatonski, “Art of a novel and the 20<sup>th</sup> century”, Moscow Iskusstvo 1982, page 55)

Soviet critic Zatonski considers the modernist world perception to be connected with bourgeois phenomenon: “A decadent novel... it is of bourgeois nature due to the fact that it is a symbolic and apocalyptic form of expression of degradation and decadency of bourgeoisie, and it suffers from all kind of historical illnesses”.

The arguments on modernism are wide range all over the world, and there appeared some discords in terminology. The English and American schools of literature critics consider modernism as a

definite historical direction in literature and art with its principles and rules. The West German literature scientists are stuck to a different point of view. According to them, modernism means a great many of different “isms”, “appeared in the West after 1880. They believe that the term “modernism” is not acceptable and they prefer to speak about “modernist” or “modern” tendencies. While the recent American critics use the term “post-modernism” and the West German prefers to speak about “post-avantgardism”.

American theoretic of post-modernism I. Hassan says that modernism is not followed by post-modernism directly. He just takes or puts aside from modernism only things that meet its specific demands.

Some critics say that there are no principal differences between modernism and post-modernism: this is only a matter of increasing of the features appeared first in modernism. As a result, from this point of view, everything characterized in modern critics as “decentralized”, i.e. not having “Self”, etc. was based during the period of 1890-1930.

Theories of post-structuralism in French post-modernism is considered as the fact of the so-called “fragment of Self”, synonym to “Self”, “Selfhood”, “Self-wholeness”, “Ego”, “identity”, “consciousness”, “experience”, acknowledging at the same time their terminological flexibility, mainly their “annoying reflexivity”; however the term “Selfhood” is being used more frequent. The literature scientists, who do not agree with total refusal of “Self” of the man express an opposite point of view. For those researchers, personality of a historically real man is, certainly, the fact of reality. For example, a well-known scientist G. Brown writes that postmodernist writers had passed a long way to help the western consciousness to revolutionize their view about selfhood and to create new methods of discourse for its manifestation. The critic follows this post-modernist difficult way of partial “upside down”, refusal of a traditional view on integrity of “ego”, as a long struggle of post modernists in a number of chapters of the book “Modernist

“Self” in the English literature of the 20<sup>th</sup> century; research of fragmentation of “Self”, which, he believes, must show the differences between modernism and post-modernism. Not showing much of differences between modernism and post modernism, G. Brown considers the programme of the modernist humanism as a “positive element” in modernism and calls to refuse “Individual dream” and “self-enough of a personality” towards acknowledgement of the fact that a “new self” as unavoidable, and moreover, towards a necessity “to develop an open self without yourself, able to live in harmony both with “others” and with different manifestations of “Self”. This “programme of actions” is considered by Brown as the most important lesson of modernism and its continuation – post-modernism: “In this atomic century, this new post modernist humanism is more important at the end, than any of the political theories or some other special way of actions” (Brown D. / The modernist self in twenties-century English Literature: A study in self-fragmentation. – Basingstoke; L. Macmillan, 1989-X, 182-183 p.)

Considering this notion from the theoretical point of view and in opposition to different points of view of modern critics, post-modernism has become so frequently used words, that very often the categories are named by these terms, being far from its meaning. First of all, this term is of vague and indefinite character. What does it mean? Style, type of conciseness, historical and cultural situation? Probably, that is why there are splashes of indignation against post modernism in critics. That is why the author of this work considers important to stress this notion, to determine its roots, main features of the philosophic basis and the meaning, that it carries, manifesting in different spheres of art, mainly in literature.

Each epoch has its own specifics, its culture: antiquity, Renaissance, Classicism, etc. The 20<sup>th</sup> century may happen to enter history as the epoch of post modernism.

Post-modernism, as a direction, appeared on the wave of social commotions of 1960s of the 20<sup>th</sup> century and manifested the idea of a permanently changing world and revolutionary reforms of

that period. However, post-modernism as a science formed in mid-1970s, when bases of the world arrangement had been already laid. It appeared as an intellectual stream, meant to realize, first of all, cultural problems.

In 1970s, they tried to determine by “post-modernism” terms the features of definite cultural phenomena, and later, when this term indicated philosophy of new art, as a kind of union of ideas and cultural phenomena of new times, which stimulated union of imaginative and artistic and scientific understanding of the world.

The sources of post modernism of the 20<sup>th</sup> century should be seen in the culture of mid-19<sup>th</sup> century. It was the period when modern started to oppose itself to traditions, to break the established links, historical links. Everything “new” was the evidence of modernism. So, there starts a search of a new. Such kind of modification of modern is shown in the theory of art of Charles Baudelaire, a French poet of the 19<sup>th</sup> century. The poet offered to conquer space and time, not taking any points as the basis, samples in this free future, just making an attempt to reach newness. So, one can consider that Baudelaire concretized the direction of culture of post modernism. Its main difference with modern is the fact that he did not compare himself to the past, not considered himself higher, better than the old times, he just refused appraisals and comparison.

On the other hand, speaking about sources of post modernism, one should not take into account only its philosophic underlying reason, characterized by critics of rationalism, descending from the antique epoch.

A Danish philosopher Kierkegaard and a German philosopher Nietzsche criticized reason of rationalist traditions. The idea of post-modernism, refusing rational ideas of Renaissance, epoch of Enlightenment, appeared not after modernism – philosophy of the 19<sup>th</sup> century, but side by side, in parallel with it. However, the society was very skeptical about this tendency, and did not support those who criticized the reason – contrary, considered it as a crazy idea. That is why post modernism, of course, could not become a tendency

in other wording in the 19<sup>th</sup> century, because the public point of view could not imagine itself without a universal order in the world and without tradition in culture.

The ideas of post modernism with its criticism of realistic norms of Renaissance, Enlightenment, have found their continuation in the 20<sup>th</sup> century, having become the epicenter of social and psychological space.

Kyerkegor, Nietzsche and others attracted the minds of intellectuals, became respected and restored their reputation in the 20<sup>th</sup> century, they were taken as contemporaries.

Post modernist tendencies were considered by such psycho-analyticians as Freud Z., Jung K., philosophers Heidegger M., Gadamer, Derrida G., who were acknowledged by the society as great during their life time and showed readiness of the society to take their ideas.

World outlook of people changed in the 20<sup>th</sup> century, as well as their spiritual and mental basis. The problems of madness, freedom, sex, which were not allowed by the classic literature in the sphere of its interests last century, now become not only the object for research of the scientists, but fully fill all kind of arts. It gave a chance to lots of thinkers to outline the socio-psychological portrait of a 20<sup>th</sup> century man, which could be characterized by words of a Spanish philosopher Ortega-i-Gasset expressed at the beginning of the century about a 20<sup>th</sup> century European, "Immorality has become a mass consumption, and disgust towards a duty has taken root ontologically, given birth to half-funny half-shameful phenomenon of our times – cult of youth as it is". (Ortega-I- Gasset. *Esthetics. Philosophy of culture*, Moscow. Iskusstvo, 1991).

So, one can consider that a new type of men of arts appeared in Europe, who believed in development of arts, culture in the whole, without looking back to traditions. This process started before this century and finished in the 20<sup>th</sup> century. This new generation refused the God that was stated later by Friedrich Nietzsche: "The God died" and Martin Heidegger explained, "The god did not die. He escaped

from people, and people themselves cannot find a way to Him". In any case, the world remained without the God for a while, it leaned to believe in power of the reason, and the 20<sup>th</sup> century stated a crusade against it.

What is the problem of acknowledgement of the intellect and a change of the attitude towards it? There are two opposite views to this issue. In the first case, intellect is acknowledged as the basis of human vital activities and it carries legislative functions and it determined the culture of modernism of the 20<sup>th</sup> century. In other case, they do not trust to the legislative intellect, it is doubtful, it is criticized and it determines the specifics of post modernism in new times.

The claims to rationalism reflected, first of all, the post modernism philosophy, which criticized legislative intellect and accepted interpretative intellect.

Beginning with the 17<sup>th</sup> century, with the philosophy of Descartes and Bacon, rationalism was raised to the level of cult and legislative principle as its integral part, basing on the idea of existence of some fundamental, firm common meaning. There was worked out the basis of scientific comprehension, which was named later as "dialectical" in the works of Hegel and Marx.

The legislative intellect judged everything going on in the world of a man in culture and art. Naturally, only philosophers could manage to reach the pick of reasonable understanding. Modernists took these philosophers as masters of thoughts. The prestige of intellect rose so much that it was entrusted with creation of the projects of happy future and arrangement of public life.

Legislators of the human intellect were considered as fathers, elders, taking care of the society and reproduced the formula of traditional relations.

In the 20<sup>th</sup> century, intellectuals held up to shame the legislative intellect, having accused it with violence against the truth and with the fact that they repeat the methods of State and Church. Jacques Derrida, French post-structuralist, passed a verdict to the

European ideal: its wish to capture the truth is of “aggressive and sexual character”.

Having refused the services of legislative intellect, the culture of post modernism preferred interpretative intellect, the main idea of which, in difference with idealistic philosophy, is based on a search of basis of knowledge in every-day life practice.

The term “truth”, worked out by the legislative intellect was under doubts in hermeneutics, which in its turn, tried to find the answer to the question: is there a true meaning of a text, is it possible to understand it accordingly? And hermeneutics, represented by Heidegger M., and Gadamer H., thanks to which it obtained a special importance in the 20<sup>th</sup> century, gave a response having one meaning – the process of revealing a real meaning is endless. So, the same text can be comprehended in different ways, there are no criteria of preference. “Understanding of the truth, exceeding the area controlled by scientific methods”, (Gadamer G.G., *Truth and Method*, Moscow, 1988, page 39) this becomes the main thesis of hermeneutics. In his philosophy, J. Derrida puts forward the idea, that not every interpretation of the text brings to the opening of the meaning, but towards its widening, because “there is nothing, that could be outside the text ... everything is a part of the text” (Derrida J/ *De la grammatologia* P., 1967, page 227).

The idea of “real” revealing, with its right to refuse some other choice loses its sense comparing to this unlimited meaning of a text.

Interpretative mind refuses to work in the system of such scientific notions as truth, reason, essence, appropriateness, and objectivity, restoring pre-scientific natural aim - daily occurrence, united thinking and existence of a subject. An individual with his personal preferences becomes the main object of philosophic understanding of social problems and phenomenological philosophy, represented in the 20th century – Brentano and Husserl – refuses objective reality and, as a consequence, scientific methodology.



Submission to the laws of thinking, logics, says that language expression of a thought is always accidental. Postmodern acknowledges this outer-rational word flow, as the most adequate form of expression.

In the texts of postmodern, there is absence of explaining the concept: there is no depth neither in events nor in phenomena, does matter if it is the God, truth, meaning of the life and it causes loss of the lexical center and creation of a kind of a space of the dialogue between the author and the reader. In such kind of a text lots of interpretations become possible, it turns into a multi-thinking one.

In philosophy, and accordingly in the literature of postmodernism, the source of primary information is lost in the indefinite past, and it is impossible, in fact, to understand and realize it. The authors of the texts get the information – a message from unknown source, and it is transferred further on to the obscurity, having no idea about the addressee and not even being sure, that the essence of the information had been reproduced. The outlines of the text are washed out and start existing separately. The philosophical thoughts do not need a special preparation, they become a non-professional activity.

The main slogan of post-modernism's creation is full absence of any guarantees.

The God died, a verdict has been passed to the legislative intellect, everything "high", "spiritual" is taken as self-deception, people do not believe in anything, post-modernism prefers "immanent" instead of "transcendent" and "irony" instead of "metaphysics".

Having refused any kind of traditions, post-modernism reached the extremity in its aspiration towards freedom: it erased the dates and names, mixed times and styles, turned the text into an adventure and a volume of anonymous aphorisms.

The culture of post-modernism is the reflection of deep changes, taken place in world vision of the European people, which were called "ontological nihilisms" by philosopher Martin Heidegger.

His philosophy is in refusal of the objective Absolute and God and loss of the feeling of real existence, the basis of a man's living activities.

In difference with the realistic art, which is fixed on real reflection of author's confusion and respond empathy of the recipient, the post modernist art, we see negative attitude towards confessions, soulful commotion, laugh and tears are considered to be a deception. It is legal that personal experiences as well as an attempt to provoke emotions and feelings of recipient are not acceptable in the works of post-modernism. "Escape from a man" has started, and Ortega called this process as "dehumanization of a human being".

High intellectual filigree of a word is charming, but it does not touch upon human feelings and does not call forth empathy in response. Post-modernism is aimed at elite, as for comprehension of a post modernism text, where one can hardly find sense, feelings that one is used to, in which everything is unrecognizable, everything is taken as an intellectual game.

The playing character of the post-modernist literature needs some explanations.

If one takes as a basis the idea of the game expressed by Heizing in "Homoludens", by Hesse in "The Bead Game" or by Gadamer in the "Philosophy and Hermeneutics", the playing form is the feature of "psychology" of post-modernism, shocking by its neglecting the author's rights to the intellectual and artistic ownership of the work.

Among common features of the game one can mention the tension and unpredictability. As the game becomes more and more difficult, tension of the recipient is increasing. According to Heizing, the game should be considered aimless to some extent. It goes on inside itself and its result is not a part of the necessary life process of the group: the final element of the playing action, its aims are, first of all, in the process of the game itself, without direct attitude to the fact that it will be followed by the result of the game and it is not important and not interesting.

In the literature text of post modernism, there appear and enroot such features of art as citing, comment, refusal of the genre of epos and novel, irony, refusal of the plot, etc. The ironic world vision frequently takes the form of grotesque, grotesque-parody character of esthetics, connec-ted with apocalyptic world vision and re-understanding of the said and written.

It should be underlined that the idea of post-modernism was based on wider intellectual ground than any other sociological thought of that period.

The whole culture of post modernism is the result of the combination of different “ready characters” and the analysis of cultural achievements and offers a kaleidoscopic panorama, in which “a limited number of elements provides, in fact, unlimited number of combinations”.

All modern thinkers and researchers of post modernism point out the fact that a new cultural landscape differs from previous stages of the European history. Their thoughts reflect the idea that this is not only the next “stylistic” movement, but at the same time, it is a reflection of polyhedral cultural changes, which marked the end of the 20th century. In difference from the previous attempts to revise the past, a new tendency “not to try to replace one truth by another, one etalon of beauty by another, an old life ideal by a new one” (Bauman Z. *Indiminations of Postmodernity*. London. 1992. PIX), not trying to be a dominating philosophy of nowadays, it is seeking only to re-consider the forms, methods and models that it has inherited.

They revealed something new by themselves - that any neoplasm is the result of that system.

A new cultural direction is aimed at making close different polarities, oppositions, causing ideology of solidarity of oppositions, in the sense that Anry Bergson said, that “solidarity of the processes of creation of destruction” or expressed by the French psychological analyst Jacque Lacan, who considered the structure of a “conscious” personality and the structure of unconscious as a common apologetic model. (Jacque Lacan. *Subversion du Sujet ae dialectique du desik*

dans L'incincent freudien//Lacan T. Ecrits – P.: Edition du Seul. 1966, p/ 793-829).

In the second half of the 1960s, when Europe was addicted by the ideas of the new technological progress, which outlined the future society, post modernism fulfilled an important historical function, having directed the attention to the problem of a man in the modern world. Kumar and Bauman, theorists of post modernism, expressed this view. They considered that post modernism as a theoretical approach is prominent among all others for the fact that it concentrated the attention not only on the new society and new social reality, but on our understanding of this reality and, at the same time, is the reflection of the state of human conciseness even more than objective processes.

Post modernism managed to relate the analysis of the industrial regime as extremely indivi-dualistic (Touraine A. Critique de la modernity) and to approach the modern epoch not only from the point of view of dominating of "Self" over 'We" (Luotard J.F. The Postmodern, p.116), but as "fissiling" this 'Self", making a man at the same time the subject of the social progress and personality, determining himself through the attitude towards this progress. Touraine's famous "je n'est pas Moi" (I am not Me) is one of the most right aphorisms of the modern stage.

The Italian philosopher Gianni Vattimo explains it by the fact that "post modernist time" came after nuclear Apocalypses did not take place and the world, being at the catcher remained alive, i.e. the collective and global danger has passed, and the attention fixed on something local. "Understanding of the world starts in our epoch, in which all values turn into mythical creatures" (Gianni Vattimo, Jenseits vom Subjekt. Wien-Graz, 1986, p. 20), "history has no sense to some extend, the sense that could be understood" (I'bidem), so "it is more proper to the sensation of post modernism to address the past than the future".

Post modernism is not seeking for newness. It is fixed on not to leave any blinks for Hope and Belief. It prefers indifference. For

realizing the post modernism, one should not refuse that was said, but it re-interprets it ironically.

From the very beginning they said a lot about post-modernism. Not everything, of course, corresponds to the labels, that were hung by the theoretic of post modernism to writers and artists: this one is post modernist, and that one is not. However, the rule of theoretic is interesting. The ideal writer of post modernism does not imitate and does not refuse its fathers of the 20<sup>th</sup> and grandfathers of the 19<sup>th</sup> centuries. He learnt modernism, but it does not produce pressure...

The ideal post modernist novel should overcome mutual critics of realism and neo-realism, formalism, literature for literature, engaged literature, elite literature and mass literature.

Umberto Eco, a well-known Italian novel writer, expresses this thought in the article "Marginal notes "In the Name of Rose": "the response to post modernism is in acknowledgement of the past: if it cannot be destroyed, it should be revised – ironically, without naivety... Irony, meta speech game, narration squared. So, if someone does not understand the game in modernism, there remains nothing for him than to refuse it. In post modernism, everything can be taken seriously, even not understanding the game. This is the feature of irony" (Umberto Eco//To name things by their names. Moscow, Progress, 1986, p 228).

One can say that in the most accomplished way, post modernism, as a direction, is represented by a group of French intellectuals. Their ideas grew in this same soil that gave birth to the May events of 1968 (Touraine, Lyotard, Derrida, Baudrillard).

The French modernists determined, that "the history of modernism is the history of a slow, but ceaseless increasing break between an individual, society and nature. (Touraine A Critique de la modernité. P., 1992, p. 199), which brings to "the growth of aloofness of a man, becoming a high payment for achieving the material and economic progress".

A well-known French philosopher Jean-Francois Lyotard for the first time stated about post modernism in correlation to the development of philosophy in his book “ Post modernist Condition” (Lyotard Jean-Francois. La condition postmodern – Paris: Les Editions de Menuit, 1979). He determines its three main meanings. The first: post modernism is a complex of philosophical doctrines, proclaiming in different ways the end of history, when the order of the human world is destroyed and the division “mine and others” will disappear. The second: this term reflects the state of the European type spirituality of nowadays, connected with the feeling of depauperized “modernity”. The third: the feature of the modern artistic practice is in a special type of writing, connected with the turn of the mea-ning, radical irony, etc., as well as with the absence of great characters, great adventures and a great aim. So, Lyotard characterized post- modernism as “the state of culture after changes, which influenced the rules of the game in science, literature and art, starting with the end of the 19<sup>th</sup> century”.

Jean Brodiyar discussed post-modernity from the other point of view, than Lyotard. He states that time escapes from the Procrustean bed of history, breaks the chain, which it had been attached by a man: it remained for people to ride after it, to take the challenge, and if it is not caught, at least. Further on Brodiyar explains, that it is not the times themselves that have been renewed, this is the matter of our attitude towards these times. And, step by step, one starts to feel, that post modernity is not a new era, replacing modernity, but its counterpart, accompanying it all the time. (This point of view was expressed in his books “Symbolical exchange and death (1976, and “About temptation” (1979).

J. Derrida considers the meanings of the words “post” and “post modernity” to be the same, indicating unlimited chase by time, endless competition with it. Thus, the philosopher underlines that we are not modern, we stand or racing not with the time, but are always after it, because being ahead of the “old”, domesticated time, and being after the “new”, which broke out, which cannot be appraised by

human measures, “dehumanizes”. The meaning of “new” and “old” times are not the same with the past and future, as the latter are historical categories. Its strategy is neither re-orientation of the values, no destruction, but de-construction, i.e. destruction of the existing tradition and its re-understanding. Jacques Derrida considers, that we have no criteria for making difference (good – bad, outrageous – disgusting and so on). It is not due to the fact that these notions disappeared, it is because, they, maybe, even have not existed at all. The world of culture, he says, is the world of signs, and we have no chance to understand if there is any “reality” behind them.

Modern art always develops in interaction with art heritage. Artistic heritage is not something permanent in culture, created by the previous epoch, artistic values of the past, having common national or common human importance. A tradition is being formed by artistic heritage.

Tradition – is the memory of artistic culture, it is actual and modern in its arsenal, it is the heritage that is alive today, the past, which is very much important for contemporaries. Tradition is the presence of the past in the present.

Besides artistic traditions, common cultural traditions (philosophy, politics, science, morality, religion, and law) take part in formation of the artistic process as well.

So, interaction of the artistic process with philosophy is seen on the example of Decard’s ideas related to the literature of classicism. In the creative activities of this scientist, there seen the junction of philosophic and literature activities. The closeness of science and art on the common aim – understanding of the world – starts in the second half of the 17<sup>th</sup> century under the influence of science-technical development, which shake the convictions in theological aid in world creation.

Understanding is free of prejudice. High development of natural-scientific knowledge in the 19<sup>th</sup> century raised the role of the experimental and natural origins in literature (Zolya).

In the 20<sup>th</sup> century, under the influence of science, the balance between imagination and real world has moved in favour of the latter.

Naturally, philosophic thought is a part of a work as one of the moments, determining the essence of artistic world understanding, but not equivalent, as the same philosophic thought on the meaning of existence may occur in different works. The artistic idea is unique and polygamous; it appears by means of directly expressed thoughts and by means of the subtext.

That is why art cannot be the repetition of philosophic, political and religious ideas in a special form, because any work is based on reality, taken through the prism of the whole culture. Art is interested in the whole system of relations between a man and world: philosophic, legal and religious. These relations are richer and more difficult than the deepest ideas.

Each artistic direction has its own type of artistic work with its conception of world organization, expressing the artistic model by means of different meaning layers. They reveal one of the kinds of mutual correlation of a man with different inner surroundings and environment.



## Х ц л а с я

### ПОСТ – МОДЕРНИСТ ФЯЛСЯФЯ ВЯ ЯДЯБИЙЯТ

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Гярб ядыбийятында пост модернизм йени бир ядыби ыряян кими вя модернизм проблемия олан мараыан артмасына тьякан верян бир амил кими сон иллярда даща чох мцзакиря обйектия чеврилиб вя бу щярякатын иньясянятин вя ХХ яср инсанын щцурунун инкишафында ролу вя ящямийяти ядыбийят тянгитчиляринин диггятини юзцяня ыялб едир. Яксяр гярб тятгигатчылары пост-модернизмми модернизммин тябии давамы щесаб едирляр. Бу контексдя ися бир чох мцасир ядыбийят тянгитчиляри реализм щаггында юз фикирлярини дяйищдирмяк гяраына эялдиляр.

Мцяллифин фикирня модернизм щяр шейдян яввял янянви мядянийят щаггында фикирляримизин дяйищмясиня, бу эцнцн рущунун емосионал ютцрцлмясиня габил олан йени бир щярякатын йаранмасына тьякан вермищдир. 80-ы иллярда Рус тянгитчиляринин модернист етикайа мцнасибятлярини аращдыран мцяллиф бу фикирлярин щцбщяли вя щяддян чох бир-бириня зидд олмаларыны эюстярир. Бу барядя мцяллиф Балашованын, Затанскинин фикирлярини аращдырыр.

Сонра мцяллиф Гярб философлары Кйеркегов, Нитзе, Үунг, Щидеггер, Гадамер, Дердид вя башгаларынын фикирляриня иснад едир вя онлары аращдырыр.

Мцяллиф щямчинин ХХ ясрдян яввялки дюврляря (ХВЫЫ-ХЫХ) сйащят едяряк, пост-модернизммин мейдана эялмясиня зямин йарадан амилляря диггят йетирир вя онларын сямяряли тясвирини аращдырыр.

Мягялядя ялдя олунан нятигы бундан ибарятдир ки, ХХ ясрдя елм вя техниканын тясирини иля щягиги дцнйа вя романтик дцнйа арасындакы баланс щягиги дцнйанын хейриня дяйищир.

Щеч щцбщясиз ки, фялсяфи фикир бядии дцнйаны баша дцщмянин мащийятини мцяййян едир, анъаг мцхтялиф фялсяфи

ясярлярдя мювъудлудьун мящиййяти шаггында ейни фялсяфи фикир мцхтялиф ъцр шярщ олунур. Ядыби фикир ися юз мащиййятиня эоря гейри ади олур вя фикирлярин бир баша ифадяси иля мейдана чыхыр. Она эоря, ядыбиййат фялсяфи, сийаси вя дини идеяларын хцсуси формада тьякраны дейилдир, чцнки щяр бир ясяр бцтюр мядяниййят призмасындан эютцрцян реаллыья ясасланыр. Инъясянят инсан вя дцнйа арасында олан бцтцн ялагяляр системи иля марагланыр (бу ялагяляр фялсяфи, щцгуги вя дини ялагяляр фомасында ола биляр). Ейни заманда бу ялагяляр дярин фикирлярдян беля даща зянэин вя даща чятиндир. Щяр бир ядыби истигмятин дцнйа шаггында юз нязриййяси вар. Бу нязриййяляр мцхтялиф мяна гатларыны ифадя едян инъясянят моделидир. Онлар инсанын мцхтялиф дахили ящята вя мцщитля гаршылыглы ялагясинин бир нювцнц ачыб эюстярир.