

NEW VIEWS IN UNDERSTANDING POSTMODERN PHILOSOPHY

Tog'ayev Sarvar Eshniyoz o'g'li

2nd course of master degree in the department of foreign
languages Jizzakh state pedagogical university
+998941993464, sarvartogayev98@gmail.com

U. Fayzullayeva

Scientific Supervisor: Associate Professor,
Jizzakh state pedagogical university

Abstract:

The main task of this work is to determine certain fundamental characteristics of postmodernism in a situation where modern criticism does not offer a definitive theory of this tendency. This situation has arisen because of the many concepts of postmodernism, which only increase concerns about the consequences of postmodernism. The dominance of postmodernism today, if it exists, does not mean that the ideas or institutions of the past have stopped shaping the present. From this perspective, postmodernism may seem like a major revision, if not an original epistemology of Western societies. From this position, postmodernism remains an interesting and important event in modern philosophical thought.

Keywords: contradiction, ambiguity, postmodernism, irony, diversity societies, modernity, activities, events, perspectives, philosophy, complexity.

Postmodernism is rightly considered one of the most important cultural, philosophical, and artistic currents of modernity. Postmodernists symbolically link their birth to the May 1968 riots. Over the past several decades, we have captured the postmodern sentiment in the cultural and intellectual arena around the world. P. Anderson believes that postmodernism was first understood as a cultural phenomenon and only then became a kind of philosophical paradigm [1]. Postmodern culture is characterized by activities, events, and perspectives that emphasize the primacy of the private over the global, or the fragment over the whole. This upheaval in modernist ideology requires an assessment of the variability and flexibility of the cultural sphere. Thanks primarily to the work of Jean-Francois Lyotard, his seminal *The State of Postmodernity*. The knowledge report defines the



term itself and its meaning for society [2]. Used since the 1960s to denote anti-modernist strategies in architecture, art, and literary criticism, postmodernism only appeared in philosophy and social theory in the 1980s, where it was associated with the works of French thinkers such as Baudrillard, Deleuze, Derrida became, Foucault and Lyotard. For critics and defenders, postmodernism is associated with a belief in a crisis of representation, a rejection of theories of truth, universal reason, and unified plans of progress inherited from the Enlightenment. Critics like the German philosopher Yu. Habermas, argue that postmodern anti-universalism is incapable of grounding moral or political judgments, let alone comprehensive programs of social reform [3]. Proponents advocate a more limited and modest goal, to push the boundaries of what one can think or say, and thereby contribute to the emergence of new norms. While postmodern culture is filled with references to specific cultural products, it is important to keep in mind the underlying philosophical logic. Postmodernism as a reaction to modernity is rooted in the Enlightenment, with its belief in the ability of reasons to establish philosophical truths and its commitment to advancing science and technology to improve human life. This reliance and devotion to a particular intellectual structure lead to monolithic notions about the nature of reality and the human races within it. Human consciousness becomes not a kind of primordial imprint of the world, but a real construction of such a world [4]. The postmodern state is therefore a violation of the claim to totality. The Western worldview, with its universality in everything connected with human existence, is under the weight of its contradictions. Comprehensive grand theories or grand narratives subsequently fail in postmodernism, when the diversity of human existence emerges in a larger cultural space.

Each of the forms of postmodernism has a specific characteristic, the gap between high and low culture [5]. Postmodernism focuses on the democratization of the collective consciousness; it marks the triumph of individuality. Postmodernism points to a cultural, philosophical, and artistic school in which there is no hierarchy with a structured principle. This school is characterized by extreme complexity, contradiction, ambiguity, irony, diversity, and a lack of inner unity. Postmodernism seeks to subvert Western metaphysics and destroy its central positions that have dominated Western thought through the mechanisms of distraction, uncertainty, disagreement, and parody. Habermas argued that the project of modernism is not yet



complete, as this project continues to strive to achieve its goals [3]. He is asked to clarify the values of reason and social justice. In any case, it is clear that the theory of interpreting social and cultural development through a metanarrative is neither possible nor acceptable; Ideas are no longer tied to historical reality. Everything is text and image.

Postmodern culture describes the state of a range of activities, events, and perspectives in the fields of art, architecture, humanities, and social sciences since the second half of the 20th century. Postmodernism marked a radical shift in emphasis from modernism to the conditions of the new reality. In contrast to modernist culture, with its emphasis on social progress, coherence, and universality, postmodern culture presents examples of dramatic historical and ideological shifts in which modernist narratives of progress and social holism are viewed as incomplete and contradictory. Combined with the demise of modernist narratives of progress, inner unity gives way to diversity and a rejection of universality. The knowledge we currently possess is constantly being modified by technology. The nature of knowledge cannot remain unchanged in this context of general transformation. Culture in the context of postmodernism is more than a data warehouse; it is an activity that gives meaning to the world by constructing reality rather than presenting it [6].

Since its emergence as a critical term in art, architecture, humanities, and social sciences, postmodern culture has remained controversial for several decades. This situation has arisen because its supporters see it as a new state and its opponents as accomplices of late capitalism. In a way, postmodernism is a mix of everything, a mix of artistic colors, myths, a collection, and a mix of cultures and styles. Considering the definitions of postmodernism, three main formats can be distinguished: postmodernism as an extension of sociological inquiry, new forms of sociological expression, a form of social analysis, and a kind of sociological sensibility [7]. Many sociologists believe that we have begun to move towards a new type of society in which the very notion of modernity becomes confusing. This means that the modern world is something past, whose time is past and future. A world that cannot define itself as it is; Postmodernism is a critique of the modern world. From this perspective, postmodernism is a new movement that critically questions the achievements of modernism. The wisdom and progress of modernity have been criticized. Postmodernism also implies a concern that there is no absolute



or unified meaning behind reality. Postmodernists believe that depicting reality is impossible. Some thinkers have defined postmodernism as a new direction, while others have stated that it is not a phase beyond modernity but represent the most advanced and possibly final stage of modernity [8]. Postmodernism is a culture that emphasizes that there is a better world than the modern one; postmodernism as a new philosophical direction. This format contains a combination of the last two concepts and the plot of the future perspective. Apart from the fact that postmodernism is an indication of the endpoint of modernism and the starting point of a new era, the criticism of modernism is also considered together with the new plan. In postmodernism, there are tendencies of anti-structuralism, pluralistic and diversified discourses. From this point of view, postmodernism rejects trends and categories that are unconditional and obligatory for all places, times, and people. Skepticism is about whether a person is capable of doing everything in principle, whether he is capable of any recognition and perception of his environment. In principle, postmodernism is skepticism in meta-narratives. Delegitimization is being formed in postmodernism.

Postmodern philosophy also works to subvert the central arguments of Western thought and redefine its core tenets, thereby subverting, questioning, dispersing, testing, and destroying them. And the goal is to build new values. At the same time, she wrestles with elite, fringe, and mass culture and then dissects, critiques, and analyzes orientalist discourses with a colonial character. Postmodernism believes in pluralism, diversity, the theory of multiple identities, and the reinterpretation of context. He also debunks the concepts of repression and the authority of the authorities. A major disadvantage of postmodernism, however, is its reliance on notions of destruction and chaos, which offer no realistic alternative. Postmodernism thus consumes a strategy aimed at emphasizing unfair prejudice without having a moral, political, or social position. It is pointed out that postmodern theory undermines itself. Postmodernism attracts both positive and negative criticism. It can be seen as a positive force, destabilizing preconceived notions about language and its relation to the world, and undermining all languages in the context of history and society.



Literatures

1. Istoki postmoderna P. Anderson. Territoriya budushchego, 2011. – 208 s.
2. Sostoyaniye postmoderna J.F.Liotar. – M: In-t eksperim. sotsiologii. – SPb: Aleteyya, 1998. – 160 s.
3. Filosofskiy diskurs o moderne: per. s nem. Yu. Xabermas. – M: Ves Mir, 2003. – 416 s.
4. Vvedeniye v strukturniy analiz povestvovatelnix tekstov R. Bart; per. G. K. Kosikova Zarubejnaya estetika i teoriya literature XIX–XX: traktati, stati, esse. – M: MGU, 1987. – S. 387–422.
5. Modernism and Postmodernism: an overview with art examples T. Barrett Art education: content and practice in a Postmodern Era James Hutchens & Marianna Suggs, eds. – Washington DC. 17, 1997. – P. 17–29.
6. Literary theory D. Carter. – Harpenden: Oldcastle Books, 2012. – 300 p.
7. Postmodernism is not What You Think C.Lemert. L: Oxford, 1997. – 185 p.
8. Dekonstruksiya versus postmodernizm: epistemologiya, etika, estetika K. Norris Neprikosnovenniy zapas. – 2014. – № 6 (98). – S. 186–209.