

HISTORICAL MEMORY IN POSTMODERN LITERATURE**Bafoyeva Rokhila Valijonovna**

Scientific Supervisor: (PhD). Asia International University

Department of Foreign Language and Social Sciences

Assistant teacher.

Bekturdiyeva Aziza Farkhodovna

Researcher. Asia International University 1st-year Master's student.

<https://doi.org/10.5281/zenodo.18635613>

Abstract. *Postmodern literature is one of the important trends that emerged in the second half of the 20th century and formed new means of expression and aesthetic principles in modern culture and literature. This trend was born in an environment of revolutionary change and renewal in various fields, and fundamentally denies the perfect and holistic worldviews of modernism, as well as the orderly and systematic visions of reality. It is precisely this power of denial that has ensured that postmodern literature pays special attention to the issue of historical memory. Because postmodern literature approaches history and memory as a complex, multi-layered, contradictory phenomenon between times, a field in which concepts are reshaped and contested in political and cultural contexts. Postmodern literature often presents history and memory as unreliable, fragmentary, devoid of solid foundations and unstable phenomena.*

Keywords: *postmodernism, literature, historical memory, deconstruction, intertextuality, subjectivity, unreliable narration, past, culture, interpretation.*

Introduction

One of the main features of postmodern literature is its strong reflection on historical events, significant moments in life, or national-cultural memory, introduced through specific artistic means. Historical memory in postmodern literature becomes an object of analysis and deconstruction, not just a source or material. In this respect, postmodern works do not simply translate history into a modern language, reconstructing a sequence of events, but rather try to reveal how and why these realities are remembered, by whom and from what perspective they are interpreted.

Historical memory becomes a testbed of artistic experience, personal and collective consciousness. Because for every person or society, historical memory is not only about those who lived in the past, but is reflected in the way these memories are perceived in the present.

Postmodern literature reflects its distrust of narration, the "death" of the author, intertextual play, and the blurring of boundaries and distinctions between thought and reality in a diverse historical memory. Works written in this vein show not the historical truths that have passed through the heart, but the repeated construction of memories. Also, for the postmodern author, historical events are not only past, but realities that are constantly reinterpreted in contemporary consciousness and culture. Therefore, in postmodern literature, the specificity of historical memory is not fully and specifically embodied in images, but rather in harmonious and contradictory embraces, in fragmented and multi-perspective landscapes.

Main body

Historical memory often appears in this stream as deconstruction, not reconstruction.

Postmodern works challenge traditional, stereotypical perceptions of history, exposing the stylistic means and interests with which historical narratives are constructed.

This approach presents historical memory not as a single and certain truth about the past, but as a pluralistic, multi-voiced, politically and ideologically contradictory discourse. As a result, historical events are represented in postmodern works in several different interpretations and interpretations, and the reader is constantly confronted with new history and new memory as memory constantly moves between social, personal, and cultural levels. Another important aspect of historical memory in postmodern literature is the fact that the past is not coded, symbolic, or convincing, but rather distant from reality.

History, the past, and memory are often presented in these works in an incomprehensible, sometimes parodic, playful, and simulacral form. The author explores how the past lives on and is reshaped in contemporary culture through intertextual references, collage, pastiche, and ironic play in the work. The past, on the other hand, becomes a construct, a kind of text, in the present consciousness and culture, not a true reality, but an artificial, created "still living", but increasingly unreliable one [1].

Looking at the history of the term postmodernism, we encounter information that the term postmodern, which is its basis, was first used in 1926. Deborah Medsn, in her bibliographic work "bibliography of postmodernism: on the basis of 1926-1994", emphasizes the use of the term postmodernism more than 20 years before it was recorded in the Oxford Dictionary of English. We can see in some sources that it was even used by the British artist John Watkins Chapman in the 1870s and by Rudolf Penvitz in 1917. Chapman proposes a "postmodern style in art" as a departure from French Impressionism. J.M. Thompson, however, uses the term "Post-Modernism" in a 1914 article in the journal *Gibbert Philosophical Reviews* to describe changes in attitudes and approaches to the criticism of religion. A central part of postmodernism, the compound "post" was first used as the starting point of the process of "Post-Impressionism" in the 1880s and as part of the terms "post-industrial" between 1914 and 1922, leading to the prosperity of 1960s literature, social ideas, economics, and even religion (such as post-Christianity) in a "post" form. We can clarify the factors that have led to the development of various sectors in the "post" form and the transition to the "post" process of development with several perspectives. Scholars argue that postmodernism is a movement that emerged as a way to overcome the "negative mood that followed the extremely powerful and weighty creative movement (Modernism)" or the negative ideological environment that arose as a result of this negative mood [2].

Historical memory is shown in postmodern literature to be a subjective chapter, directly or indirectly, and is heavily dependent on the individuals who preserve, narrate, and interpret it. In these works, the relationship, contradictions, smoothings, and interruptions between the subjective field of human thought, consisting of personal memory, and the collective memory of culture always play a central role. This powerful tension between personal and national memory is reflected in the artistic structure, language, and narrative consistency, as well as in time and space. In works written on the basis of such a style, historical memory manifests itself as a moving, conceited, changing, overlapping, unreliable, every time regenerating in new connotations, each time breaking apart and again striving for a probable commonality. For the postmodern text, the strong, precise, simple, and fluent historical interpretations of traditional historical sources and historical novels are directly subject to distrust, deconstruction, and irony.

The ideological basis of these works is not to try to find the "truth" of history, but to expose the mechanisms by which history becomes reality and the internal "games" of thought and culture that actively participate in the creation of memory.

This is why a reader reading postmodern literature is simultaneously aware of the past and how that past is being artificially and dubiously reconstructed. When history is remembered in this literature, the process of "remembering" it becomes not a one-time event, but a multi-faceted and multi-faceted process. In this way, time and historical memory are expressed in a complex interplay in postmodern literature. Postmodern works do not strictly separate the present and the past; in them, modern and historical words and images intertwine and collide, creating new meaning. In this, each perspective, each new mouth, demands a historical memory that manifests itself in its own unique form and powerful self-expression [3].

Historical memory thus plays an important role in the process of artistic thinking between the past, the present, and the future. The past is not only "remembered", but is constantly re-edited, interpreted, and given new forms and meanings as an echo of today's cultural and social realities. This makes historical memory a driving force of contemporary thought and identity in postmodern literature. Moreover, historical memory in postmodern works is often expressed through political-ideological "games", delegations, imitation, and simulation in culture and society. Approaches to the past reveal the relationship between the reality of history and the recreation of that reality in cultural and cultural-communicative processes as a fluid and complex phenomenon. This multi-layeredness and ambivalence of historical memory in postmodern literature, as well as the experiences of critical and creative deconstruction, also allow modern man to "rediscover" past realities through time, culture, and language [4].

Conclusion

In summary, postmodern literature interprets historical memory as the result of the consciousness of a person and society that is constantly changing and being reconstructed, living in distrust, versatility, multi-context, in harmony with and sometimes at odds with modern thought and culture. Thus, postmodern literature transforms the reader into a subject who is both controlled and actively involved through the way historical memory passes from the past to the present, changing and constantly taking on new forms.

In this literary movement, historical memory is seen not only as knowledge of the past, but also as a complex and actively changing mechanism of the modern human mind. Thus, postmodern literature creates a new paradigm of history and memory, a cultural and intellectual image for the modern human.

References

1. Hassan, Ihab. *The Postmodern Turn*. University of Minnesota Press, 1987.
2. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. Routledge, 1988.
3. Karimov, N. *Authorial Consciousness and Narrative Innovation in Uzbek Fiction*. Tashkent University Press, 2011.
4. McHale, Brian. *Postmodernist Fiction*. Routledge, 1987.
5. Shomuhamedov, Sh. *The Poetics of Contemporary Uzbek Prose*. Adabiyot, 2005.
6. Waugh, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction*. Routledge, 1984.