

**Poetics And Challenges in Postmodern Poetry:
A comparative study of American and Azerbaijani poetry**

**Poéticas y desafíos en la poesía posmoderna:
Un estudio comparativo de la poesía de los Estados Unidos y Azerbaiyán**

**Poéticas e Desafios Na Poesia Pós-Moderna:
Um estudo comparativo da Poesia dos Estados Unidos e do Azerbaijão**

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ABSTRACT: The importance of examining the issues related to postmodernist poetics arises from the need to explore the changes that have taken place in postmodern culture in recent years, as well as the insufficient attention given to poetic works written during the postmodern era in scholarly and critical studies. This research aims to explore the connection between the characteristics and challenges of postmodernism in poetry by analyzing the works of American and Azerbaijani poets. The study employs analytical-synthetic methods, literary sampling, and contextual analysis to achieve its objectives. This study of American and Azerbaijani postmodernist poets identifies key postmodernist characteristics: fragmentation, the blending of real and fictional elements, author's polyphony, play with cultural signs (hypertextuality, irony, and parody), use of simulacra, layering of images and artistic means, and self-reflection. The study also revealed that fragmentation is linked to the complexity of constructing the text and maintaining the author's overarching idea. Additionally, playing with cultural signs and symbols contributes to the reduction of cultural and historical imagery and the deconstruction of classical myths. The shift from the real to the fantastic further erases the boundaries of the author's intended message, while the polyphony of the author's voice leads to multiple interpretations of images and narratives. This research may serve as a basis for future comparative analyses of postmodernist works across different genres and forms, and for studying the transformations that have occurred in postmodernism over the past two decades.

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KEYWORDS: Simulacra, Postmodernist Discourse, Polyphony, Self-Reflection, Cultural Images

RESUMEN: La importancia de examinar las cuestiones relacionadas con la poética posmodernista surge de la necesidad de explorar los cambios que han tenido lugar en la cultura posmoderna en los últimos años, así como de la insuficiente atención prestada a las obras poéticas escritas durante la era posmoderna en los estudios académicos y críticos. Esta investigación pretende explorar la conexión entre las características y los retos del posmodernismo en la poesía mediante el análisis de las obras de poetas estadounidenses y azerbaiyanos. El estudio emplea métodos analítico-sintéticos, muestreo literario y análisis contextual para alcanzar sus objetivos. El estudio de los poetas posmodernistas estadounidenses y azerbaiyanos identifica características posmodernistas clave: la fragmentación, la mezcla de elementos reales y ficticios, la polifonía del autor, el juego con los signos culturales (hipertextualidad, ironía y parodia), el uso de simulacros, la superposición de imágenes y medios artísticos y la autorreflexión. El estudio también reveló que la fragmentación está relacionada con la complejidad de la construcción del texto y el mantenimiento de la idea general del autor. Además, el juego con signos y símbolos culturales contribuye a la reducción del imaginario cultural e histórico y a la deconstrucción de los mitos clásicos. El paso de lo real a lo fantástico borra aún más los límites del mensaje pretendido por el autor, mientras que la polifonía de la voz del autor conduce a múltiples interpretaciones de imágenes y narraciones. Esta investigación puede servir de base para futuros análisis comparativos de obras posmodernistas de distintos géneros y formas, y para estudiar las transformaciones que se han producido en el posmodernismo en las dos últimas décadas.

PALABRAS CLAVE: Simulacro, Discurso Posmodernista, Polifonía, Autorreflexión, Imágenes Culturales

RESUMO: A importância de examinar questões relacionadas com a poética pós-modernista surge da necessidade de explorar as mudanças que ocorreram na cultura pós-moderna nos últimos anos, bem como da insuficiente atenção dada às obras poéticas escritas durante a era pós-moderna nos estudos académicos e críticos. Esta investigação tem como objetivo explorar a relação entre as características e os desafios do pós-modernismo na poesia, analisando as obras de poetas americanos e azerbaijanos. O estudo utiliza métodos sintético-analíticos, amostragem literária e análise contextual para atingir os seus objetivos. O estudo dos poetas pós-modernistas americanos e azerbaijanos identifica as principais características do pós-modernismo: fragmentação, mistura de elementos reais e ficcionais, polifonia autoral, jogo com signos culturais (hipertextualidade, ironia e paródia), uso de simulacros, sobreposição de imagens e meios artísticos e autorreflexão. O estudo revelou ainda que a fragmentação está relacionada com a complexidade da construção do texto e com

a manutenção da ideia geral do autor. Além disso, o jogo com signos e símbolos culturais contribui para a redução do imaginário cultural e histórico e para a desconstrução de mitos clássicos. A passagem do real para o fantástico esbate ainda mais as fronteiras da mensagem pretendida pelo autor, enquanto a polifonia da voz do autor leva a múltiplas interpretações de imagens e narrativas. Esta investigação pode servir de base para futuras análises comparativas de obras pós-modernistas em diferentes gêneros e formas, e para estudar as transformações que ocorreram no pós-modernismo nas últimas duas décadas.

PALAVRAS-CHAVE: Simulacro, Discurso Pós-Modernista, Polifonia, Autorreflexão, Imagens Culturais

1. Introduction

The study of the possibilities and problems related to postmodern aesthetics and its reflection in the literary process is necessary, firstly, to understand how postmodern culture was formed and how it is developing now, what changes are taking place in the understanding of poetic problems in modern postmodern works. The analysis of postmodern artistic resources allows realizing the whole process of transition from modernist to postmodern thinking, in particular the rejection of traditional cultural values and the construction of hyperreality with the inclusion of both the real and the fictional. Consideration of the implementation of postmodernist techniques on the example of two poetic cultures: American and Azerbaijani, is relevant, since most modern scientific works related to the study of postmodernist aesthetics are primarily aimed at the study of European postmodernism on the example of, as a rule, prose works. Focusing on the poetic heritage allows considering postmodernism and its poetics on a wider material, which is represented by different literary genres and genres. The study of Turkic literature in the context of the poetics of postmodernism is relevant from the point of view of understanding the peculiarities of the realization of the European cultural paradigm in the Asian space.

The study by Garagyezova (2021) focuses on the peculiarities of the formation of the national version of postmodernism in Azerbaijani prose. The author studied the specifics of polyphony and diversity of artistic works, but in this work, when considering postmodernism in Azerbaijani literature, only prose works were considered, and poetic works were not taken into account. A comparative study of two postmodernist works is presented in the work by Abdullayeva (2021). It studied issues related to the specifics of the formation of hyperreality (alternative history) in the novels of British and Azerbaijani writers, but it should be noted that the study did not focus on other poetic features and problems of postmodernist discourse. The phenomenon of postmodernism was considered through the prism of multiculturalism in the work of Rzayeva (2022). The results of this

study showed that multiculturalism is a reflection of the cultural situation of postmodernity, and the era of postmodernity, in turn, expands the meaning of multiculturalism. It should be labelled that this paper did not study the postmodern literary heritage. The polyphonic aesthetics of postmodernism in the work of Babayev (2021) was investigated on the example of Turkish and Azerbaijani prose, formed on the basis of the aesthetics of British and American postmodernism. The study dealt with the aspect of play, deconstruction of social functions and intertextuality, but did not focus on the problems related to the poetics of postmodernism. The features of postmodernism in Azerbaijani literature in the XXI century were presented in the work of Aliyeva (2021). In this study, the following were considered among the main features of postmodernist discourse: deconstruction of classical works, dynamization of reader's perception, irony, and scepticism, but this work did not pay attention to poetic works.

The aim of this research was to study the artistic arsenal of postmodernist means in connection with the problems arising in the interpretation of texts by readers. Proceeding from the aim of the work, the following tasks were set: to consider the main problems of postmodernist aesthetics and poetics, to study the specifics of realization of the key features of postmodernism on the example of poetic works, to form interrelations between the features of postmodernism and its problems. The subject of the study was the texts of American and Azerbaijani poets, which were considered in the context of postmodernist cultural paradigm.

2. Material and Methods

Poems by American and Azerbaijani poets were chosen for this study for several reasons. Although American postmodernism has long been the object of scholarly analysis, the study of poets from Azerbaijan provides an opportunity to examine postmodernism in a less traditional, but at the same time important cultural context. This makes it possible to compare the manifestations of postmodern characteristics in two different literary traditions, in particular to identify how features such as fragmentation, irony, play with cultural signs and symbols, and the use of simulacra can have different contextual meanings in cultures with different historical and cultural backgrounds.

In this paper, texts by American (Baraka, 1969; Creeley, 2024; Gluck, 2024) and Azerbaijani (Goja, 2023; Nowruz, 2014; Ateshi, 2010) poets were used to study the poetics of postmodernism. Based on the poetic heritage of the mentioned authors, the postmodern discourse was analysed in terms of such points as fragmentation, playing with cultural signs, combining several authorial discourses, shifting the image plan from the real to the fantastic, using simulacra, layering symbolic images and artistic means. To study the parameters of postmodernism, such methods as literary sample analysis, contextual analysis (for the study of textual fragments) and analytical-synthetic

method (for the theoretical part and analysis of works of modern researchers of postmodernism problems) were used.

Literary sample analysis was used in this study to examine the works of American and Azerbaijani authors, through the prism of such basic poetic features as fragmentation, play with cultural signs (parody, irony), author's polyphony and self-reflection, shifting the plan of image from the real to the fantastic, use of simulacra, layering of images-symbols. The analysis of a literary work involved the dissection of the work into certain components that were considered in different relationships, between such poetic features as fragmentation, playing with cultural signs, authorial polyphony, shifting the plan of image from real to fantastic, use of simulacra, layering of symbolic images, and such problems as difficulties in structuring the text and maintaining the general idea of the author, reduction of cultural and historical images, which leads to the nonsense of the author, and the use of symbolic images.

Contextual analysis was used in this study in this paper to confirm the basic principles of postmodernism in practice. For this purpose, extracts from the works of American and Azerbaijani poets were used, on the basis of which the identification of key issues related to postmodernist discourse then took place. The quotations were used to consolidate thoughts about the fragmentation and episodic nature of texts, the play with cultural signs (ironic, parodic), the polyphony of authorial voices, the phenomenon of simulacra, the relationship between the real and the fictional. It should be noted that contextual analysis was used together with literary selective analysis to establish relationships between the poetics and problems of postmodernist works, which were noted in the table.

The analytical-synthetic method in this study was used to examine the research of contemporary authors dealing with issues related to postmodern texts: intertextual techniques, fragmentation and collage, self-reflexivity, duality and eclecticism of the postmodern world, combination of several authors' discourses, play with cultural signs and symbols, author's polyphony, correlation between real and fictional, metaprose, eclecticism, blurring of boundaries between high and low, as well as between genres. With the help of the analytical-synthetic method, attention was focused on important theoretical aspects related to postmodernist aesthetics, the specifics of the artistic realization of postmodernism in the world of literature.

3. Results

Postmodernism is a trend that emerged in the cultural life of the world in the second half of the XX century – early XXI century and expresses the antithesis of modernist art. The destruction of traditional laws and criteria led to the formation of post-reality. Moments that were considered abnormal in the previous world order are regarded in the postmodern world as one of the versions of

normality (Hutcheon, 1988). The classical perception of the world has been replaced by a postmodern view of life based on deconstruction, illogicality, multiculturalism, fragmentation, relativism, and scepticism (Patil, 2022). Postmodern art was characterized by quotation, ambivalent imagery, stylization, ironic and parodic transformation of classical subjects (Golubenko, 2018; Shuash et al., 2021), and the blurring of boundaries between genres was accompanied by the permeability of linguistic constructions and the underlining of similar literary forms (Lackey, 2021; Kravchenko & Brechak, 2024). The problematization of postmodernism was primarily concerned with artistic manoeuvres and poetic symbiosis (Cole & Hill, 1995; Zhang & Lin, 2021).

Postmodernist text in the contemporary world is perceived without boundaries in time-space; the authorial voice in it is dispersed into multiple points of view. In postmodernism, the plans of representation are shifted: from the real to the fantastic, from the high to the low, that is, there is eclecticism in everything from plot to artistic means (Masroor & Aslam, 2023; Shershova & Chaika, 2024). Problems related to postmodernist texts have usually been considered in the context of literarycritical issues, i.e. the peculiarities of reading and evaluating texts (Arslanagić, 2021). In this paper, the main problems related to the poetics of postmodernism were studied on the example of texts by American and Azerbaijani poets: fragmentation and its influence on text structuring, play with cultural signs and symbols (hypertextuality, irony and parody), authorial polyphony (combination of several discourses of the author), the relationship between the real and the fictional, the use of simulacra, self-reflection, layering of images and artistic means.

Fragmentation as a component of the poetics of postmodernism significantly affects the structuring of texts, in particular, postmodernist poets are faced with the task of maintaining a balance between the idea of the poem and its form. In poetic texts, the influence of postmodernism was felt on the rhythmic pattern, which became more varied and interesting (Liu, 2022; Haladzhun et al., 2023). For example, in the poetry of “Water music” by Creeley (2024), the connection between man and nature is expressed in a fragmentary way through several sketches: first, water is compared to music (“The words are a beautiful music. The words bounce like in water”), then the image of a quiet harbour giving tranquillity and comfort is revealed (“Water music, loud in the clearing off the boats, birds, leaves”) and then the images of people are shown episodically. Due to the lack of a direct connection between the three fragments of the text, the reader can interpret its essence in different ways: for example, through the search for the meaning of life or understanding the impermanence and insignificance of man against nature. Fragmentation in the poetry of postmodernism becomes a tool that provides a link between the description of reality (real images, events) and reflection, which makes it possible to convey the relationship between man and the world in succinct strokes. It should be noted that collage in postmodernist poetry is based on the intersection of several vivid images presented episodically. For example, in the poetic work “Şeytanin şəri” by Azerbaijani poetess Ateshi

(2010), the author's inner feelings related to love drama are presented through three partially outlined images: being surrounded by an iron cage ("Deyəsən dörd yanıf dəmir qəfəsdır"), bound hands ("Allah, Əllərim bağıldır, açə bilmirəm"), charms of the voice ("Bir səsin sehrinə düşmüşəm").

While postmodernism is undoubtedly a universal phenomenon that permeates languages, cultures, and artistic practices, it is worth noting that it manifests itself in different ways in the contexts of American and Azerbaijani poetry. American postmodernism often emphasizes experiments with form, political and social themes that reflect American cultural identity. Here, postmodernism becomes a means of deconstructing traditional art forms and revising historical narratives, in particular through the use of fragmentation, irony, and allusion. American poets often turn to cultural and literary traditions to reveal their imperfections and raise questions about the meaning and truth of history.

In turn, Azerbaijani postmodernism manifests itself in the special context of the post-Soviet heritage, where postmodernist techniques become a way of rethinking national identity and cultural images in the new conditions of independence. Azerbaijani poets often face the issue of restoring national cultural and historical symbols, where postmodernism is not only a form of protest against Soviet ideologies, but also a way of adapting to globalization and finding a place in world culture. Their works can reflect a synthesis of traditional Azerbaijani poetry with postmodern innovations, in particular through the use of fragmented images, polyphony, and the mixing of the real and the fantastic. While common postmodern themes and techniques, such as fragmentation, the combination of different discourses, and irony, are common to both contexts, American postmodernism is more inclined to revisit cultural and social issues, while Azerbaijani postmodernism emphasizes the redefinition of national identity and cultural traditions in the post-Soviet space (Oborskaya, 2020).

Playing with cultural signs and symbols in postmodern poetry often has connotations of parody, and classical images are presented through an ironic authorial attitude (Shynkaruk, 2024). A certain shade of parody can be traced in Gluck's "A Myth of Devotion" (2024): in the poetry, the image of the ancient Greek god Hades is shown ironically through the prism of human, bodily desires: "Doesn't everyone want to feel in the night the beloved body". The concept of this poem is the dichotomy of the divine and the earthly and the temporal-spatial displacement: "When Hades decided he loved this girl he built for her a duplicate of earth, everything the same, down to the meadow, but with a bed added". Hades has created a new realm for himself and Persephone (The New Hell, The Garden, Persephone's Girlhood) in which there is love, but has encountered trials such as guilt, terror, and fear. Since one of the poetic problems in postmodern texts is the reduction of cultural and historical images through the representation of their negative traits, habits, placing them in uncharacteristic circumstances, in a different historical time, this often leads to difficulties in terms of readers understanding the author's idea. Due to the overlapping of several cultural layers, there is

a transition from one semiotic system to another, this phenomenon can be labelled as rhizomaticity of texts. The combination of several discourses of the author, polyphony of the author's voice becomes one of the main features of the postmodern poetic text, as the boundaries between the inner and outer world are blurred, and man becomes the main figure in the world. In the poem "Məhəbbət" by Goja (2023), love is portrayed then as inexhaustible wealth ("Tükənməyən var-dövlətdi məhəbbət!"), then as sweet and bitter truth ("Şirin-acı həqiqətdi məhəbbət!"). In the poetry of "The Wild Iris" by Gluck (2024), the author's voice splits into two main voices: one says that with death comes the end of consciousness ("It is terrible to survive as consciousness buried in the dark earth"), the other says that after oblivion there is a continuation of life ("Whatever returns from oblivion returns to find a voice: from the centre of my life came a great fountain, deep blue shadows on azure seawater").

The poem "Kiçik Olmaq İstəyirəm" by Nowruz (2014) is filled with self-reflection, emphasizing the dichotomy of "little" and "adult": "Kiçiklərdə günah olmaz, günah böyüklərdə olar...". For example, the author correlates the hearts of "little ones" with a blank sheet of paper: "Ürəkləri yazılmamış Ağ varaqdır..." and the hearts of "adults" with a dark forest: "Ürəkləri bir qaranlıq Meşə kimi...". In the poem "Sağlığında qiymət verin insanlara" J. Nowruz draws attention to the value of fame and love in life, not after death: "Çirkinlər də təmiz olur ölən kimi... Yadlar belə əziz olur ölən kimi...". But despite the pronounced moments of self-reflection, postmodernist poems often demonstrate the "death of the author", namely the abandonment of the authorial self or its atomization into several authorial voices that contradict each other. This leads to multiple interpretations of images and plots.

The love drama in the poem by Ateshi (2010) often unfolds on the basis of one vivid image. For example, in Siqaret poetry, an extinguished cigarette is associated with fading feelings ("Sonra da Yarıda söndürüb, Əzdin külqabında"), then betrayal ("Sonra bir başqasının oduna caladın") and levelling of the experience, oblivion ("Sonunda, Ən sonunda Qaldırıb atdın Qaranlıqların yapyalnız qucağına"). In this postmodern text, the ideological component holds on the image of the cigarette, which provides both formal and substantive integrity to the poetry. In the poem "Tale Mənimlə Oyun Oynayır" by Goja (2023), the organizing and meaning-forming element of the poetic text are dice indicating the beginning ("Tale mənimlə oyun oynayır Tale bir zər atdı Zəri şeş-beşdi...") and the end of life ("Dayanacağı qəbirdi, Sonu yenə əvvəli kimi birdi, Sirdi, səbirdi..."). In the poem "Love" by Creeley (2024), love is described through the relationship between predator and prey, which shows the duality and unexpectedness of this feeling: "The one torn, a red thing, & the other somehow immaculate".

The phenomenon of simulacra, which characterizes the replacement of a thing, an object, a meaning by an alternative similar to it, is one of the main concepts of postmodern poetics.

Simulacrum performs both an organizing function, creating hyperreality, and a destructive function, destroying reality. Table 1 presents the correlation between the key features of the poetics of postmodernist texts and the problems associated with them.

Table 1. Correlation between poetic features and problems of a postmodern text

Poetics	Problem
Fragmentation, episodicity, collage	Difficulties in structuring the text and maintaining the overall idea of the author
Playing with cultural signs and symbols (hypertextuality, irony and parody)	Reduction of cultural and historical images, which leads to incorrect interpretation of the author's idea and destruction of classical myths
Author's polyphony (combination of several discourses of the author, self-reflection)	Multiple interpretation of images and plots
Shift of the image plan from real to fantastic	Blurring the boundaries between the author's main idea
Using simulacra (creating an alternative post-reality)	Organizing function (creation of hyperreality) and at the same time, destructive function (destruction of reality)
Layering of images-symbols and artistic means	Multiple interpretations of images and plots, difficulties when reading texts

This study showed the relationship between the poetics of postmodernist text and the problems related to the interpretation of the created postmodernist hyperreality. Based on the results obtained from the analysis of American and Azerbaijani poetry, it was revealed that fragmentation leads to difficulties in text structuring, playing with cultural signs leads to a decrease in the significance of cultural and historical images, shifting the image plan leads to the erasure of boundaries between the author's ideas, layering of images-symbols leads to multiple interpretations of images and plots.

4. Discussion

This study examined the main points related to the poetics of postmodernism and the problems that arise in the context of artistic interpretation and structuring of works. Problems such as difficulties in maintaining the universal idea of the author, the decline of cultural and historical images, the misinterpretation of the author's idea, the destruction of classical myths, multiple interpretations of images and plots, and the organization and deconstruction of textual space have been highlighted.

Each literary work cannot function separately from other artistic works, based on this, it is possible to talk about the presence of intertextual relations. When analysing American and Azerbaijani poetry, it was found out that hypertextuality in the context of postmodernism means playing with cultural signs and symbols, in particular parody and irony. The results of the study by

Shahariar (2023), based on the method of content analysis of postmodernist works, demonstrated that among intertextual techniques in postmodernist text, stylizations, parodies, simulacra, and representations were most often used. It should be noted that in our study, hypertextuality is presented through the prism of the reduction of cultural and historical images, the destruction of classical myths. In the work of the researcher, the author focuses more on the unifying role of intertextual elements, without the use of which a postmodern text is incomplete.

When analysing postmodern texts, it was found that fragmentation and collage lead to difficulties in terms of text structuring and building the author's general idea. The problem of fragmentation in postmodernism was also pointed out by Farsi (2017), whose research took place through a parallel search for attractors that disrupt poetic order and basic literary elements that provide structure and sustain the idea of the poem. The analysis of American and Azerbaijani postmodernist poetry in this paper showed that the texts simultaneously destruct reality and create hyperreality. In our study, it was noted that author's polyphony (combination of several discourses of the author, self-reflection), as well as layering of images-symbols and artistic means leads to such a problem as multiple interpretation of images and plots. In the work of the researcher, the author also noted the role of the reader of a postmodern text emphasizing that everyone can present his or her own interpretation of a poem.

The self-reflexivity of postmodern texts is based on the polyphony of the author's voice, constantly changing tones of narration (Hasanov, 2016). Based on the analysis of postmodernist poetry, it became clear that since the centre of postmodernism is the human being with his experiences and emotions, the author's voice is dispersed into several discourses, often antagonistic to each other. Our study indicates that the intersection of multiple authorial voices leads to multiple interpretations of texts. The results of the study of postmodern texts by Luo and Chen (2022) showed that the poet, in the process of creating a postmodern text, usually tries to construct relationships between artistic reality and real life, but clashes with the problem of limitation and disconnectedness of poetic text construction. That is, in the study of the researchers, the authors also emphasize the meaning-making role of postmodern text.

In the work of Prieto (2013), the postmodern world was also considered through the prism of duality with binary oppositions (centre – periphery, objectivity – subjectivity, inner – outer). The results of our research showed that the shift of the image plan from the real to the fictional significantly expands the chronotope of the postmodern text from classical images and plots to modern ones, gradually layering on each other. A similar position was expressed in the work of the researcher, attention was paid to intermediate places (so-called “new geographical spaces”), which were perceived as an organized structure of the world of meanings with many layers.

In addition to fragmentation and intertextuality, Al-Faqiha et al. (2023) also identify irony, skepticism, and metaprose as key literary techniques of postmodernism. Fragmentation provides nonlinearity of narrative, intertextuality is used to enrich texts, metaprose is necessary for self-reflection, and scepticism is necessary for objective evaluation of ideology. Our study indicates that fragmentation leads to difficulty in structuring the text and maintaining the author's overarching message, while intertextuality is used to reduce cultural and historical imagery. In the work by the researchers, it was emphasized that fragmentation is used to ensure non-linearity of narrative, and enrichment of texts is done through intertextuality.

The study of American and Azerbaijani poetry focused on analysing problematic issues related to the aesthetics of postmodernism. In this work, it was emphasized the dispersion of authorial voice into several discourses, this idea was confirmed in the study by Shorkend (2022). The author drew attention to the fact that the author's position in postmodernism is no longer perceived as fundamental and objective but is "entangled with influences" and cannot be considered true. The problem of declining cultural images can lead to misinterpretation not only of the author's interpretation of history, but in general, negatively affect the objectivity of the reflection of events. As competently summarized by the researcher, this is fraught with anti-intellectualism, and the denial of true facts can lead to a romantic spirit and even paganism, which is clearly not in favour of the development of the literary process.

The problematics of the works of postmodernism, based on our research, is based on the rejection of rationality and intellectuality, traditional aesthetics, illogicality, and duality of the world. The construction of post-reality is usually based on the combination of several cultural layers, chronotopic points, the real, and the fantastic. In the work of Gore (2022), the postmodernism was considered as a contextual reflection of reality with an emphasis on experiences, thoughts, associations that arise "here and now". The formation of postreality is possible, according to the postmodern poetry considered, only within the framework of rejection of classical images and plots, reduction of their cultural value and significance. The results of the researcher's study also highlighted a point related to the sceptical interpretation of cultural heritage, particularly historical, philosophical, architectural.

D'haen's (2013) study goes beyond self-reflexivity, intertextuality, fragmentation, and polyphony of the authorial voice. It also highlights features such as metaprose, eclecticism, redundancy, and discontinuity. Furthermore, the study emphasizes the indeterminacy of meaning, the use of parody, and the blurring of boundaries between high and low culture, as well as between genres. This broader scope allowed the study to explore a wider range of issues related to the poetics of postmodernism.

This study examined the relationship between the poetics of poetic works of American and Azerbaijani authors and the problems arising in terms of readers' interpretation and structuring of postmodernist texts. The scientific paradigm of modern research is focused on identifying the main poetic features of postmodernism, comparing postmodernism and modernism in the context of the perception of traditional values and the formal component of artistic works, and rarely on studying the problems arising with the understanding and perception of postmodern reality.

5. Conclusions

The trend of postmodernism in literature emerged in the second half of the 20th century and the early 21st century as a response to modernist art. Postmodernism sought to deconstruct established norms and offer alternative approaches to understanding reality, thus challenging traditional boundaries in literature, art, and culture. Key features of postmodernism include deconstruction, illogicality, fragmentation, skepticism, and multiculturalism, all of which collectively question the certainty of knowledge, representation, and identity.

Postmodernist culture is characterized by ambivalent images, stylization, quoting, irony, parody, and a shift from the real to the fantastic, alongside eclecticism. This shift in perception, blending the real and imagined, speaks to postmodernism's rejection of grand narratives and fixed meanings, allowing for more subjective interpretations of truth and experience. Ambivalence and irony are central tools in postmodernist works, as they provide space for ambiguity and multiple perspectives.

This study analyzes the texts of American and Azerbaijani postmodernist poets through the lens of these characteristics, providing a comparative perspective that highlights both shared traits and regional distinctions in the application of postmodernist poetics. The analysis focuses on fragmentation, a defining feature of postmodern literature, which undermines linear narrative structures and emphasizes discontinuity. Through fragmentation, these poets convey the complexity of human experience and the disjointed nature of reality in a rapidly changing world.

The study revealed that fragmentation contributes to difficulties in structuring the text and maintaining the author's general idea, playing with cultural signs and symbols – to the reduction of cultural and historical images, misinterpretation of the author's idea and destruction of classical myths. The shift of the image plan from the real to the fantastic affected negatively the erasure of the boundaries between the author's main idea, the author's polyphony led to multiple interpretations of images and plots. The use of simulacra both organizes the text, creating hyperreality, and leads to its destruction (destruction of reality), layering of images-symbols affects multiple interpretation of images and plots. Comparative analysis of prose, poetic and dramatic postmodernist texts in different national cultures, the study of genre and genus symbiosis in modern postmodernist literature may be

the priority directions in the future scientific perspective. It is also important to consider the changes in postmodernist poetics in recent years.

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