

THE REPRESENTATION OF LANGUAGE IN POSTMODERN FICTION

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Abstract: *The representation of language in postmodern fiction is a central theme, reflecting the era's skepticism toward grand narratives, objective truths, and stable meanings. Postmodern writers often use language as both a subject and a medium to explore the instability of communication, the multiplicity of interpretations, and the constructed nature of reality. Through fragmented narratives, metafiction, intertextuality, and playful use of linguistic forms, these works challenge traditional literary conventions and question the authority of language as a transparent vehicle for meaning. Language is portrayed not only as a tool for expression but also as a system that shapes and constrains human experience. Key texts often highlight the tension between language's creative potential and its inherent limitations, emphasizing its role in constructing identities, power structures, and cultural discourses. This interrogation of language underscores the broader postmodern concern with relativism, subjectivity, and the fluid boundaries between fiction and reality.*

Keywords: *Ambiguity, discourse, fragmentation, intertextuality, language, metafiction, multiplicity, narrative, postmodernism, subjectivity*

Аннотация: *Представление языка в постмодернистской прозе является ключевой темой, отражающей скептицизм эпохи по отношению к метанарративам, объективным истинам и стабильности значений. Писатели-постмодернисты используют язык как предмет исследования и средство для изучения неустойчивости коммуникации, множественности*

интерпретаций и конструктивной природы реальности. Посредством фрагментированных повествований, метапрозы, интертекстуальности и игровой работы с формами языка эти произведения бросают вызов традиционным литературным конвенциям и ставят под сомнение авторитет языка как прозрачного носителя смысла. Язык представлен не только как инструмент выражения, но и как система, которая формирует и ограничивает человеческий опыт. В ключевых текстах часто подчеркивается напряжение между творческим потенциалом языка и его внутренними ограничениями, акцентируя его роль в создании идентичностей, структур власти и культурных дискурсов. Такое исследование языка подчеркивает более широкий постмодернистский интерес к релятивизму, субъективности и размытым границам между вымыслом и реальностью.

Ключевые слова: Амбивалентность, дискурс, интертекстуальность, язык, метапроза, множественность, нарратив, постмодернизм, субъективность, фрагментация

Annotatsiya: *Postmodern adabiyotda til tasviri markaziy mavzu bo'lib, u umumiy haqiqatlar, barqaror ma'nolar va katta narrativlarga bo'lgan shubhani aks ettiradi. Postmodern yozuvchilar tilni nafaqat muloqot vositasi, balki ma'nolar beqarorligi, talqinlarning ko'pligi va haqiqatning ijtimoiy qurilganligini o'rganish uchun vosita sifatida ham ishlatadilar. Fragmentar hikoyalar, metafiksiya, intertekstualizm va til shakllari bilan o'ynoqi munosabat orqali bu asarlar an'anaviy adabiy qoidalarni buzadi va tilni ma'nolarni ochiq ifodalash vositasi sifatida ko'rib chiqadi. Til faqat ifoda vositasi emas, balki inson tajribasini shakllantiruvchi va chegaralovchi tizim sifatida ham ko'rsatiladi. Asosiy asarlarda ko'pincha tilning ijodiy salohiyati va ichki cheklovlari o'rtasidagi ziddiyat ta'kidlanadi, uning identifikatsiyalar, kuch tuzilmalari va madaniy diskurslarni yaratishdagi roli yoritiladi. Tilni bunday tahlil qilish postmodernizmning nisbiylik, subyektivlik va haqiqat bilan badiiy to'qima o'rtasidagi noaniq chegaralarga qaratilgan kengroq qiziqishini aks ettiradi.*

Kalit sozlar: Diskurs, fragmentatsiya, intertekstualizm, ko'p ma'nolilik, metafiktsiya, narrative, nisbiylik, postmodernism, subyektivlik, til

The representation of language in postmodern fiction reflects a deep skepticism toward traditional notions of truth, meaning, and stability. In the postmodern literary paradigm, language is not merely a tool for conveying reality but a complex system that constructs it. This idea resonates with Jacques Derrida's concept of *différance*, which suggests that meaning is always deferred and contingent, emphasizing the inherent instability and multiplicity of language. Postmodern literature often highlights the tension between language's potential to create meaning and its inherent constraints. Authors such as Thomas Pynchon, Italo Calvino, and Paul Auster deconstruct the traditional narrative by presenting fragmented, non-linear structures where language is central. For example, Pynchon's *Gravity's Rainbow* uses linguistic play and ambiguity to demonstrate how language manipulates and shapes perception ([Pynchon, 1973]). This focus aligns with the keyword fragmentation, reflecting how narratives are deliberately broken to mirror the fragmented nature of reality and communication.

Language in postmodernism is often portrayed as a system of discourse that constructs power and identity. Drawing from Michel Foucault, postmodern writers suggest that language defines the limits of what can be said and understood within specific social contexts ([Foucault, 1972]). This perspective underscores how subjectivity is influenced by cultural and linguistic frameworks, a theme often explored in works like Auster's *The New York Trilogy*. Metafiction, a hallmark of postmodern writing, serves as a self-referential tool that challenges the reader's perception of reality and fiction. Through metafictional devices, writers like Kurt Vonnegut in *Slaughterhouse-Five* highlight the artificiality of narrative structures, exposing language as a construct rather than a transparent medium ([Vonnegut, 1969]). Similarly, intertextuality—the weaving of multiple texts into a single narrative—foregrounds the relational nature of language. This technique emphasizes that texts derive meaning through their interaction with

other texts, as seen in Calvino's *If on a Winter's Night a Traveler*. The ambiguity and multiplicity of language are central concerns in postmodern fiction. Language is not presented as a unifying force but as a site of competing interpretations. Umberto Eco's *The Name of the Rose* exemplifies this, as its narrative invites multiple readings, reflecting the plurality of meanings inherent in language ([Eco, 1980]). These works resist closure, leaving readers to grapple with the relativity of meaning and the subjectivity of interpretation.

Ultimately, the postmodern critique of language reflects broader philosophical concerns. The destabilization of linguistic meaning mirrors the postmodern rejection of metanarratives—grand, overarching explanations for historical, cultural, or social phenomena ([Lyotard, 1979]). By deconstructing language, postmodern fiction challenges the boundaries between reality and fiction, exploring how linguistic systems both enable and constrain human understanding.

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