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**THE ROLE OF FRAGMENTED NARRATIVE STRUCTURE IN POSTMODERN
ENGLISH NOVELS**

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Introduction: A significant departure from conventional narrative structures can be seen in postmodern English literature. Postmodern novels purposefully eschew unity and coherence, in contrast to classical and modernist novels, which frequently have a linear storyline, a distinct chronology, and dependable characters. The use of fragmented narrative structure is one of postmodern fiction's most defining characteristics. Non-linear timelines, various narrators, fractured chronology, shifting perspectives, and discontinuous storytelling are examples of fragmentation.

The intellectual and cultural climate of the late 20th century, which was characterized by ambiguity, cynicism toward great narratives, and the crisis of identity, is reflected in fragmented storytelling. To subvert readers' expectations, authors like John Fowles, Jeanette Winterson, Julian Barnes, and Salman Rushdie play with narrative structures. Since the plot is not told as a single, cohesive whole, their works frequently call for active interpretation. Readers must instead piece together meaning from bits.

This thesis investigates the role that fragmented narrative form plays in communicating topics like identity, memory, history, and reality in postmodern English novels

Aim: This thesis's primary goal is to examine the function and importance of fragmented narrative structure in postmodern English novels and show how it enhances the portrayal of postmodern reality, reader engagement, and thematic depth.

Objectives: The following goals are established in order to accomplish this goal:

- To explain postmodern literature's use of fragmented narrative structure.
- To determine the primary traits of narrative fragmentation in a few chosen postmodern English novels.
- To examine how fragmentation affects how identity, memory, and time are represented.
- To investigate how the reader creates meaning from broken texts.
- To assess the philosophical and artistic value of story fragmentation.

Materials: Selected postmodern English works, including Salman Rushdie's *Midnight's Children*, John Fowles' *The French Lieutenant's Woman*, Julian Barnes' *Flaubert's Parrot*, and Jeanette Winterson's *Written on the Body*, are used as research



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materials. These pieces were picked because they are important representations of English postmodern fiction and exhibit fragmented narrative approaches.

The qualitative literary analysis is the basis of the study. Among the techniques are:

- Structural analysis to look at the chronology and structure of the story.
- Comparative investigation to find narrative method similarities and contrasts.
- Thematic analysis to investigate how major themes are supported by fragmentation.
- Interpretive analysis to comprehend cultural and philosophical ramifications.

A theoretical foundation was also provided by consulting secondary sources, including literary criticism and postmodernist theoretical writings

Results: According to the research, postmodern English novels use fragmented narrative structure in a number of significant ways.

First, fragmentation is a reflection of reality's volatility. Reality is shown as manufactured and subjective rather than objective and permanent in many postmodern works. Multiple perspectives and non-linear storytelling highlight how interpretation determines what is true. For instance, the narrator in *The French Lieutenant's Woman* defies conventional narrative authority and demonstrates the artificiality of fiction by interrupting the story and offering alternate endings.

Second, fractured narrative conveys the intricacy of history and memory. The narrative of *Midnight's Children* alternates between personal and national history. This method demonstrates the emotive, selective, and occasionally erratic nature of memory. History is portrayed as a compilation of individual tales rather than as a single, unchanging fact.

Third, the identity issue is symbolized by fragmentation. The gender of the narrator is never disclosed in *Written on the Body*, and the narrative is presented in emotional snatches rather than in a strict chronological sequence. This narrative technique questions conventional classifications like gender and selfhood while reflecting the fragility of identity.

Fourth, a fractured structure makes readers more interested. Readers must actively make connections between various textual elements since events are not presented in a straightforward order. As a result, reading becomes an interactive activity. Instead of being a passive observer, the reader becomes a co-creator of meaning.

And lastly, fragmentation has a metafictional role. A lot of postmodern books make direct remarks about how they deliver their stories. The story of *Flaubert's Parrot* blends literary critique, fictional conjecture, and biography, making it difficult to distinguish between fact and fiction. This method challenges conventional literary conventions and casts doubt on the veracity of narrative.

Overall, the findings show that fragmented narrative is a significant artistic technique that represents postmodern philosophy and worldview, rather than just being a stylistic device.



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Conclusion: In conclusion, a major feature of postmodern English literature is their fractured narrative structure. It questions the notions of stable meaning, objective truth, and cohesive identity in addition to upending conventional linear storytelling. The intricacy and unpredictability of current life are reflected by postmodern authors through non-linear timelines, numerous perspectives, metafictional elements, and narrative gaps.

Authors can depict memory as subjective, history as manufactured, and identity as flexible through fragmentation. It also encourages readers to actively contribute to the meaning-making process. Fragmented narratives provide deeper emotional and intellectual engagement, despite their occasionally perplexing appearance.

As a result, fractured narrative structure is a potent literary device that captures the conceptual core of postmodernism rather than just being a formal experiment. Postmodern English fiction is creative, dynamic, and intellectually engaging since it changes the novel's structure as well as the reader's role.

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