



NARRATIVE THEORY-TEXT AS AN OBJECT OF RESEARCH IN NARRATOLOGY

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ANNOTATION

Modern narratology as a science has become a separate research center at a turning point.

Narratology is the most effective direction for the complex analysis of a literary text. Narratology is developing in two directions: literary and linguistic. This is important for the cognitive analysis of a literary text. The text is a structure compiled by a historical author. The problem of literary text fragmentation is the result of the author's conscious and premeditated goal.

The terms that lead to an understanding of the supposedly theoretical basis of the narrative are defined in the text description plan. (focalization, discourse, montage)

Literary criticism today studies literary and artistic works not only in relation to the author, but also in relation to the perceptual consciousness of the reader.

In addition to this research in the field of "storytelling techniques", narratology attaches great importance to the "consciousness" of the character.

KEYWORDS: *Narratology, narrative theory, cognitive approach, artistic discourse, narrative structure, cognitive theory, narrative science, literary narrative, philology, linguistics, narratologist.*

DISCUSSION

In modern philology there is a large amount of scientific work devoted to the study of the peculiarities of the writer's narrative thinking from the point of view of the cognitive approach. The base of narratology is one of the most promising branches of philological science, which is Russian structuralism, and today is the focus of philologists in various fields. The issues mentioned above have been studied in the following works: N.I. Matveeva "Narrative structure of artistic discourse in English": in the materials of the novel "stream of consciousness" in the early 20th century (2003); G.A. Borse "William Faulkner and the oral text" (2004) and his book "Narrative Technique: It's Theory in Fiction", Ryan.M.L "Narrative Entry for the forthcoming Routledge Encyclopedia of Narrative" (2004). A. Palmer created two books that served as the basis for narrative science: "Fictional minds" (2004) and "Social minds in the Novel" (2010). We would also like to highlight the

dissertations written in recent years: Andreeva K.A "Literary narrative: text semantics, cognitive aspects of poetics" (2004), Krasnoperova I.A "Cognitive-linguistic analysis of stable narrative structure" (2008), Kovalev O.V "Narrative Strategies in Literature" (2009).

W.Schmidt writes in his article "Prospects and Frontiers of Cognitive Narratology": "Cognitive Narratology, which is extremely colorful, opens up new horizons for literature.... Its main function is the analysis of the relationship between both narrative and the consciousness of the characters being portrayed, as well as the perceptual mind of the reader" [1]. In this article, among the current western narratologists A. Palmer's authoritative opinion and the debate over the effectiveness of fictional imagery are as follows: "This problem was not posed by anyone but by A. Palmer himself" (2004; 2010; 2011). Palmer accuses "classical" narratology of concentrating a one-sided, introspective view of closed, private, "intramental" consciousness. It requires from narratology an external perspective that



studies phenomena that it calls social mind and intermental thought: “which is joint, group, shared, or collective thought, as opposed to intramental, or private, individual thought” [2].

It should be noted that most researches relied on W.Schmidt’s work while acknowledging the importance of his “Narratology” in any case, while editing and debating some of the cases. In his study “ Analysis of Narrative Discourse” A.I.Tyupa writes: “Modern narratology is a very broad field of scientific research in the field of plot-narrative ideas (discourse) interrelated with any fable (event, intrigue). The role of the philosopher Paul Ricker, the historian Hayden White, and the literary critic Wolf Schmidt, who have made significant contributions to the current state and direction of narratological research, is particularly noteworthy” [3]. If we evaluate the books of W.Schmidt in terms of the level of information, its level is extremely wide. The researcher is not limited to the history of narratology, but emphasizes the practical value of narratology, quoting writers who emphasize the core of science based on the “specificity of functional narrative” [4]: “...people in a novel can be understood completelyAnd this is why they often seem more definite than characters in history, or even our own friends; we have been told all about them that can be told; even if they are imperfect or unreal they do not contain any secrets, whereas our friends do and must, mutual secrecy being one of the conditions of life upon this globe..... But in the novel we can know people perfectly, and, apart from the general pleasure of reading, we can find here a compensation for their dimness in life. In this direction fiction is truer than history, because it goes beyond the evidence.... ”[5].

W.Schmidt’s research presented a generative model of the creation of a narrative device, the occurrence of which can also be traced in the novels of Scott Fitzgerald. According to the W.Schmidt “the task of generating models is to differentiate narrative operations, which transform the original material embodied in a work of art into a possible final product, the narrative text, as well as to create a logical sequence of operations will be in charge” [6]. Today, narratology, as W.Schmidt points out, is based on M.M.Bakhtin, V.B.Shklovsky, Yu.Timyanov is one the most promising branches of philological science, which later formed the works of Russian structuralists, such as representatives of the Tartu School (Yu.M.Lotman). Analyzing some of the ideas of B.M.Eichenbaum and V.B.Shklovsky, W.Schmidt rightly emphasizes the theoretical discoveries of his predecessors in the field of “ storytelling theory” concepts.

Narratology developed in two directions: literary and linguistic. L.V.Vitkovskaya says:

“Narratology, which at the present stage can be considered as a modern and more transformed form of structuralism, is, according to I.Ilin , a literary science that occupies a frontier between the phenomenological schools of structuralism and criticism” [7]. V.I.Tyupa emphasizes the importance of cognitive study of the text from the point of view of narratology, emphasizing its interdisciplinary nature: However , when neither the literary plot nor the theory of the literary narrator became part of narratology, it did not lose its originality and relevance. On the contrary, the rich literary experience in the study of genres, plot narrative poetics opens up new heuristic possibilities for their researchers and for modern rhetoric in general, while focusing on non-fiction narrative texts ” [8].

K.A.Andreeva in the article “ Marginal forms of the structure of modern narrative structure and semantics” provides important information about the importance of such a field of science: “ In connection with the appearance in the United Kingdom in 1988 of a special “ Dictionary of Narratology” by Gerald Prince, we consider it appropriate to take as a basis, citing the narrative definition given in it: “ Narrative is the transmission of one or more real or fabricated events (as completion and process, object and act, structure and structuring) told by one, two or more narrators to one, two or more addressees” [9]. For us, the main keywords in this definition are obvious: structure and narrator. It should be noted that G.K.Kosikov’s article “Narrative” was published in “ Modern Western Philosophy. Encyclopedic Dictionary”. When we refer to it, we separate the necessary information as an “approach” to the text of the work of art: Narrative – story, short story. Narrative theory studies the construction of plot events (French; histoire, reicit, intrigue; Germ; geschichte) and the general rules of plot structure.

“Narrative theory distinguishes three main levels of analysis from an epistemological point of view 1) activity 2) event and 3) original plot levels. The theory of activity describes a semantic axial grid that requires five minimum conditions that serve as the basis for narrative formation: Self- sufficient 5) The means used are known 4) On the way to achieve the goal this or that 3) Line- a specific of the action 2) The agent who is experiencing or performing the action in the situation 1) Agent. In the theory of narratology an action that violates a certain norm (and therefore the expectations of readers or characters) and thus changes the current situation is an event” [10]. We emphasize the important ones: situations – activities (actions) within the plot are tools. It is this literary text, in our case, the criteria for the cognitive analysis of S.Fitzgerald’s novel.



Pragmatic research in linguistics has identified a number of specific features of narrative as a linguistic phenomenon, which have made it possible to carry out narrative analysis in accordance with its specific criteria and affiliations. T.Todorov shows the peculiarities of narrative: narrative logic, the sequence of events, the means of targeting in time and space, the author's explicit or implicit participation. It should be noted that in 2009 the Handbook of Narratology was published ("Handbook of Narratology. Ed.by Peter Huhn, John Pier, Wolf Schmid- Berlin; New York:Walter de Gruyter, 2009"). G.A.Lobanova's review of this publication states:.... "dictionary articles contain a number of paragraphs devoted to various problematic aspects.In addition, at the end of each article, in the opinion of the authors, the aspects of the events under study need to be studied first".

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