

THEORETICAL PROBLEMS AND PROSPECTS FOR THE STUDY OF NARRATIVE

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Abstract

This article deals with some of conceptual and theoretical issues on the study of narrative. Narrative is a way of studying how humans experience the world. Post-classical narratology has seen the emergence of unnatural narratives as one of the latest trends. This strategy seems progressive and promising as it links in with several present day questions associated with theory, evaluation and the interpretation of fictional narratives. It is also discussed extensively within the narrative milieu. Far from being a unified approach, unnatural narratology includes specific trends, based on slightly different definitions of unnatural narratives, which on occasion result in advocating for very distinctive and even opposing methods to these narratives.

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A narrative is a semiotic illustration of a sequence of occasions linked in a temporal and causal way. Films, plays, comedian strips, novels, newsreels, chronicles and treatises of geological records are all narratives on this widest sense. Narratives can consequently be built the use of an extensive form of semiotic media: written or spoken language, images, gestures and acting. The truth that during literature the occasions are more often than not fictional has simplest oblique effects at the extent of evaluation we will adopt here, and in analyzing the shape of a story textual content we are able to brush aside the distinction among fiction and nonfiction for the moment. Fictional and nonfictional narrative conditions can be really described and distinguished in theory and for most practical purposes as specific discourse activities taking location in well-defined contexts (e. g. we expect a novel to be fictional, however a news programme is supposed to give us actual facts). But in precise instances the borderline between one scenario and every other may additionally be blurred, and numerous units of conventions can also be at work at once (e. g. in a literary biography). And beyond this communicative level in which a fictional pact (or other types of illocutionary pact) is established between the participants, there remains the issues of representation. On one hand, fiction is not entirely fictional in the feel that its materials are taken from reality. On the other, truth is not all that solid, for the reason that any representation includes a measure of fictinalisation. Any representation involves a point of view, a selection, a point of view on the represented object, criteria of relevance, an implicit concept of reality.

Narrative constructions may be at their most tricky in creative texts, but narrativization is one of the most common ways of imposing an order and a standpoint on experience. Even these historians or journalists which attempt to represent the bare information must do so the usage of narrative patterns. Together with different linguistic resources such as tropology, narrative acts a shuttle between formal,

perfect appreciation and representation, and the concreteness of ride which need to be given a shape.

It constantly includes in some measure the intrusion of poetry and rhetoric upon any naive thought of simply transparent, immediately representation. In literature and different narrative arts we can study the fantasies of illustration enticing the actual in distinct ways. After a close learn about of narrative, we will no longer be able to communicate of the real besides taking into consideration at the identical time the way it is narrated to us, the way we narrate it.

Narratology: the idea of the buildings of narrative. To look into a structure, or to present a 'structural description', the narratologist dissects the narrative phenomena into their element components and then tries to decide functions and relationships.

Many narratologists nowadays think about herbal narratives such as show up in daily conversation to be the most elemental and prototypical occasion of storytelling. Natural storytelling is a match in which the members are flesh-and-blood individuals engaged in direct communication. In contrast, in written narratives neither narrator nor reader can see or hear the other.

However, even for writers and readers the absent celebration is usually evoked as an imaginary presence. Specifically, readers can recreate an intellectual picture of the narrator from traces of text. The concept that readers habitually re-create the prototypical storytelling situation of natural narratives is the principal tenet of natural narratology as proposed by Fludernik.

Ultimately, the roots of narratology, like the roots of all Western theories of fiction, go back to Plato's and Aristotle's difference between 'mimesis' (imitation) and 'diegesis' (narration). Chatman uses these principles to distinguish diegetic narrative genres (epic narratives, novels, brief stories) from mimetic narrative genres (plays, films, cartoons); most commentators, however, comply with Genette's thought that narrative fiction is a 'patchwork' of each mimetic and diegetic parts, normally to be divided into a 'narrative of words' (speech and dialogue) and a 'narrative of events'.

Unnatural narratology is in opposition to natural narratology as understood by Monika Fludernik. Unnatural narratology is no longer section of the debate between nature and subculture and is no longer describing any social practice or any specific sorts of behaviour as natural or unnatural.

Several prospects in unnatural narratology.

Richardson proposed a categorisation for unnatural temporalities, frequently mentioned in unnatural narratology works. Richardson observes that the narratological categories inherited from Gerard Genette (order, duration, frequency as well as in positive cases, analepsis or prolepsis, etc.) cannot be utilized or can only be applied with sizeable precautions.

Alber proposes an clarification for the unnatural space in the house using the fifth analyzing strategy, the allegoric reading. According to him, the house represents the absurdity or meaninglessness that can invade all human relationships.

Iversen is regarded for his works on unnatural minds. Iversen, he focuses on a specific case, which is the "metamorphosed mind", an abbreviation for the human thinking metamorphosed into an animal.

Nielsen is essentially involved in acts of unnatural narration. He focuses extra on acts or ways of narration that are "odd", "unusual", and "anomalous", rather than strictly "impossible", as is proven in his remark on first-person narration in the present tense.

Some of the subjects protected in articles by of Nielsen include first-person narration in the present tense, narration in the second person, and get right of entry to others' ideas in first-person narration, which I would define as the illustration of others' thoughts. In terms of having access to others' thoughts in first-person narratives, it is essential to distinguish, once again, between narratives in which the impossibility is determined at a conventional story level, which means it is the story of a persona successful of the impossible and narratives which supply get admission to the thoughts of characters

other than those of the narrator, as if the common conventions of first-person narration were suspended, or a form of editing had been done. Nielsen is solely involved in the 2nd category of narratives.

Whether in reference to time, space, characters or narrators and acts of unnatural narration, the specificity of Alber's work is to hyperlink the unnatural elements of post-modernist narratives to earlier productions on the equal elements that are now conventionalised thru their affiliation with specific literary genres.

As to **problems in unnatural narratology**, I am not going to cowl the problems that have already been identified: contradictions, non-overlapping areas, the disconnect between definitions and procedures in unnatural narratives used by specific representatives of unnatural narratology.

We could say that unnatural narratology focuses on two phenomena or groups of phenomena:

1. Narratives that pass away from herbal conversational narratives, as in Fludernik or Herman.
2. Unnatural narratives with eventualities and events, such as narration eventualities that are not possible in the actual world.

This distinction raises the problem of a viable confusion between the two businesses of phenomena. One instance that is discussed below is the omniscient narrator. Another hassle is that of the pre-eminence of natural conversational narratives whose degree of relevance is well worth being redefined.

The problems for Nielsen, Alber and other unnatural narratologists is that they confuse those unnatural factors invented by way of the authors of fictional narratives with the omniscient narrator, who is an invention of narratology unnatural eventualities and events that have already been conventionalised and turned into a cognitive category such as "talking animals", the "omniscient" narrator. While it might also be beneficial to discuss factors that have been conventionalised besides being naturalised for talking animals in animal fables, not so for the (supposed) omniscient narrator.

Unnatural narratology ought to work to make clear its relationship with the notions of fiction and fictional truth. Unnatural narratology ought to be greater vigilant in its desire to be extra diachronic. Eva Von Contzen was right to say that except there are direct or indirect intertextual links, pre-modern narratives do not "foreshadow" (term used by using Alber) later works. The thinking of foreshadowing includes both teleology and value judgements We can't settle with merely figuring out unnatural elements, such as magicians and fairies, or even the miracles in medieval narratives, independently of their place within a given historical or cultural context.

Unnatural narratology has started out to systematically explore the links between the choice of the unnatural and ideology, in a broader experience of the term, over the 20th and 21st centuries.

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