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MAIN FEATURES OF LITERARY NARRATOLOGY

Abstract: It is considered that one of the main objectives of the literary is to explore and analyze the samples of both world and Uzbek literary works, So, narratology which is widely studied in European literature, identifying the narratological features of the Uzbek literature have become one of the issues of today.

Key words: narratology, classic story, theory of story, outer and inner structure, author and text.

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Introduction

Narratology is the theory of story. The theory of story explores the story as a whole scientifically. Narratology studies problems of contrastive features, development and similarities in different stories.

What does the word “story” mean? The story is characterized by two different concepts in literature. The first is a classic story. The essence of this concept is that there is a link between the author and narration. It is well known that “**Qobusnoma**” - the most ethical and educational work among the people of East and Central Asia, is the first and largest heritage of the Persian-Tajik literary prose. It was written by Kaykovus in Persian (1082-1083) and called “Nasihatnomai Kaykovus”. “Qobusnoma” is the Uzbek translation of this work. The author dedicated the work to his son Gilonshoh.

The work consists of 44 chapters, the first four chapters of which are about Knowing the Truth, the Creation of the Prophets, the Blessings of Allah, and the other 40 chapters are to honor the parents, learn scientific knowledge, art, war, trade, farming, which includes many issues, such as adhering to ethical rules, upbringing of a child, generosity and others The art and science in the work are considered as the main

factors of development of the society. People are divided into three groups and their roles in society are determined; the qualities of people are also divided into three groups: intelligence, honesty. Indeed, sermons reflected educational value and were told by the narrators.

This term refers to the specific structure of the material in structural narrative. Texts represent history. When referred to the concepts of history it is meant to comprehension of events. Events will have a change in the situation: either the external state (natural) or the internal state (mental events). Thus, the story symbolizes the history of events in a structured way [1].

A lot of studies have been made in the literary criticism on the text of the literary work and its structural construction. The German philosopher Gegel describes the work as an integral part of a living organism in which different information is stored in different proportions depending on the content. When analyzing the literary work from the point of view of its construction, it is necessary to distinguish between two types of structures: external and internal structures. The same experience can be applied to the structure of the composition of the work. Whichever

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genre is the literary work written; the artwork is composed of specific pieces. In fact, these pieces are the elements of external compositions, and play an important role in the development of events and emotions in the artistic scene and the story. It is an external structure of the composition of the literary work. The internal compositional structure of the literary work is mainly related to its content.

Structuralism, as an independent branch of philology, reached the peak of its development in the 1970s and influenced many areas of science. However, the structural methodology was widely used in Western Europe, Russia, and partly in the United States. Philosophers, literary critics, linguists and anthropologists such as R. Bart, K. Levi-Stross, A. Greymas, J. Jenett, R. Jacobson, N.S. Trubetskoy, Ts. Todorov, Yu. Kristeva, Yu. Lotman became the brightest representatives of structuralism. The role of structuralism in science has been defined as the introduction of the ideas and principles of structuralism in the interest of scientists in various fields of life by the fact that there is a common linguistic (semiotic) methodology for structural studies.

As the certain reality is reflected in the story, it possesses its own textual context. The events, that is, the features of the text of the story are described in the book "The Structure of the Literary Text" by YuM.Lotman [2]. V.D. Schtempel [3] emphasizes the following linguosemantic conditions to generate events:

- the content of story descriptions should be suitable and consistent;
- sections should be sharply contrastive;
- facts must be in chronological order.

In the text of the story, the reality that meets the requirements is also meant to the fulfillment of the further ones. The existence of changes (in the imaginary world) is one of the first essential conditions of this reality. The change really must take place in the imaginary world, in the fantasy of the narrator. The desire of the subject, dream, imagination, seeing in dreams is not enough for the event. In such cases, dream, desires, imaginations, and dreams can be events.

Another story including dream or other cases is described in the unique works of Uzbek folk dastans such as "Alpomish", "Rustamxon", "Avazxon", which becomes a step to bring the story to a complex plot. Clear description of the real situations in the narrator's statement is the second essential condition of the reality. The efficiency is the third condition. Changes that lead to the events must be made up to the end of the story (an effective way of actions).

The criteria mentioned below are also relevant to the reality. These criteria can be found in the Russian literature mainly, in the stories of A.P. Chekhov and in the Uzbek literature in A. Qahhor's stories. The complete reality in Chekhov's works is dramatically

simplified. Many of them are focused on the realization of mental phenomena. But Chekhov does not describe mental phenomena, but turns them into a problem. A. Qahhor also follows this way.

The criteria of the events in the work are as follows:

1. The first criterion for reality is the **relevance of these changes**. That's to say, according to this criterion, the changes that occur in the work must be relevant to each other.

2. Second criterion - **unexpectedness**. Events need to create a paradox: the sequence of events should not be as expectation of the reader. Predictable occurrences are not considered as an event. For instance, the story of "Anor" by A. Kahhor can be a bright example. Let us pay attention to the following extract:

... Turabjon was so confused that he couldn't know what to do.

- Did your playmate bring the pomegranate last Sunday?

- My playmate!

Turabjon did not know: whether he hit his wife's shoulder, then got up, or not; he found himself in front of the obstruction. The woman's face was pale, her eyes were wide open, and she looked at her with a frightening glance and whispered:

- Don't touch... Stop...

Turabjon left the house. After a while the door was opened and closed. His wife wept too long and regretted having been rude to her husband, bowed herself, and bowed to death; and went out weeping. It was dark, dogs barking was heard from the distance.

Opening the door, he looked round; it was quiet. There was only one lamp lit in the guzar. She went back into the house.

The rooster crowed towards dawn. The exit door opened. No sooner had the woman turned back, Turabjon came up with a big knot. He threw the knot in the middle of the house. Pomegranate was rolled out of the sheet in all directions, and some of them fell into the pit. Turabjon looked at his wife. The woman was frightened of his complexion - he was so pale! Turabjon sat down and put his hand on his forehead. She ran to her and laid her hand on his shoulder.

- Where did you go? He said enthusiastically. -What did you do?

Turabjon did not answer. His body was trembling.

The emergence of the unexpected phenomenon about Turabjon, the hero of the story raised the artistic value of the story.

3. Third criterion - sequencing. It is emphasized that what kind of results the reality may bring in the mind and in actions.

4. The fourth criterion is uniqueness (not to be repeated). Changes should be single-timed.

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5. Aesthetics criterion. Another sign of literary stories is estheticism, or rather, as part of the described world. Here arises a question. What is the relationship between estheticism and the story? The story must be distinguished by its features and should involve the reader with its aesthetic device. This does not mean that the narrator should narrate well. Nor is an esthetically-motivated narrator, but a story which is described, an author and text.

Text is one of the structural components of the literary work. Thus, the main production of narratology is text. Therefore, it is desirable to stress on the text.

Literary texts can be divided into the following types: 1. The narrative text. 2. Descriptive text. 3. Argumentative text. 4. Didactic text. 5. Declarative text. 6. Imperative text. 7. A text that expresses emotion [5].

1. The narrative texts (Le texte narratif - narrative text). In such a text, the author or the hero of the story tells a about the things he himself experienced, heard, read or witnessed. Memories, memoirs, fairy tales, and narrations can be narrative text.

2. Descriptive texts (Le texte descriptive - descriptive text). Such text is intended to describe a person, place, fauna and flora, or any particular thing or event that is unknown to the listener.

3. Argumentative texts (argumentative in Le Texte - argumentative text). Various arguments and comments are made to emphasize the accuracy of what is being said in this text. Argumentation, proof, self-justification are one of the peculiar features of argumentative text.

4. Didactic texts (Explicative explicative text in Le Texte). Text that is based on a desire to sermon someone, to educate him through various vital events, or to teach them to comprehend what's being said is called explicative or didactic text. Achieving the goal stories, aphorisms, various life stories, narrations, and illustrations are used as an example of articles. Their style of giving in the text varies. The author introduces these didactic units directly into the text and states what genre they represent. Didactics are available in the form of pre-made text. The author or hero uses the following expressions in their speech: there is a proverb, they say that, the great (the old) say so, they say, as I have heard the following narration and etc.

The wise man said: the beginning of every good law, as well as the conclusion, is that may every one of the people find bread with good deed or labour and at the same time may he be able to have good bread for his earnings (T.Malik).

They say: snake and the bird cannot be kept in the same cage,

Souls deprived from the motherland cannot be glad

And you never see the singing nightingale in cage (A.Oripov)[6].

5. Informative texts (informative text in Le Texte). Text that is structured or referenced to report an event is an informative text. Informative feature is typical in the literary text. It differs from the simple message. Aesthetic purpose is loaded. It comes in narratives, descriptive, argumentative, didactic texts. For example, Abdulla Qodiry brings the followings in the story of "Days gone by":

When I went to Margilan the next time I asked my close companions about Yodgorbek: he had two sons and in the nineties and twenties he died. One of his sons was one of the responsible workers of Margilan these days, and the other was among basmachis in Fergana. They say that he hasn't been heard from anything these days.

This is also an informative text. But it is given as an appendix, not as a part of the work.

6. Imperative texts. The text in which the tone of order or command is dominant and whose sentences are formed from the imperative mood is called imperative text. It is primarily observed in the heroes' speech. However, it is also known that speech it can be used in the form of advice recommendation in the author's speech. For example:

Habit. Do not be surprised if you are asked why you come home late. Do not be surprised if they smell your collar while helping you untie. Do not be surprised if you are asked what the issue was in the meeting. Do not be surprised if you are asked who you are sitting with. Do not be surprised if you are asked about the color of your phone. Do not be surprised if asked how many people called you. Do not be surprised if you are asked where you have had the lunch. Do not be surprised if asked which floor the buffet is located. Do not be surprised if you are asked what you have eaten. Do not be surprised if you are asked with which hand you are given the tea to! Do not be surprised if asked where the sun rises from . Curiosity is natural for a woman's character! (H.Hashimov)

Broken marriage. You have shared the house in a legitimate way ... You have become a legitimate property ... Love has been abandoned ... Loyalty is broken ... what about the child? What kind of law helps you to share the child? If the mother takes he is left without father, he will be left without mother. If he is with his father... Well, cut him in to two! One for the husband! The other one for the wife! (H.Hashimov)

The living and the dead. From time to time you go to the cemetery. You remember the spirit of those who were your ancestors ... Then ... you go with your own business. Do not hurry. The world is out of business and chores in the world are endless ... If it is possible, go round the cemetery slowly. Then ... something strange would happen. Believe me,

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spiritually, you will get more from the dead than the living ... (H.Hashimov)

7. Expressive texts (Le texte expressif). Texts that express inner emotions of a person, their attitude towards the reality in a pathos way.

Moreover, there are also mimetic, as noted in the sources texts that describe the event without a speaker. The narrator tells the story through gestures. Even the story is characterized with plot. Examples of this are scenes, silent film, ballet, pantomime, dance.



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