



## THE ROLE OF THE AUTHOR, NARRATOR, AND CHARACTERS IN NARRATIVE TEXTS

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### ABOUT ARTICLE

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**Abstract:** This article discusses the types of narrators, the role of the author, the narrator, and the characters in literary works, focusing on their distinctive features as well as their similarities and differences. It also examines the methods employed by writers to influence readers, with examples from literary works.

### INTRODUCTION

The image of the narrator leaves its mark on their expression, style, and depiction of characters. Characters may not directly present themselves in speech, but their words are conveyed through the narrator's monologic reproduction, reflecting the narrator's taste and stylistic principles. The narrator's sociological characteristics become apparent within the fabric of the text. However, an author is not obligated to strictly adhere to the social and stylistic stratifications of everyday, pragmatic speech when portraying characters. Here, the issue of the author's adherence to literary traditions and the structural uniqueness of the literary language arises.

In general, the fewer social-expressive restrictions in a literary narrative, the weaker its dialectical isolation becomes. The stronger its inclusion in the general literary language forms, the more sharply the act of writing is manifested. The closer the narrator's image aligns with the author's image, the more multi-dimensional dialogue forms become, enhancing the ability to distinctively portray various characters' speech.

A narrator distanced from the author objectifies themselves, thus embedding their subjectivity in the characters' speech. The image of the narrator included in a literary narrative can shift, sometimes expanding to the boundaries of the author's image. Simultaneously, the relationship between the narrator and the author's image takes on a dynamic character within the same literary composition. The dynamics of these correlations transform the functions of the primary oral areas of the narrative, making them fluid and semantically multi-faceted. The images of the narrator and the author overlap and replace one another, interacting with the characters' images in various ways, forming the main structural elements of the plot and imparting continuous asymmetry to its composition.

Unlike the author's image, which always exists in any literary work, the narrator's image is optional; it may or may not be included. Thus, a "neutral" or "objective" narrative can exist, where the author appears to withdraw, directly creating life's images before the reader. This ostensibly "impersonal" narrative technique can be found, for instance, in Goncharov's *Oblomov*.

Often, the narrative is conducted from the perspective of a specific individual, with the narrator's image emerging alongside other character images in the work. This could be the direct image of the author addressing the reader (e.g., A.S. Pushkin's *Eugene Onegin*). Frequently, a distinct image of the narrator is created, separate from the author, which can either resemble or differ significantly in character and social standing.

The narrator might act as a character who simply recounts a story they know, fulfilling the role of a storyteller. Finally, a work may feature multiple narrators, each presenting the same events from different perspectives. The narrator's image is closer to the characters' images than to the author's image. The narrator acts as a character, engaging with other characters. The narrator's position between the author and the characters can vary. They might differ from the author in language, character traits, or biography, and yet align closely with the author in other aspects, merging almost completely with the author's image. However, these representations cannot fully merge.

The narrator's position relative to the author's and characters' images can be adaptable. The narrator might fade into the background or even remain behind the scenes, allowing the author's image to dominate the narrative. Alternatively, the author's image might recede, bringing the narrator forward to interact actively with the characters, offering perspectives and judgments not attributed to the author. This type of narrative should be interpreted as an integrated whole, reflecting the author's position through its complex semantic and linguistic interconnections.

E.A. Ivanchikova identifies several types of narrators in works belonging to minor genres:

**a) Anonymous Narrative as Composition:** This type of narrator serves as an informational function. In a brief introduction, it introduces another, main narrator to the story and provides their description.

**b) Special "Experimental" Anonymous Narrative:** This narrative style opens through pronouns like "we" and "our" and recounts events from the position of a direct observer, often enveloped in irony.

**c) Anonymous Observer-Narrator:** This narrator acts as a witness and participant in described scenes and episodes. They provide characteristics of the characters, deliver and interpret their speech, observe the events happening around them, and freely express their opinions, evaluations, and personal judgments while directly addressing readers.

**d) Defined (Named or Unnamed) Character-Narrator:** Here, the story is told through the perspective of a character who is also part of the story. All events are perceived through their consciousness and understanding. This narrator not only observes and evaluates but also acts, speaking about themselves and others while sharing their impressions and judgments.

When the narrator has limited knowledge and capabilities, the narrative can combine subjective and objective elements without needing to reflect the omniscient perspective of the author. Various types of first-person narratives differ in terms of the narrator's identity, their role in the story, their personality, composition, and linguistic presentation. One form of narrator reflects the life experiences similar to those of the writer, as seen in works like Leo Tolstoy's *Childhood*, *Boyhood*, *Youth*.

**Open Narratives:** These contain markers like "I," "we," possessive pronouns ("my," "our"), and first-person verb forms. In contrast, Hidden Narrators occupy a larger part of the text in novels. A hidden narrator is "impersonal" and closer to an objective author. They appear in texts without explicit "I" references, relying on subtle signals such as limited knowledge, lack of full awareness, or partial

perspectives to suggest their presence (e.g., Nikolai Gogol's *The Overcoat*). Mixed narrative systems are also possible. For example, abstract narratives often focus on observing the fate of an individual character. Initially, attention might shift between characters, examining what each one does and learns sequentially.

A character may serve as one of the narrators in a story, forming a hidden narrative line where the author limits themselves to reporting only what that character could convey. Sometimes, tying the narrative thread to a specific character determines the entire structure of the work. The character steering the narrative is frequently the protagonist.

The diversity of narrative "masks" corresponds to the variety of epic storytelling forms, psychological and social narrator types, and the angles from which artistic reality is illuminated, including varied evaluative stances.

In literary works (prose, poetry, drama, film, music, etc.), the methods used to unfold the plot in the text are narrative strategies. The narrative process exists only through a chosen narrative style, which includes selecting a perspective (e.g., first-person or third-person) and a narrator's voice. These methods might involve presenting a character's thoughts and emotions directly or creating the illusion of unspoken presence. Furthermore, narrative style includes the idiolect of the narrator, from neutral to distinctive and original speech patterns.

The narrative form most vividly reflects genuine speech, distinguished by its storytelling uniqueness and the stylistic-discursive contrasts between the author and narrator. For instance:

1. **A fabricated narrator** created and introduced into the text, with their own name and biographical elements, yet existing outside the events of the narrative (e.g., Rudy Panko in Gogol's *Evenings on a Farm Near Dikanka*).
2. **A storyteller** (e.g., Tolstoy in *War and Peace* or Gogol in *Dead Souls*).
3. **A participant in the events** (e.g., chroniclers in Dostoevsky's novels).

Each narrator's role contributes significantly to the story's structure and the depth of the reader's engagement with the narrative.

The types of narrators can vary significantly in their ability to delve into the consciousness of characters (one or several), their level of awareness, their involvement in events, emotional attachment to specific characters, and their overall presentation. Furthermore, a literary work can encompass an entire system of narrators, expressed more or less explicitly within the text. A vivid example of this is M. Y. Lermontov's *A Hero of Our Time*. The narrative structure of a text can be organized in unconventional ways: for instance, a chronicler introduced at the beginning of a story may occasionally adopt the traits of an omniscient author during the plot's development (*The Brothers Karamazov* by F. M. Dostoevsky). Alternatively, an objective author-narrator may lose the ability to access their character's consciousness, among other possibilities.

### **First-Person Narration**

In this method, the narrator simultaneously serves as a character, using the first-person pronouns "I" or, less frequently, "we." This type of narration effectively conveys thoughts and emotions inaccessible to an external observer, enabling various forms of self-reflection and character portrayal, often resembling a diary. The narrator is frequently the protagonist, whose thoughts are available to the reader but not typically to other characters. First-person narration often builds a unique linguistic style through specific vocabulary, idiomatic expressions, and other linguistic choices. This approach allows readers to construct a distinct image of the narrator and adjust the depiction of events presented in the text, reconstructing the reality of the story based on the narrator's account.

### **Second-Person Narration**

Rarely used in prose, second-person narration is an uncommon narrative form. It seeks to establish a connection between the reader and the text, making the reader feel like a character within the story, an integral element of the plot and actions.

### **Third-Person Narration**

In works structured with third-person narration, the narrator is positioned as an external figure, distinct from the characters, within a different spatial-temporal framework. The narrator may act as an objective observer or an omniscient figure. This narrative style is characterized by a high degree of objectivity and relative completeness in depicting the inner worlds of characters and their surrounding environment.

Both global and Uzbek literature discuss the role of the narrative, its types, character analysis, narrative language, and storytelling techniques. Theoretical insights on narrative techniques by linguists and writers also hold a significant place in these discussions. A narrative, at its core, aims to succinctly present a concise event from a character's life. There is generally no need to delve into what happened before or after, or provide extensive details about other individuals involved. If necessary, hints can be incorporated through brief details.

Compactness is a crucial trait of a narrative. However, it can also portray a single episode, long-term events, the entire life of a character, multiple intertwined fates, or the development of a personality and shifting emotional states. Regardless of its scope, the depiction remains condensed. The literary text, being a construct of human imagination, is inherently limited by the reader's perspective. Yet, like reality itself, it is nearly inexhaustible due to its deliberate structure. Interpretations are always subjective, shaped by individual perspectives, but the narrative world remains accessible to readers with differing viewpoints. The key here is the shared nature of the narrative universe, rooted in countless perspectives.

Ultimately, attention must be drawn to the essence of the narrative—not only the narrative world but also the flow of the story itself. Fictional characters or voices participate in both the narrative reality and its unfolding. They are governed by rules that grant relative freedom of expression, knowledge, development, and experience. These rules also reflect the societal structure of the narrative world presented by the characters.

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