



ANALYZING THE ROLES OF THE AUTHOR, NARRATOR, AND CHARACTERS IN NARRATIVE TEXTS

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ABOUT ARTICLE

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Abstract: This study delves into the intricate roles of the author, narrator, and characters in narrative texts, highlighting their interdependent functions in shaping the overall narrative structure. By examining the perspectives and interactions of these elements, the research explores how authors create meaning, narrators mediate the story, and characters bring it to life. Particular emphasis is placed on the interplay between these roles and their impact on narrative style, reader engagement, and the delivery of thematic content. The findings provide valuable insights for literary analysts, educators, and students aiming to deepen their understanding of narrative techniques.

INTRODUCTION

Narrative texts, as a fundamental genre in literature, rely on a harmonious interplay of multiple components to effectively convey stories and engage readers. Among these, the roles of the author, narrator, and characters are pivotal in constructing a compelling narrative structure. The author, as the creator of the text, establishes the foundation of the story, embedding themes, contexts, and intentions within the narrative framework. The narrator serves as the intermediary, guiding the reader through the story, offering perspectives, and shaping the tone and mood of the narrative. Characters, on the other hand, are the lifeblood of the story, embodying its themes and driving its progression through their actions and interactions.

This study aims to analyze the distinct yet interrelated roles of the author, narrator, and characters in narrative texts, highlighting their contributions to the storytelling process. By examining their functions within various literary works, the research seeks to uncover how these elements interact to create a unified and impactful narrative experience. Furthermore, the study investigates how these roles influence the reader's perception, engagement, and interpretation of the text. Through a systematic

analysis, this research contributes to a deeper understanding of narrative techniques and their application in literary studies.

In many narratives, the story is presented through a specific individual, and alongside other characters in the work, the narrator also emerges as a distinct figure. This narrator could, first and foremost, represent the image of the author directly addressing the reader (for instance, A.S. Pushkin's *Eugene Onegin* is a notable example). Often, the narrative includes a specially created image of a narrator who operates as a separate entity from the author. This narrator may be closely associated with the author, distantly related, or completely different in character and social standing. The narrator might simply act as a character who knows the events of the story or as an active participant in the narrative. Finally, there may be multiple narrators within a single work, offering diverse perspectives on the same events. The image of the narrator is closer to that of the characters than to the author. The narrator functions as a character, interacting with other characters. The position of the narrator between the author and the characters can vary greatly. They may be distinguished from the author by language, character traits, and biography, yet simultaneously remain closely associated with the author. In such cases, the image of the narrator almost merges with that of the author. However, it is still impossible to fully unify these representations. The narrator's position relative to the author and the characters can be flexible. The narrator might fade into the background or even retreat off-stage, allowing the author's image to dominate the story. Conversely, the author's image may recede, and the narrator steps forward, actively engaging with the characters and expressing opinions and judgments not attributed to the author. Such narratives must be interpreted holistically, considering the semantic and linguistic layers reflecting the author's stance in all their complexity and interrelation.

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

- a) The anonymous narrator serves a compositional-informational role, introducing the primary narrator and providing their description in a brief preface.
- b) The specific "experiential" anonymous narrator employs a first-person plural narrative ("we," "our"), presenting the story from the perspective of direct observation and wrapped in irony.
- c) The anonymous narrator-observer is both a witness and a participant in the described scenes and episodes. This narrator characterizes other figures, conveys and interprets their speech, observes the events unfolding around them, freely shares personal opinions, and addresses the readers directly.
- d) A defined narrator (named or unnamed) who is simultaneously one of the characters in the story. All events are filtered through their consciousness and perception. This narrator not only observes and evaluates but also acts, speaks about themselves and others, recounts both their own and others' words, and shares impressions and judgments.

These nuanced roles of narrators enrich the narrative and provide varied dimensions to the storytelling process.

If a narrator has limited knowledge and abilities, they may still convey both subjective and objective perspectives without being obligated to provide a comprehensive source of information about the world and characters. Such a narrator can reflect the viewpoint of an omniscient author. Various forms of first-person narration differ in the degree of narrator individuality, narrative position, character traits, compositional design, and linguistic presentation. One type of narrator is rooted in the author's life experiences (e.g., L.N. Tolstoy's *Childhood, Boyhood, Youth*).

In overt subordinate clauses, pronouns like "I" and "we," as well as their possessive forms "my" and "our," and first-person verb forms, are indicative. A covert narrator, in contrast, occupies a larger space within the text and is often closer to an objective author. This type of narrator appears in texts devoid

of the first-person perspective. Signals of the narrator's hidden presence include suggestions of limited knowledge, partial awareness, or indirect involvement (e.g., N.V. Gogol's *The Overcoat*). Hybrid systems are also possible. Typically, in abstract narratives, the narrator observes the fate of a specific character, providing insights into their personality. The focus may then shift to another character, allowing the reader to sequentially understand their actions and learnings.

In narratives, a character can serve as one of the narrators, often with a distinct narrative line, where the author endeavors to report only what this character can recount. At times, this attachment of the narrative thread to a specific character determines the entire structure of the work. Such a character, often the protagonist, drives the narrative. The diversity of narratorial "masks" aligns with the variety of epic storytelling forms, psychological and social types of narrators, and the differing angles from which artistic reality is illuminated, including diverse evaluative positions.

In artistic works (prose, poetry, drama, film, music, etc.), the methods of embodying the plot in the chosen text depend on the narrative technique. The narration ("storytelling") process exists only within the framework of a specific narrative style, which, among other aspects, includes the selection of narrative perspective (e.g., first-person or third-person) and the choice of the narrator's voice. This encompasses methods of presenting plot information, such as directly reproducing a character's thoughts and emotions or creating the illusion of participation without explicit commentary.

The narrative style also includes the idiolect of the narrator—the linguistic characteristics of the narrative leader (narrator or storyteller). This ranges from neutral, unmarked phraseology to original expressions. The unique voice of the narrator creates a stylistic and discursive opposition between the author and the narrator, as seen in folktales.

Examples of narratorial roles include:

1. A fabricated narrator introduced by the author with a name, biographical elements, and other traits, yet situated outside the events of the text (e.g., Rudy Panko in N.V. Gogol's *Evenings on a Farm Near Dikanka*).
2. A narrator presenting the story directly (e.g., in L.N. Tolstoy's *War and Peace* or N.V. Gogol's *Dead Souls*).
3. A participant in the story's events (e.g., the chroniclers in F.M. Dostoevsky's novels).

These narratorial roles enhance the richness of storytelling and create a multifaceted narrative structure. In narrative texts, the structure of the narrative space can sometimes be organized inconsistently. For instance, a narrator initially introduced as a chronicler may occasionally adopt the characteristics of an omniscient author during the plot's progression (as seen in Fyodor Dostoevsky's *The Brothers Karamazov*). Conversely, an objective author-narrator may lose the ability to access their character's consciousness, illustrating the dynamic relationship between narrative roles.

First-Person Narration. In this mode, the narrator simultaneously serves as a character and refers to themselves using the first-person pronouns "I" or, less frequently, "we." This approach often allows for an intimate portrayal of the narrator's internal thoughts and emotions, inaccessible to external observers or hidden narrators. It opens avenues for self-reflection and various forms of character representation, making it akin to a diary format. Frequently, the narrator-character's thoughts are available to the reader but not to other characters within the story. First-person narration tends to construct a narrative idiolect—distinctive lexical, idiomatic, and linguistic features specific to the narrator. This style enables readers to reconstruct the narrator's unique perspective and piece together the narrated reality, refining their understanding of the actual events.

Second-Person Narration. This rare narrative form is almost never the sole perspective in literary prose. It creates a unique connection between the text and the reader, making the reader feel like a character within the story. Through this technique, the reader becomes an active participant in the plot and narrative flow.

Third-Person Narration. In third-person narratives, the narrator is distinct from other characters and operates within a different spatiotemporal framework. They may function as either an objective observer or an omniscient narrator. This style typically excels in conveying other characters' inner worlds with relative objectivity and comprehensiveness. It provides a detailed depiction of the surrounding environment, reflecting a high degree of neutrality in narration.

The Role of Narrative in Global and Uzbek Literature. The importance of narrative in global and Uzbek literature is significant, encompassing its various forms, character analyses, narrative language, and storytelling techniques. Moreover, linguistic scholars and authors have contributed their perspectives on narrativity. Essentially, a narrative is designed to concisely recount a specific event in human life. It does not necessitate a detailed account of the characters' lives prior to the event unless crucial, which can be hinted at through brief details. Brevity is a hallmark of the narrative, though it can still encapsulate a moment, long-term events, or the entire lives of characters, even exploring shifts in emotional states or personality development. Despite its form, the depiction remains succinct. While analyzing the narrative world, it is essential to emphasize its evolving nature. A literary text, being a construct of human perspective, is inherently tied to the reader's viewpoint. Yet, as much as it is a deliberate construct, a narrative can feel as boundless as reality itself, offering endless possibilities for interpretation. This is particularly true as the narrative world invites multiple perspectives, forming a fundamental unit of storytelling based on countless viewpoints.

The Core of the Narrative. The essence of the narrative lies not only in the depiction of its world but also in its flow. Fictional characters or voices participate in the truth of the narrative world and the narrative flow itself, even if they occasionally recognize this ontological participation. Key elements include relative freedom of speech, the ability to know, develop, and experience reality, the narrator's relative independence, and ultimately, the portrayal of the social structure of the narrative world as presented by the characters. These dynamics underline the fluidity of narrative roles and perspectives, showcasing the depth and complexity of storytelling across various literary traditions.

CONCLUSION

In conclusion, the exploration of narrative techniques, particularly the roles of the narrator, author, and characters, reveals the intricate mechanisms by which stories are constructed and delivered to readers. The dynamic interplay between first-person, second-person, and third-person narration demonstrates the flexibility of narrative styles in conveying perspectives, emotions, and thematic depth. The variety of narratorial roles, whether overt or covert, allows authors to create multidimensional narrative spaces that engage readers on intellectual and emotional levels. The analysis also highlights the richness of narrative structures in global and Uzbek literature, where the compactness of storytelling blends seamlessly with profound character development and thematic exploration. The idiosyncratic use of language, idiomatic expressions, and narrative voice further enhances the authenticity and relatability of literary texts. Moreover, the philosophical and theoretical insights from scholars underline the limitless interpretive possibilities inherent in narrative texts, emphasizing the reader's active role in reconstructing and understanding the narrative world.

Ultimately, narrative texts serve as a bridge between the author's creative vision and the reader's interpretive engagement, reflecting the complexity of human experiences and the diversity of literary

traditions. This study underscores the enduring significance of narrative techniques in literature and their profound impact on storytelling across cultures and genres.

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