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BASIC RULES OF THE THEORY OF NARRATIVE (STORY) IN MODERN LINGUISTICS

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ABSTRACT

Modern social pedagogy, for example, assessing the situation of identity crisis in the postmodern space, emphasizes not only the narrative etiology of this crisis but also emphasizes the need for a special purposeful formation of an educational attitude to fight against it. Recall that, according to Jameson's formulation, the narrative process actually creates reality and at the same time rejects its relativity, that is, any claim to adequacy as a representation of some non-narrative reality. . The most important attribute of narrative characterisation is its self-sufficiency. As noted by R. Barthes, the procedural nature of the story "is not intended to directly affect reality, but for the event itself, that is, ultimately beyond any function other than symbolic activity." will open. Debate on narrative actualizes the problem of self-identification of the subject, and expands the problem area of research into the field of communicative strategy.

KEYWORDS

Story, narratology, text, plot, Narratology, Narrative structure, Character development, Point of view, Time and space in the narrative, Discourse analysis, Narrative genres, Storytelling techniques, Narrative perspective.

INTRODUCTION

Currently, literary science is a heterogeneous field of research practice. The literary text is a complex structure, which is almost impossible to describe using a single model. The complexity of the organization of the text makes it the subject of study of many disciplines, in particular, literary studies, linguistics, semiotics, semantics and others. One of the most important departments of literary studies is the theory

of literature, within which there is narratology. Narratology in the traditional sense is a science about plot-narrative work. The object of study of the science is a story - a special type of speech, that is, a statement of the speaker who reveals the story (sequence of events) to the listener. In a broad sense, narratology is not only a part of the theory of the epic text, but also the teaching of narration as one of the main ways of projecting, preserving and transmitting human experience.

The main results and findings

Narrative complexity: Exploring the intricate layers and structures within a narrative, including subplots, flashbacks, and multiple perspectives.

Character dynamics: Analyzing the development and interactions of characters within a story, including their motivations, conflicts, and growth.

Narrative perspective: Examining how the narrator's point of view shapes the reader's understanding of the story and characters.

Time and space in storytelling: Investigating how time and space are manipulated in narratives to create tension, suspense, or emotional impact.

Discourse analysis: Studying the language and communication patterns used in a narrative to uncover underlying themes, ideologies, and power dynamics.

Genre conventions: Exploring how different narrative genres (such as mystery, romance, or science fiction) employ specific tropes, structures, and expectations.

Story structure: Investigating the organization of events, conflicts, and resolutions within a narrative to

understand how they contribute to the overall meaning and impact of the story.

Cultural storytelling: Examining how narratives reflect and shape cultural values, beliefs, and identities through themes, symbols, and representations.

Narrative techniques: Analyzing the use of literary devices, such as foreshadowing, symbolism, and irony, to enhance storytelling and engage readers.

Meta-narrative exploration: Reflecting on how narratives themselves can be seen as reflections of larger societal narratives or as tools for challenging dominant narratives.

The theory of narrative in modern linguistics focuses on the structure and organization of stories, as well as how they are constructed and interpreted by individuals. Some basic rules of the theory of narrative include:

Narrative structure: Narratives typically have a beginning, middle, and end, with a clear sequence of events that unfold over time. They often follow a linear or chronological order, but can also be non-linear or fragmented.

Characters and setting: Narratives usually involve characters who interact with each other in a specific setting. Characters can be human or non-human, and the setting can be real or imaginary.

Plot and conflict: Narratives often revolve around a central conflict or problem that drives the story forward. This conflict is usually resolved by the end of the narrative, leading to a sense of closure or resolution.

Point of view: Narratives can be told from different perspectives, such as first-person (I), second-person (you), or third-person (he/she/they). The choice of point of view can affect how the story is perceived and understood.

Theme and message: Narratives often convey a central theme or message that reflects the author's intentions or beliefs. Themes can be moral, social, political, or philosophical in nature.

Narrative devices: Authors use various narrative devices, such as foreshadowing, flashback, symbolism, and irony, to enhance the storytelling experience and engage the reader.

Overall, the theory of narrative in modern linguistics seeks to understand how stories are constructed, conveyed, and interpreted across different cultures and contexts. It provides a framework for analyzing and appreciating the art of storytelling in literature, film, theater, and other forms of media.

J. Brockmayer, R. Harre explain the reasons for the popularity of the term "narrative" as follows: "...this concept of story is generalized and expanded, and at the same time it includes a number of things, including our memories, intentions, life history, "I" or "personal identity" It means learning how to organize the ideas identified in the problems .

Narratology is a branch of literary semiotics. It is based on the study of narrative texts, that is, it is aimed at analyzing the components and mechanisms of the story. The term narratology was proposed by Tzvetan Todorov in 1969. In the direction given to criticism of texts, other researchers deepened the research on this methodology. The formation of narratology was influenced by the works of the Czech structuralist L.

Dolezhel, as well as Yu.M. Lotman and B.A. Ouspensky; the works of French structuralists A. J. played a special role. The foundation of narratology was laid by the researches of the representatives of the linguistic circle of the Russian official school Opoyozva Prague. Major theorists of narratology (Ts. Todorov, R. Barth, L. Dolezel, J. Genette, M. Ball, V. Schmid, J. Prins, S. Chatman , J. Lintvelt) developed a hierarchical model of the states and levels of storytelling, identified the specific features of the relationship between story, story and history. Discourse analysis has become a separate field of theoretical reflection. The main ideas of narratology include the interpretation of the text as an act of communication, the idea of artistic communication as a process carried out on several narrative levels, and the comprehensive interpretation of the problem of speech. The main categories of the conceptual apparatus of narratology are story, event, story examples (concrete and abstract author and reader, narrator and listener, actor), point of view, plot, speech. Narratives are generally understood as narrative works of any genre and functionality. The term "story" goes back to the Latin word gnarus (knower), derived from the Indo-European root gno (to know). In general, the story is the main form of organization and perception of the surrounding world, and in the context of literary criticism it works as a special construction, with the help of which the surrounding reality is mastered through storytelling. V. Labov and J. Valetsky proposed a scheme for constructing any narrative, which later became a classic. Their structural components consist of the following elements: conclusion (summary of the initial situation), orientation (time, place, character description); complexity / conflict; assessment (author's attitude); dispute resolution; result (relating the event to the actual present time).

To date, researchers have not developed a single point of view on the quantity and quality of narrative examples and levels. The following narrative levels and their corresponding cases are distinguished:

1) the level of a certain author and reader (the specific biographical personality of the writer and the recipient of his text);

2) abstract (hidden) level of the author and the reader (the story pattern that is not embodied in the literary text in the form of a hero-narrator and is recreated by the reader as a hidden "symbol" in the process of reading is the "author" and the story example corresponding to this image, " is responsible for establishing an "abstract communicative situation", as a result of which the literary text (as a "message" encoded by the author) is decoded, i.e. read;

3) the level of the fictional author (narrator) and reader (listener) (an example of a fictional narrative that verbally organizes the narrative and corresponds to this construction, the type of internal addressee, the implied interlocutor to whom the narrator's speech is directed; the listener who turns the story into it, the narrator perceiver of information conveyed by);

4) the level of characters (actors) (abstract category, one of the functions of the story or examples of an act of artistic communication that performs the role of a hero or narrator).

Plot and plot ratio also affect the organization of the story. The plot is defined as a chronological sequence of events, which is the proto-scheme of the construction of the story. A plot is an artistically processed sequence of events, their selection (not selection) depending on the uniqueness of the point of view and the system of narrative examples. The dichotomy of plot and plot (history and discourse) is a sine qua non of narrative creation . Summarizing the above, we would like to emphasize that the theory of narration, which currently has a wide theoretical and methodological apparatus, is a promising direction of research. The main areas of practical application of the achievements of narratology are, first of all, the analysis of proto-schemas of the construction of a literary text (narrative structures of various genre models), the development of a system of narrative examples at different levels of communication and the methods and means of marking them in the text, as well as narratological analysis search methods and ways to extrapolate descriptive models to concrete texts.

The ideas of narratology acquire specificity in a wide range of subject applications and tasks related to the fact that the story is a universal feature of culture. "Story" is not just a means of information transfer or an elementary institution of human communication, it is a method of obtaining high-quality (non-quantitative) information related to innovations. At the heart of the narrativist concepts of explanation lies the explanatory story model based on the principle narrative nature of knowledge. A. Danto, a famous researcher, "a story by its nature is a form of explanation" . [1, 194].

J. Brockmeyer and R. Harreo's treatise "Story: Problems and Promises of an Alternative Paradigm" state that the story is considered in its interrelationship with the phenomenon of discursiveness, i.e. as a "subspecies of communication" bitten. Understanding the primacy of the social principle, the importance of social forms in epistemology and culture, represents the problem of the relationship between storytelling and science and education. Storytelling is undoubtedly

one of the main components of social interaction and communication. At the same time, attention to the "story" in science and education is critical and overcomes traditional ideas about scientific theory and rationality, and reconsiders the constitutional and structural features of such types of reality as historical, psychological, pedagogical, and educational. is becoming a review method . From the point of view of the narrative approach, we are not talking about the event that is objectively reflected in the story, but, on the contrary, about the immediate context, the so-called "culture of culture".

Modern social pedagogy, for example, assessing the situation of identity crisis in the postmodern space, emphasizes not only the narrative etiology of this crisis, but also emphasizes the need for a special purposeful formation of an educational attitude to fight against it. Recall that, according to Jameson's formulation, the narrative process actually creates reality and at the same time rejects its relativity, that is, any claim to adequacy as a representation of some non-narrative reality. . The most important attribute of narrative characterization is its self-sufficiency. As noted by R. Barthes, the procedural nature of the story "is not intended to directly affect reality, but for the event itself, that is, ultimately beyond any function other than symbolic activity." will open. Debate on narrative actualizes the problem of self-identification of the subject, expands the problem area of research into the field of communicative strategy. According to Gadamer, through the practice of storytelling, in their pluralism, true freedom realizes itself: "we must allow ourselves to express everything that belongs to man." The condition for the possibility of such freedom is the basic openness of any narrative (each conversation has an internal infinity) and text. The hermeneutic situation of understanding text and conversation reveals the specific context of the relationship between thought and speech. Gadamer's historical retrospective of rhetorical figures reminds us that the development of linguistic thought began with the emergence of science in general.

Intertextuality: Narratives often reference or draw upon other texts, stories, or cultural elements, creating intertextual connections that enrich the meaning and depth of the narrative. Intertextuality can involve direct references, allusions, parodies, or adaptations of existing works.

Narrative coherence and cohesion: A well-constructed narrative maintains coherence by ensuring that all elements of the story fit together logically and make sense within the context of the narrative world. Cohesion refers to the connections between different parts of the narrative, such as transitions, repetition, and continuity.

Reader-response theory: The theory of narrative also considers how readers or audiences interpret and engage with a story. Reader-response theory emphasizes the role of the reader in constructing meaning from the text, highlighting the subjective and dynamic nature of interpretation.

Cultural and contextual factors: Narratives are shaped by cultural norms, values, and beliefs, as well as historical and social contexts. Understanding the cultural and contextual factors that influence storytelling can provide insights into the significance and impact of narratives within a particular society or community.

CONCLUSION

By considering these additional aspects of narrative theory, we can deepen our understanding of how stories are created, shared, and experienced, shedding light on the complex dynamics of communication and meaning-making in human societies.

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