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The Role Of Narrator In The Structure Of The Artistic Fiction

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ABSTRACT

This article considers about the image of a narrator, their difference from an author and a storyteller who is the first person “I”, the significance and crucial role in the structure of works pertaining to epic, lyric and dramatic poetry.

KEYWORDS

A narrator, an author, a storyteller-I, a messenger, epic poetry, works of lyric poetry, features of dramatic poetry.

INTRODUCTION

The language of artistic fiction is well known when providing the artist's skill, level, character, originality, ensuring the artistry and uniqueness of the work. In our literature, the language of the work has been sufficiently researched and studied, and this process is still going on [1]. The research focuses on the author's speech and the first person – “I”. As in

all spheres of the last quarter of the 20th century and the beginning of our century, our fiction has undergone formal and semantic changes. In many works, for example, the narrative method is based on the flow of consciousness, "Who is the narrator?" It is difficult to answer the question suddenly. Today, the language of the author and the

notion of the **narrator-narrator** image have emerged next to the first-person narrator. The image of the narrator has always existed in Uzbek literature. But from the 80s, writers began to pay special attention to the narrator[2].

The role of the renewal image in the fiction is not for this day, the role of the rhetoric image. Only some works are placed on the narrative image, even in other issues. There are different views on the literature about the narrator as a narrative of the artistic work.

THE MAIN FINDINGS AND RESULTS

According to Professor Yuldash Solijonov, Doctor of Philology, "The narrator gives the impression of walking side by side with the characters, of moving together, of observing their every step and behavior. But he does not interfere in their activities, in the course of events, he thinks objectively"[3]. The literary scientist Abdugafur Rasulov describes it as follows: The narrators pried the start of the work involved in the hero image, representing the best idea, the event also witnessed the events taking place in all of the heroes are not known ... that the end of the spirit of the writer, pens, large and small images nature living miracle. A power that rises with the writer in the process of creation, and connects the story, the emblem, the plot line, the compositional ups and downs with the bonds of the heart[4].

Relying on these thoughts, the narrative "I" vary from some aspects. Because no matter how accurately the "I" - the narrator describes the story, his personal attitude towards other characters is noticeable, and these feelings are "contagious" to the reader. The narrator, on the other hand, is characterized by his impartiality in the statement, but at the same time he is not merely speaker. Sometimes he

reveals himself as one of the protagonists, sometimes he "reminds" himself of himself at the beginning or end of the work.

The word narrator is not new to us, and phrases such as "narrators say", "narrators have narrated", "list of narrators" are often used in our speech. This method increases the reader's confidence in the veracity of the narrated event, encourages him to draw appropriate conclusions from it. Because under the term of the narrator is reflected the image of a wise representative of our people, who have centuries of history and experience. In various literatures, the meaning of this word is explained as follows:

"A narrator is the person from whose perspective a story is told. The narrator narrates the text. A narrator only exists in fictional texts or in a narrative poem" [5].

"A narrator may be a character in the text; however, the narrator does not have to be a character in the text. The point of a narrator is to narrate a story, i.e., to tell the story. What the narrator can and cannot see determines the perspective of the text and also determines how much the reader knows"[6].

"... the hadiths are collected from the narrators. The narrator is the informant, the narrator"[7].

Now the narrator began to show himself not only as a narrator of events he had once witnessed or heard from, but more as an observer (of course, a commentator and an evaluator) of those events. The sense of time between the narrator and the event being portrayed approached a dramatic type (i.e., as if events were happening at the same time). As a result, the role of conflict in the epic, as well as in the dramatic works, and the plot that

develops on its basis, has increased significantly[8].

Indeed, if we look at the first half of the twentieth century, we see that Abdullah Qadiri's masterpiece, "Last Days," is narrated in the author's language, but in some places it is narrated by an observer-guide, not a narrator. As proof of our words, we would like to cite the image of the yard of Mirzakarim Kutidar.

Now we leave the outer courtyard and enter from the side of the hotel... The four sides of the courtyard are surrounded by large houses with various necessities on both sides of the building in the net, sit between these two houses. The tiled and patterned terrace is one of the most striking features of this yard for the first time. In the middle of the porch, a man is sitting, leaning against a wall in a net covered with satin blankets, wearing a black fur coat. **This person ...** - My dear savior...

Leaving the acquaintance here , we enter the house through a window on the left side of the porch , and see **a girl** lying awake, either in a satin bed in the net of the house, in the arms of a pair of pillows, melted from the cold, or for some other reason[9].

At this point, the narrator imagines that he is acting as a guide. He takes the reader by the hand and introduces him intimately to his favorite heroes and their household, who are the cause of future events. This method brings the reader very close to the heroes and future events, and acts as a "camera" in imagining them. On the day of the wedding, which was the happiest day for Otabek and Kumush, the narrator was present before them. He sometimes rejoices in the bridegroom's state of affairs, and sometimes he receives information from the bride, who is still

unaware of the "unexpected happiness" inside.

Also, the opinion of the well-known literary critic Abdugafur Rasulov about the role of the narrator in the novel "Noise" (Erkin Azam's work), the narrator in H. Tukhtaboyev's novel "Girls quarreling with teenagers" Professor Yuldash Solijonov's comments on the uniqueness of this work show how important this image is in large prose works, as an aspect of the writer's style.

The narrator has a special place in the structure and poetics of the work of art. It is both an expression of the writer's views and a necessary means of conveying his goals to the reader, an artistic and aesthetic force. Therefore, the idea that it exists only within a species or a genre leads to the wrong conclusion. Literary critic A. Rasulov's confession that "the narrator has always been" is very valid. In both lyro-epic and lyrical works, we find the image of the narrator, which is the narrator of the story in accordance with the above descriptions. In particular, Khazrat Alisher Navoi used this concept in his own sense, that is, in the sense of a narrator, in the epics that are part of "Khamisa".

Чун етти равандаи самовий,

Ул меҳри самоға бўлди **ровий ...**

... Surdi chun roviy ul daqiq maqol,

Anga ham bo'ldi shah mufattishihol.

If we look at the history of Uzbek literature over the last hundred years, we can see that the image of the narrator in both poetry and prose has continued in the traditional way, and at the same time, its image has been gradually renewed . Especially during the totalitarian regime, legends and myths served as an

important artistic means for artists to express the pain of the people.

This situation intensified in the 70s and 80s of the last century, when the struggle for national identity intensified. ErkinVahidov, Abdulla Aripov, OmonMatjon, RaufParfi, MarufJalil, JamolKamol, who brought the idea of national spirit, freedom and liberty to our literature, tried to purify the hearts of the people through legends and myths.

The epic "Rebellion of Spirits" has a special place in the work of the unique poet ErkinVakhidov. This work, which glorifies the struggle for human freedom and liberty, can capture the reader's heart from the very first lines and keep it excited until the last verse, is a universal idea, high art, simple, memorable, yet attractive language, as well as composition. amazes the reader with its construction. The structure of the work evokes the image of a building built by an artist, a master architect who carefully places the equipment and adjusts the color.

The events of the work - the fate of the protagonist Nazrul Islam, the past, the feelings, the suffering, in general, the role of myths and legends, skillfully embedded in the work to express the whole idea of the author. At first glance, it reminds of the stories attached to each article (20) in the famous epic of KhazratNavoi "Hayratul-abror". In each chapter of the epic, the poet quotes poetic stories that are very relevant to the idea which is trying to convey. "The truth of these narrations is shown in the destiny of Nazrul Islam that they have a vital basis. That is why in Rebellion of Spirits, truth and narration come together"[12]. The narrator-narrator was used effectively in narrating the narrations. A good example of this is the "Legend of Eternity"

quoted in the first chapter of the work. The narrator says: In ancient times

In some sense

The caravan crashed

In the endless desert...[13] tells the story of the source of eternity and the traveler who "chose eternal life" and "died." In fact, it is the narrator, not the poet who lives with us today, who tells the story of what happened in the "ancient times" (very ancient) and somewhere (where it is unknown and it does not matter). ErkinVahidov sets an example for today's readers, because stories and legends have always provided spiritual nourishment and spiritual education to the reader.

In 5th season it showed "It is narrated on ignorance," narrations that "Shahjahan and Avrangzeb", "On High Speeches" in accordance with the poet and its narrator. As a poet, the poet does not say that "these are not ordinary legends made in the imagination, but the cruel truth that is written in history," encourages them to draw conclusion. We know very well that works of the lyrical type are a mirror of human feelings and experiences. The lyrical protagonist in a poem can sometimes be the poet himself, sometimes another person whose feelings are expressed. In some poems we see the participation of both (poet and lyrical hero), and in such cases the author-poet acts as a narrator as a sharer of the feelings of the hero to others. M: In the famous poem of the People's Poet of Uzbekistan Muhammad Yusuf, "If I go to Samarkand, if I ...", the heartbreaking cries of the unfortunate father - MirzoUlugbek are not described. Here Ulugbek the first delivery of their readers and listeners the words of the poet Muhammad Yusuf said the role of the neck:

I will if I have to Samarkand

I will not return without seeing Ulugbek

Every time he cries blood:

Who do I tell about my pain

I am a gray child growing up in my arms

My sniper boy, my falcon boy

My own child stabbed me in the throat

Who do I tell about my pain[15]

Although events are considered a key feature of the dramatic type without the participation of the author, despite the main feature of the dramatic species, the narrative of this species is the narrative image and this type of this type. We will see that the choir is not the author, not the author, not the author. He also expressed an attitude to him in addition to the statement of the choice.

CONCLUSION

So, we have the right to say different three types in all three types, and it is now a leader in prose. Today, the narrator is playing a narrator not only in ancient times, but also in the modern works of art. But it is also different from the author, the performer of this task, "I". If the author's tongue is characterized by events, it is characterized by untreated statements; "I" is distinguished by the participant in the master's (mostly protagonist). The reader watches the events with the eyes of "I", "I" measured it with the old, and the book is under the end of the book. The narrator is the characteristics of these two languages, and they are different.

Today, the narrator came to today, has expanded its capabilities today, but it was now fully demonstrated by itself as a reflector

views. The demand of today's literature requires deeper research on this topic.

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