

NARRATIVE STRATEGY AS A KIND OF COMMUNICATION

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ABSTRACT

This article discusses the narrative strategy as a way of communication between the writer and the reader. The definition of narrative strategy is given as a universal phenomenon that incorporates literary and modern cultural, sociological trends, expands the technology of creating artistic images, is characterized by the presence of certain means, techniques, methods of analyzing a journalistic work.

Keywords: narrative strategy, detailing, narrative, narrator, narrative strategies, prolongation, author's position.

INTRODUCTION

An artistic text is nothing more than a form of aesthetic evaluation of reality. Almost always – since the period of Antiquity – writers, poets, playwrights have formed a convention of being in their own works, allowing listeners and readers, thereby expanding the semantic horizon of what they have written. It should be agreed that the pragmatics of the text should be considered as "part of the communicative model". For the authors, of course, the potential of the spoken, the mass of the hidden and unspoken is important and valuable. In general, "the reader's perception directs (and therefore limits), first of all, the "adjustment" of the work is the visible embodiment of the author's creative thought." Thus, it is narrative strategies that make it possible to achieve the effect of prolongation of a literary text over time, while not losing social and cultural significance.¹

The narrative strategy as a universal phenomenon incorporates literary and modern cultural, sociological trends, expands the technology of creating artistic images, is characterized by the presence of certain means, techniques, methods of analyzing a journalistic work. This strategy is revealed in the tone of the title, the peculiarities of stylization and detailing of the journalistic utterance. The narrative strategy is based on the following principles:

- Speech characteristics of the utterance;
- Sound picture of the narration;
- Narrative architectonics;
- Narrative composition (the impact of narrative and descriptive components);
- Detailing. The basic principle of the narrative strategy is that the spoken word should be understandable to the audience, the author's point of view should be clearly stated, the

¹ Tyupa V. I. Discursive formations: Essays on comparative rhetoric / V. I. Tyupa. — Moscow: Languages of Slavic culture, 2010.

structure of the utterance should be obvious and carefully thought out. The most important thing in the narrative strategy.

— Strong contact of the author with the audience in the process of their relationship: the activity of the author's statement generates reciprocal interest of the audience.

Another important principle:

— Detail, which is due to the organization of the dialogue with the audience. The figurative form of a journalistic work includes three sides: a system of details of subject imagery, a system of compositional techniques and a verbal (speech) system. Usually, artistic details are mainly subject details in a broad sense: details of everyday life, landscape, portrait. Detailing in journalism is not just interesting, desirable, it is inevitable; in other words, it is not an ornament, but the essence of the image. After all, the author is not able to recreate the subject in all its features, and it is the details that replace the whole in the text. Choosing this or that detail, the author relies on the imagination, the reader's experience, mentally adding the missing elements.²

Thus, it is narrative strategies that make it possible to achieve the effect of prolongation of a literary text over time, while not losing social and cultural significance. It is generally recognized that Russian literature of the second half of the twentieth century, in a number of its main prose examples, was in the conditions of aesthetic and artistic search. Probably, this can determine the relevance of the study, because it concretizes both the sign of the epoch and specifies deliberately effective forms of fixation of literary and artistic memory. The literality of the nominee in the literary process of the end of the previous century is no longer the norm, there is a certain leveling of the typical, because the plot of the texts is only an excuse to start a productive dialogue with modernity.

The narrative strategy of the work can be different. Lomonosov notes that you can follow the natural order of events, or you can start with an interesting episode that was in the middle of the action, or imagine previous events through a story about one of the main characters until the moment when an interesting event began. Koshansky recommends following the natural course of events. But both of them, one way or another, emphasize the necessity of "pumping up" the degree of interest of the addressee, bringing the narrative to the culmination of the story, which completes the middle.

Compositional techniques:

1. Zigzags in the behavior of the character (Ochumelov in "Chameleon"). They increase tension and comic effect.
2. The story in the story brings the story closer to the living reality, allows you to color the narrative with conversational intonations, brings it closer to live communication ("Makar Chudra").
3. Two parallel or overlapping storylines. ("The Master and Margarita", "War and Peace"). The phenomena in the narrative are perceived more clearly, affect the worlds of the senses.
4. Temporary transfers interest the addressee, keep him in suspense ("Mtsyri"). The narrative does not begin from the beginning, but from the end of the hero's life.

² <https://cyberleninka.ru/article/n/povestvovatelnye-strategii-v-sovremennoy-literature-kak-sposob-rasshireniya-gorizonta-smysla/viewer>

5. The narrative is put into the mouth or entered into notes in the correspondence of the characters. All events take place as if through the perception of the hero and his assessment ("Captain's daughter").³

The problem of narration today is almost the central problem of literary criticism. This is due to the comprehensive nature of this element of poetics, which is able to show the peculiarities of the genre, style, and author's position. The narrative, which is a generic property of the epic, its basis, can be described as "the main way of constructing an epic work." In addition, in modern literary criticism, a view has taken shape when the narrative means the entire text of a literary work.

Being the subject of narrative (M. Bakhtin, V. Tyupa, V. Schmid, J. Genette, Y. Kristeva) aesthetics, narrative strategies have different definitions - "narrative strategies", "text strategies", "text strategies", "narrative instances". The author's narrative strategies are understood as a method of presenting factual material, which one or another author chooses to communicate with the reader as the main recipient of the text, a method that to a certain extent assumes foresight and organization of interpretation by the structure of the text itself. In other words, the features of the author's manner of presenting events in the text: "how the author describes the sequence of events, how he interprets them, which event categories turn out to be key."⁴

CONCLUSION

In modern science, there is an active search for theoretical categories that could become the basis for explaining the "narrative" of texts of different historical types and genres. The category of narrative strategy (a type of communicative strategy of culture implemented in a narrative work) can be understood as a general characteristic of the communicative unity of a narrative work. The narrative strategy determines the type of narrator and narrative modality of the utterance, the type of intrigue and the referential "picture of the world", that is, the principle of interaction between the "story event" and the "story event" is regulatory. The period of non-classical artistry is a unique case of coexistence of discourses of different types. The narrator shows "zero" activity, not being embodied as a subject of creation, which leads to the rhetorization of events that become an ideological tool, losing their proper narrative meaning. In narratives that implement a strategy of provocation, any traditional plots are transformed in a parody way: the heroes of the new time cannot be embodied in the role of Hamlet, Faust, Christ. The texts reveal special "game" ways of narration: violation of linear orderliness (Ivanov), a complex system of narrators-"directors" (Nabokov), parody of conventional markers of novel narrative (Ilf and Petrov), problematization of the usual ways of aesthetic perception (Dobychin). In novels there are various techniques of "figuration" of the narrator: attribution of characteristic features to the narrator, subjectivism, splitting of the narrative instance into several "subnarrators", etc.

In this article, two basic directions of the development of narrative strategies in modern prose were considered: this is the field of style and genre searches. At the same time, both literary

³<https://cheloveknauka.com/povestvovatelnye-strategii-v-sovremennoy-proze>

⁴ Theory of literary genres / edited by N. D. Tamarchenko. — Moscow: Academy, 2011. 7. Bakhtin M. M. Aesthetics of verbal creativity / M. M. Bakhtin. — Moscow, 1979.

and philosophical and cultural materials were involved in the work, since the problem includes not only the functioning of texts, but also the origins and development of the main literary trends during the conventionally designated period.

The analysis made it possible to see the important quality of the "aesthetic" prose of the turn of the XX-XXI centuries - the special organization of the narrative. The narrative strategies of many writers of this period are "forms of time" and reflect the attitude of aesthetic prose to self-knowledge. Authors who are equally engaged in the search for truth, while not similar to each other in poetics, are also distinguished by a special artistic strategy: this is the intellectualization of emotional reflection and, most importantly, the problematization of the "damned questions" of the Russian classics about good and evil, about saving the world.

The analysis carried out in the study proved that the study of narrative strategies characteristic of transitional periods in the development of artistic consciousness is one of the productive directions of modern literary science. The end of the XX - beginning of the XXI century appears as the completion of a certain literary and cultural cycle, and its significant transformation and restructuring. Today, the transition from one cultural paradigm to another is carried out not so much through "shifts" and "breaks" as through "overflows" and modifications of artistic forms and structures. And although it is hardly possible to think from within the cultural and artistic situation, and even more so to adequately capture its result, the attempt made to identify those narrative strategies that reveal the specifics of the current stage of literary evolution is important for the further movement of scientific thought.

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