



Types of Narration in Literary Works

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Abstract: A literary text serves numerous tasks, including embodying the work's essence, demonstrating the possibilities of language and imagery, merging the author's various stylistic approaches, and providing aesthetic pleasure to readers. In literary works authors strive to express their vision through their own speech or characters' speeches, which can be termed as author-narrator's speech and character-narrator's speech. The following paper discusses the privileges of both these speeches through analysis of extracts from the novels "Justice Venue" by Adil Yakubov and "As I Lay Dying" by William Faulkner. A skilled writer achieves objectivity through the speech of a hero, and increases the power of artistic and aesthetic influence on the reader

Key words: narration, author, character, author-narrator's speech, character-narrator's speech, literary work, internal, external, writer.

I. Introduction

In the history of fiction, novels of the 20th century have acquired a peculiar form and content. The creators of the era, describing their views, goals, and aspirations in their creations, have tried to approach it more deeply; diving into the characters' domain, they have focused more on the inner world of the hero, examining and exploring the human psyche, and its limitless boundaries. As a result, a plethora of terms as artistic psychology, stream of consciousness, and



internal monologue have been incorporated into literary criticism. In interpreting the hero's inner world, the authors effectively used various forms of artistic psychology and acted based on its principles.

A literary text performs many functions, including embodying the content of the work, showing the possibilities of language and imagery, combining different stylistic approaches of the author, and delivering aesthetic pleasure to readers. In literary texts, it is not always possible to find simple sentences that adhere to strict norms; authors use an array of complex sentences to give the reader aesthetic pleasure and boost efficiency. Also, a factor in achieving this goal can be the skillful use of various means of representation in works of art. To enhance the effectiveness of the image, the writer uses a variety of melodic, quiet, attractive words and sentences, which undoubtedly distinguishes works of art from works written in other styles. Emotional coloring, dialectal, historical-archaic, slang, figurative speech, synonyms, homonyms, antonyms, expressions, proverbs, words with different forms and meanings, and sentences help increase and enrich the literary works' effectiveness. Each text is like a living organism; each element of this organism performs a specific function; the author fulfills his artistic intention. The writer's style can be noticed in the way he or she can create this organism.

II. Literature Review

According to H. Umurov, *Literature is a whole, integral phenomenon, a living entity. When the work of art is studied and loved this way, its influence becomes an incomparable miracle, a wise counselor, and a great educator of human virtues* [1; 259]. The literary critic's opinion is appropriate to the statements mentioned earlier. When any work is approached as a living entity, read with love and researched, it will become a source of spiritual nourishment and can become a wise advisor on the way of life. It is these aspects of artistic works that make them unique; and serve as a factor in the manifestation of different styles of authors of works of art. According to the author's narrative style, one can



form an idea about the creator's thinking, writing style, and philosophical observation.

In the book "Theory of Literature" V. Khalizev expresses his opinion on several issues such as art, literature's acquisition of aesthetic content, the author, his place and role in the artistic work, form and content, hero, and character. Commenting on the hero and the writer, the literary critic states that the creator directly puts forward his point of view in the work of his hero's situation, and artistic embodiment [2; 192]. It is worth noting that the author can convey his thoughts to the reader in many ways in a work of art. Accordingly, the speech of the author and the speech of the heroes can appear in a work of art in different ways as well. The characters' speech is internal or external; they can be called dialogic or monologic speech.

III. Results And Discussion

When it comes to the author's speech, it is a crucial part of the literary work's language. It reflects the writer's attitude towards the characters and reality. The author's speech appears in two forms:

1. Author-narrator's speech.
2. Character-narrator's speech.

In the works narrated by the author-narrator, all the changes that take place in the image of nature, the characters' appearance, character, mentality, spirituality, and consciousness are formed with the help of the author's speech. The peculiarity is that in the events described in this form, it is possible to observe them from the outside, to follow openly or secretly reflected through the author's attitude to the depicted reality. Let's discuss the passage from Odil Yakubov's novel "The Venue of Justice": *Momo Bibisora barely dragged her sick legs to the living room. It is a big four-room house, not a house, but a mansion, but it is as quiet as it is poured with water as if a dead house. Momo woke up the day before after having a bad dream, and during the day, her left eye was fluttering and she was sad* [3; 5]. In the following example the episode is depicted by the author; the character's situation is reflected through the



author's anxious speech. The words and phrases as "sick, weak, like water pouring, dead, silent, bad, angry" help us to understand that the situation is turbulent, the turmoil in the psyche of the character, and his troubled heart. The author's speech helps the reader to feel the external and internal state of an elderly woman who is experiencing a complicated situation from the sidelines.

In works told through the speech of the hero-narrator, the events are depicted through the characters' languages. In such works, the author aims to increase the artistic and aesthetic effect, so the events are told in the language of the hero. For example, William Faulkner's "As I Lay Dying" is a brilliant example where the reader can witness the character-narrator's speech. The events are narrated by more than ten characters. Every time characters change their places and give details about each other. The narration fulfilled through the language of different characters helps the reader understand the original reality.

Most of the events in the novel are told through the Darl's speech, who, as a child of the family, describes the qualities such as pressure, hatred, trust, and hope that showed to each other in interpersonal relations, which is a small part of society. *Jewel and I come up from the field, following the path in single file. Although I am fifteen feet ahead of him, anyone watching us from the cotton house can see Jewel's frayed and broken straw hat a full head above my own. The path runs straight as a plumb-line, worn smooth by feet and baked brick-hard by July, between the green rows of laid-by cotton, to the cotton house in the center of the field, where it turns and circles the cotton house at four soft right angles and goes on across the field again, worn so by feet in fading precision* [4]. From the first lines of the work, the author introduces the reader to the image of two teenage boys, brothers, the song of the July sun from the hottest and most intense months of nature, the simple and sincere view of the village landscape, which has been keeping its strength for thousands of years, or shows the power, magic, and charm of the art of words. This passage is told not by the author, but rather by the hero. This helps the reader understand the character's role in his family, the place where he was born and grew up, and at the same time a few unpleasant aspects. Negative words such as "although,



fading" in the passage cover "unlikeable" aspects of the reality that the hero is talking about.

IV. Conclusion

In conclusion a skilled writer achieves objectivity through the speech of a hero, and increases the power of artistic and aesthetic influence on the reader. It seems that the possibilities of interpretation through the speech, actions, interaction, and worldview of another character are wider than the author himself describes what kind of character the hero is. The ability of a writer to become a master of such skills is undoubtedly considered his real creative power.

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