



Basic Components and Elements of Narratology

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Annotation: The field of narratology deals with the study and analysis of narrative texts. It examines fragments of literary language and provides an understanding of the components in its texture. Narratology aims to systematically explain the theory of storytelling for use in the study of literary and other narrative texts. Definitions are examined and researchers are asked how they move from general (including anything narrated) to more specific (including literary stories narrated by a narrator). indicate. The main part is devoted to several elements and components that make up narratology such as focalization, narrative situation, plot, narrative analysis, narrative, tense, time, and narrative mode which will be elaborated on in more details.

Keywords: action, event, focalization, narration, narrative modes, narrative text, narrative situation, narrator, tellability.

In narratology, stories are analyzed in terms of their constituent parts. We can refer to Jahn's taxonomy of these components. Jahn suggests his three broad categories. The first of these are *narration* (voice), *focalization* (mood) and narrative situation, the second are action, narrative analysis, *tellability* and the third major categories concern *tense*, *time* and *narrative mode*. As you can see, each of these categories contains several sub-components. For general understanding and familiarity with the components and elements of Narratology, several questions regarding each of these sub-components are raised and explained.

Narrative text is text in which an agent tells a story in a particular medium such as language, images, sounds, buildings, or a combination thereof. *A story* is a fabula presented in a certain way. *A fabula* is a series of logically and chronologically related events caused or experienced by an actor. *Events* are transitions from one state to another. *Actors* are agents that perform actions. They are not necessarily human. *Action* here is defined as the occurrence or experience of an event. To claim that the narrative text is the text in which the story is told means that the text is not the story.

Identify *narration* (voice), *focalization* (mood), and *narrative situation*. Aiming to elucidate the concept of narration, some component must be noted about narrator due since it is a dependent highly related concept. Narrators can be general or specific. *General narrator* is the person who tells directly or indirectly, makes explanations to the reader when necessary, refers to himself in the first person singular ("I", "we", etc.). In contrast, *specific narrator* is someone who has a more or less neutral (impersonal) voice and style, allowing the events in the story to be people of any gender without interfering with the natural order. sound on. Narrator can choose from the same story, or a different story. This classification is based on the narrator's relationship to the story. *A homodiegetic narrator* happens the characters in the story. Jahn explains that the prefix "homo" indicates that the narrator is on the plot level. There is another word synonymous with homodiegetic narrator which is *autodiegetic narrator*. The only difference is that the narrator is the main character here. However, in a homodiegetic narration, the story is told by *a homodiegetic narrator* who does not appear as a character in the story.



Focalization is in the idea of seeing/telling a particular narrative or story from his point of view. In this case, two terms are introduced: external focalization and internal focalization. *External focalization* means "the candidate for the perspective of the text is the narrator". *Internal focalization* refers to the presentation of events from the perspective of the characters. In addition, Jahn identified four types of analysis: *fixed focalization*, where facts and situations are presented from a single focalizer; *variable focalization* that different parts of the story are presented through the eyes of several focalizer; *multiple focalization* which refer to a technique of presenting an episode repeatedly, each time seen through the eyes of a different (internal) focalizer; Finally, *collective focalization*, that is, by many narrators (we tell) or a group of characters (collective reflectors).

The third subcomponent is the *narrative situation*. To clarify the narrative context, Jahn refers to Stanzel's model as the basis for the argument. Stanzel aims to give some typical patterns of narrative characteristics, including relational (involvement), separation, pragmatics, knowledge, authenticity, voice, and focal characteristics. I have a complex framework for According to Jahn, both Genette and Stanzel use the term narrative situation to refer to more complex arrangements and patterns of narrative features. Based on the same source, Genette adjusts the voice (narration) and mood (focalization) classifications to arrive at two possible combinations of these. In a narrative situation discussion, concepts such as *first-person narrative*, *authorial narrative*, and *figural narrative* come to the discussion of voice. *Simultaneous narration* and *camera-eye narration* are also additional arguments in the context of narration. For narration, everything is about mixing other elements to get a new interpretation.

Action, story analysis, tellability. The second category is action, story analysis, and storytelling. *An action* is a sequence of actions and events. The total number of events that form a "storyline" at the story's plot level. Actions refer to some kind of causal relationship between story units. Another one of his terms, "tellability" which Abbot claims was originally introduced by Labov. Abbot continues: This is what Prince called narrativity, and it makes the story worth telling. Allows for an affirmative answer to the question "What's the point?"

Tense, time, place, narrative mode. Fabula, understood as material or content embedded in a story, is defined as a series of events. This line is created according to certain rules. This is called *event logic*. Structuralists often assume that the sequence of events depicted in a story follows the same rules that govern human behavior. Otherwise, the text of the story will be incomprehensible. If we take human behavior as the criterion for explaining events, the question of the functioning of the actors as instruments of action immediately arises. Any event, no matter how trivial, takes *time*. This time it's a hypothetical situation. In a fable, the event never actually happened, or at least its real-life circumstances are not related to its internal logic. Nonetheless, time is often critical to the continuation of Fabula, and thus deserves accountability. In addition, events always occur somewhere, whether real or fictional. Events, actors, times and places combine to form the material of Fabula, distinguishing its layered components from other aspects.

The final of these categories introduced by Jahn is "Tenses, Time and Narrative Modes". Jahn distinguishes between his two types of tenses: past narrative and present narrative. Jahn explains that the use of tenses in character discourse depends on many factors, including the current timing of narrative actions. However, certain narrative tenses change rather than stay the same throughout the story. The term tense shift/change of tense is needed here. This refers to a change from the current narrative form to a complementary narrative form. Jahn also classified tenses according to the anteriority or posteriority relationship between discourse-NOW and story NOW, which in turn gives up three classifications:



- retrospective narration which generates a past-tense narrative whose events and plot parts have all took place in the past;
- concurrent narration that produces a present-tense narrative whose action takes place at the same time it is told (the current discourse and the current story are identical);
- prospective narration creates future-oriented narratives that tell of events that have not yet happened.

Time and time analysis addresses three questions: "When?", "How long?", and "How often?". Duration includes talk time and speaking time ratio. Frequency refers to how we describe a single or repetitive unit of action. The former refers to representations of events that occurred prior to the present story, while the latter refers to representations of future events prior to the appropriate time. Two basic points are needed to determine the length of a story: the story time (the time it takes the average reader to read the story) and the story time (the fictional time an action episode takes, or more generally the whole action). According to Jahn, duration is composed of five forms: 1) isochronous; 2) speed/acceleration/ summarize; 3) decelerate/decelerate; 4) omit/cut/omit, and pause, depending on the tempo of discourse time relative to narrative time. increase. *Speed-up* is when the episode's discourse time is significantly shorter than the story's time. A *slow-down* occurs if the speaking time in an episode is significantly longer than the narration time. *Ellipses* are parts of the story that have no text at all. Finally, a *pause* is when the time has passed to speak in an explanation or commentary, the story continues, and no real action occurs.

The third major concept of time is that of frequency. Frequency answers the question, "How often?" Depending on frequency, narrators strategize to narrate events in a summary or repetitive manner. Based on Jahn, there are three main frequency modes:

- a) singular telling, the narrator only tells what happened once;
- b) Repeated telling, repeated narration of what happened once;
- c) Iterative telling, recounting once what happened.

The third component in this category is Narrative Mode. This refers to the ways in which narrative representations can be presented. Jahn distinguishes between narration and show, or the traditional terms mimesis and diegesis. He argues that when a reader involves in experiencing or witnessing the events of a particular narrative mode firsthand, it is to show. Logically, in such situations there is little or no room for narrative mediation (narrative discourse). In storytelling, the narrator overtly controls the depiction of the plot. Jahn derives the final argument for combinations from what has just been resolved. He believes that all common ongoing relationships (discussed above) have some form of narrative mode to display or tell. Jahn describes such relationships and connections, and the landscape presentation (a persistent component) has a pointing mode that presents a continuous stream of detailed action events. In such cases, the duration aspect is isochronous. He goes on to say that, in summary, there is a narrative mode in which the narrator briefly tells the reader about the sequence of events, and the duration aspect is logically accelerated. A nice aspect is the pauses, where we can see a kind of narrative mode where the narrator introduces the characters and explains the scene. As for comments, the period aspect is again paused as there is a narrative mode where the narrator comments on the characters, plots and other instances of the story.

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