

THE SPECIFIC APPROACHES AND ANALYSES OF SOCIAL NARRATIVES AMONG SOCIETIES

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Abstract:

In recent years, the study of narrative has many practical applications in academia and other spheres. Narrative exposure can significantly affect cognitive development, including language learning. It investigates the power of subtext to engage and motivate learners, develop critical thinking skills. For purely practical reasons, the prior section's focus on take narratives was chosen. Many theorists prefer to start by discussing more fundamental forms, especially natural real-world narratives like stories, jokes, etc. The vast majority of what is found in novels can also be found in other narrative forms, making novels a remarkably rich, as well as, diversified medium. A cohesive and captivating story is made up of a number of different elements that make up a narrative. To build a meaningful tale, plot, characters, setting climax and subject must all be properly established. The given article deals with the importance of understanding these elements for both writers and readers, because it improves our ability to understand and enjoy stories.

Key words: significant, cognitive, narrative, custom, natural, novel, critic, important, improve, increase, accurately, perspective, knowledge, differentiate, meaning, expression, determine.

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Since the awareness of the rhetorical power of stories, particularly in the realms of marketing and political communication, the wave has grown rather than diminished in recent years. We suddenly became aware of an onslaught of narrative forms when we peered behind the rather unsettling label of "storytelling," not only in the entertainment media of the society of spectacle and in scientific, legal, medical, and educational practices, but also in the communication of politicians and businesses who are trying to influence our behavior in any way they can (in this case, narrative). The implications of narrative imperialism then become much more worrisome, becoming intrusive or oppressive and urging various means of resistance. Regarding rhetorical strategies, we accept the idea that the public generally enjoys the stories we tell, causing a wave of emotions and shaping subsequent behavior through hypothetical experiences that would act as behavioral models thanks to a process called analogous transfer. Thus, the pragmatic acknowledgment of the influence of narrative on reality can be used as the primary justification for this development of narrative. Plato spoke of the "contamination" of the audience through pathos when he said that narrative had the potential to persuade the addressee or to influence their behavior. However, by enhancing its meaning, we may also acknowledge its capacity to create identities and shape reality.

The role of narrative in society is ambivalent; it is seen as virtue-signaling when restricted to nasty for political or commercial use, artistic, didactic, or therapeutic use at the very least if we follow the "humanities'" axiological perspective. In our society, we have never talked about narrative so much, and we have never paid so much focus on its abilities, occasionally bestowing it with exaggerated virtues or vices as a component of a critical approach that all too often appears naive or to support rumors of conspiracies. The fact that

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this wave is being described as being new to modern culture also demonstrates some historical shortsightedness, as narrative has been utilized for rhetorical, historiographical, and therapeutic purposes from the beginning of time. The widespread social or political use of narrative likely dates back to the time when our species developed the capacity for symbolic representation, as evidenced by Plato's critiques of mimesis in the political sphere, Aristotle's ideas on the therapeutic effects of catharsis, or the acknowledgment of the power of narrative in classical rhetoric. Thus, despite the narrative wave's undeniable influence on modern culture, it is primarily discernible in a rekindled interest in narrative phenomena that goes far beyond the narrow sphere of aesthetics.

The recognition of the familial similarity between various narrative uses and forms, which were previously segregated into disciplinary domains and by modern society's hermetic sealing-off of medical, legal, educational, political, commercial, and media fields, etc. However, the first narratologists were among the first to recognize the transmedia, trans historical, and transcultural nature of narrative; as a result, some scholars have referred to us as *homo narrative* or *homo fabulator* and we have been forced to call a form of narrative anthropology what they call narrative anthropology.

The capacity of people to utilize their imaginations to transport themselves to different settings is thought to be the essence of narrative, occasions, and encounters apart from those involving the actual experience of real life. Since they were the only ones able to make sense of the mute clues left by their prey, hunters are thought to have been the first individuals to "tell stories." Harald Weinrich emphasized the pedagogical importance of stories to teach kids about the decentering of self from an ontogenetic perspective: "Children familiarize themselves with the narrated world through stories. They allow themselves to consider the possibility of a cosmos distinct from their familiar surroundings, one in which they are no longer limited to thinking about what to eat, sleep, play, or obey. Through storytelling, they have the ability to interact in a setting other than their own. The various genres of narrative literature will be used to further this learning process, which starts with stories. The fact that it deals with freedom makes this knowledge crucial. The lesson imparted by stories is one that endures into adulthood and applies to all other stories as well: children learn to decenter themselves and break out from the world of immediate limits" [117,5].

More recently, a connection was made between this mental projection into an imaginary world and the "mirror-neurons" that neuro-cognitivists refer to as being necessary for empathy. However, we should emphasize the need for a significant differentiation between cultural creations that encourage the audience to imagine, whether through verbal, audiovisual, or other means, and the cognitive abilities that underlie them. It would be wrong to refer to this as a "narrative" in this situation because we can remember an event, put oneself in someone else's shoes, dream, or daydream. In light of this, he draws the conclusion that "no life is a narrative, since no life is a representational artefact". Since not all cultural artifacts tell tales, he continues, it is also crucial to clearly distinguish between narrative and other types of representation. In light of this, James Phelan [90,206] describes the notion that story permeates all space and time as an act of imperialism.

Narrative and narrative theory frequently assist enlarge the new region. But narrative imperialism is a colonizing endeavor like others. Narrative Imperialism can cause us to undervalue current ideas from the disciplines that were colonized against narratology's exclusively instrumental use. Contradictory position can be somewhat explained by the fact that 'narratologists' are hardly ever' the scholars who are now studying story, or at least those that incorporate narrative techniques into their institutional procedures. For instance, they are experts in psychology, law, history, sociology, education, medicine, or marketing, media, or communication who, in most cases, have picked up the fundamentals of narratology along the way.

Additionally, since they are willing to put their expertise at the service of other fields, narratologists themselves help to foster this mindset by providing popularized manuals and introductions to the theory of story. It may be possible for the theory of narrative to continue serving other disciplines, it would be risky to view it as a simple heuristic tool because doing so would mean ignoring its nature as a changing concept and the ongoing epistemological and methodological debates in this field.

Due to the fact that a number of essential principles no longer correspond to the concepts contained in textbooks in their current form.

This shift in perspective directly affects how the concept of plot is employed in text criticism; narratology is now utilized to explore how the narrative structures interact with the reader as well as how they are objectively described. This is only one of many examples of how the theory of narrative could change practices that utilize the conceptual framework of narratology. Although it can be used as a tool, narratology cannot be reduced to a basic toolbox whose nature can be comprehended by merely reading a few classics. Therefore, each researcher looking into the phenomenon of narrative ought to make an effort to stay up to date with the theory of storytelling, if possible, even contributing to its advancement, especially when the subject of the study defies the terms being used to explain it, which heightens its fascination. Thankfully, there are many academics in the French-speaking community who are working to advance our understanding of narrative in all of its media-related and cultural manifestations rather than simply basing their research on standardized, oversimplified theory.

Because it is a relatively new field and because of its history, I believe that narratology's fundamental issue is that it hasn't been able to establish itself permanently in the institutions of academia. In other words, if narratology seems to be in decline, it's likely because we have a propensity to mistake it for a subfield of literary theory and concentrate our search for its adherents in only literature departments when in fact they are dispersed throughout a number of institutions.

Everywhere there are academic institutions, they are divided into disciplines, which roughly correspond to a purely administrative breakdown (departments, faculties). Academic disciplines are therefore often consistent.

Another risk would be to believe that a modern theory of story can only ever be a patchwork of viewpoints missing the rigor of a single epistemological tradition due to this disciplinary dispersion, similar to some of the work done in the subject of "cultural studies." We should keep in mind that narratology was developed as a research field to match the unique characteristics of its subject. Although this topic is not always literary or verbal, since not all communication is narrative, it should not be confused with any other type of communication. The majority of the early narratologists were literary scholars who identified more or less strongly with structural epistemology, which is ultimately only an epiphenomenon related to the discipline's abrupt creation in a setting defined by its historical moment. However, narratologists were not an overnight phenomenon, and their forebears' epistemological stances were just as diverse as those of their future forebears.

However, narratologists were not an overnight phenomenon, and their forebears' epistemological stances were just as diverse as those of their future forebears. The theory of story is similar to other fields like literary studies or language sciences, which cover a wide spectrum of viewpoints, sometimes in opposition to one another and other times complementing one another.

Without going so far as to critique the absence of epistemological or methodological rigor in language sciences as a whole, we can follow the dispute between pragmatic and generativist methods or attempt to segregate the domains of phonology, sociolinguistics, or acquisition linguistics. Contrarily, the variety of these patterns ensures the accuracy of an

analysis that favors discussion among various points of view over isolation inside any particular school of thought.

This brings us to the conclusion that the narratological project has never depended on either literature or structuralism.

a robust relationship to the know-how structure of the audience. As a result genuine for all story types, not simply those that are fictional.

In addition, except believing that the narrative exists independently due to the fact narrative is without a doubt the manifestation of the best narrativity. Its factors vary in accordance with the understanding structure.

Narratology is a significant area of research, although it is not without problems and restrictions.

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