

The Problem Of The Narrator In Short Stories (Example Of The Stories Of Togay Murad And Khurshid Dostmukhammad)

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Abstract: In this article, the problem of the narrator in the short story genre is analyzed theoretically and practically. The stories of Togay Murad and Khurshid Dostmukhammad reveal the artistic functions of the narrator, his relationship with the author and the reader, the degree of reliability, and psychological and aesthetic possibilities. As a result of the research, it is determined that the problem of the narrator in the works of both authors has been found in different artistic solutions.

Keywords: narrator, short story, narratology, internal narrative, unreliable narrator, psychologism, fictional text, interpretation.

Introduction. In fiction, the issue of the narrator is one of the main categories that ensure the content and structural integrity of the text. Through the narrator, reality is described, artistic reality is formed, and a certain interpretation occurs in the reader's mind. In this respect, the narrator appears not only as a technical tool, but also as an aesthetic and semantic center in the artistic work.

Literature review. In 20th century literary studies, the problem of the narrator began to be widely studied within the framework of a separate scientific direction - narratology. In particular, Gérard Genette, while analyzing the narrative structure, interprets the narrator as a special communicative instance within the text and justifies his role in the organization of time, space and point of view [8].

Wayne C. Booth, paying attention to the question of the reliability of the narrator, brings the concept of "unreliable narrator" into scientific circulation. In his opinion, the narrator's subjectivity is an important factor that controls the reader's perception [9].

This issue is also important in Uzbek literary studies. In particular, Kazakhboy Yoldoshev evaluates the narrator as "an external form of expression of artistic thinking" and emphasizes his place in the perception of the text [7].

Research Methodology. The short story genre is particularly relevant in studying the narrator's problem. Because this genre combines epic breadth with psychological depth. As a result, the narrator becomes not just a conveyer of reality, but a subject who interprets it. In Uzbek prose, the works of Togay Murad and Khurshid Dostmukhammad show different artistic manifestations of the narrator's phenomenon. Therefore, in this article, the problem of the narrator is analyzed on the example of the stories of these two authors.

In Togay Murad's stories, the narrator often appears in the first person. This increases subjectivity in the work and brings the reader into the events. In particular, in the story "Fields left by my father", the narrator reflects reality through his life, memories and inner experiences. [1].

Analysis and Results. The main features of the narrator are:

- Sincerity and naturalness - the narrator gives the impression that he is in direct communication with the reader;
- Folk thinking - the national color is strongly felt in the speech;
- Superiority of internal monologue - the psyche of the hero is deeply revealed.

As noted by literary experts, the narrator in Togay Murad's work is not an individual, but an expression of the spirit of the people [6]. Therefore, his story acquires a generalized meaning. In addition, the narrator also performs the function of evaluating events. He not only tells a story, but also expresses his attitude towards reality. This gives the text an emotional and aesthetic effect.

In the works of Khurshid Dostmukhammad, the narrator appears as a very complex and multi-layered phenomenon. In his stories, the narrator often has an unreliable character and does not fully and impartially reflect reality [3].

For example, in the writer's stories:

- events are presented from different points of view;
- truth acquires a relative character;
- the student becomes an active interpreter. This situation is one of the characteristics of postmodern literature, and the role of the narrator becomes more complicated.

It is noted in the literary analysis that the narrator does not give ready truth here, but organizes the process of searching for it [5]. Also, the writer uses the method of meta-biography. That is, the narrator realizes that he is telling a story and explains this process. This creates a two-layered structure in the text. Comparing the work of both writers shows different artistic solutions to the narrator's problem.

In Togay Murad, the narrator is reliable, sincere, and close to the reader, while in Khurshid Dostmukhammad, he is interpreted as a complex, sometimes unreliable, prompting the reader to think. These differences are related to the difference in their artistic style. In short stories, the narrator is an important tool in revealing the human psyche. In Togay Murad, psychologism is expressed naturally and simply [2]. In Khurshid Dostmukhammad, it acquires a complex and philosophical character [4]. As a result, the narrator becomes a tool that reveals different layers of the human mind. In the story "Fields left by my father" by Togay Murad, the narrator is not an ordinary observer, but a subject who recreates reality through his psyche. In the work, land, father's heritage and human destiny are interrelated [1].

The following characteristics of the narrator are clearly visible in the story:

- he feels events from the inside, not from the outside;
- memory and the present are intermingled;
- individual pain becomes a public problem.

For example, through the hero's comments about his father's heritage, the narrator expresses not only his life, but also the spiritual experiences of an entire generation. This situation brings the narrator to the level of representative of the collective consciousness. As noted by the literary critic N. Karimov, this method of narration is important as an artistic expression of national thought in Uzbek prose [6]. Also, the internal monologues of the narrator enhance the psychological analysis in the work. He analyzes himself, his decisions, his life path. This also encourages the student to think. In the stories of Togay Murad, the narrator is inextricably linked with nature. The image of nature does not serve as a simple background, but as a means of expressing the narrator's state of mind. For example, land is a symbol of heritage and responsibility, fields are a symbol of life continuity, natural landscapes are a reflection of spiritual experiences. Here, while describing nature, the narrator actually reveals his inner world. This method enhances artistic psychology.

In the stories of Khurshid Dostmukhammad, the narrator often has an unreliable character. This leads to a multifaceted interpretation of reality, not one-sided [3]. For example, in "Look" the narrator presents the events based on his subjective views. The reader will have to independently determine how close this information is to the truth [4].

This situation causes:

- relativity of truth;
- different interpretation of reality;
- active participation of the student.

In literary theory, this situation is explained as "unreliable narrator" [9].

In the works of Khurshid Dostmukhammad, the narrator sometimes realizes that he is telling a story. This situation is called meta life. In this, the narrator narrates the story and at the same time explains the process of the story. As a result, the text has two layers, such as the story layer and the narrative layer. This method encourages the student to think more deeply. Because he analyzes not only the story, but also how it is told. According to Genette's theory, this is a complication of narrative levels [8].

In Togay Murad, the narrator approaches the student and makes him his partner.

In Khurshid Dostmukhammad, there is a certain distance between the narrator and the reader. This distance forces the student to think actively. As a result, two types of empathic (Togay Murad) and analytical (Khurshid Dostmukhammad) student models emerge. This difference reveals the narrator's artistic function

more clearly. In the work of both writers, the narrator plays an important role in creating artistic reality. In Togay Murad, the truth is vital and clear, and the narrator instills confidence in it, while in Khurshid Dostmukhammad, the truth is multi-layered and the narrator complicates it. This is one of the important features of modern literature.

The relationship between the narrator and the author in a literary text is complex and multi-layered. Often, the narrator is considered the direct voice of the author, but this view is not fully confirmed in modern literature.

As Wayne C. Booth points out, there is always some distance between the author and the narrator [9]. This distance is especially noticeable in works with an unreliable narrator. In Togay Murad, the narrator is very close to the author, often expresses the author's views, and is observed as an ideological and aesthetic unity, while in Khurshid Dostmukhammad, the narrator is formed as an independent figure, sometimes contradicting the author's position, creating a multi-voiced (polyphonic) structure. Gérard Genette explains this situation through the concept of "focalization" in narratology [8]. That is, who sees the event and who tells the story are not always the same. The role of the narrator in the formation of artistic language is incomparable. Because it is through the speech of the narrator that the style of the work emerges.

In Togay Murad's works, vernacular language prevails, dialogues and monologues are natural, and phraseology is widely used. For example, in short stories, the narrator approaches the reader through expressions characteristic of ordinary folk speech. This increases the sincerity of the work. In the work of Khurshid Dostmukhammad, the language is complex and symbolic, the polysemy is strong, and metaphorical expressions prevail. As a result, the narrator's speech requires a high level of thinking from the reader. It is noted in the theory of literature that the artistic language reflects the individual characteristics of the narrator and also determines the level of his reliability [5].

Conclusion/Recommendations. The narrator has a direct influence on the compositional construction of the work. The sequence of events in Togay Murad is relatively traditional, the narrative develops linearly, enriched with elements of memory. In Khurshid Dostmukhammad, the composition is complex, the events are presented fragmented, retrospective and associative methods are used. This shows that the narrator is not only a narrator, but a constructive force that forms the text. In the works of both writers, the narrator is the main means of conveying philosophical content. In Togay Murad's works, the concepts of life, labor, and heritage are at the center, and the connection between man and the earth is revealed through the narrator. Khurshid Dostmukhammad's works reveal the problems of existence and consciousness, the relativity of truth, and the limits of human perception. These aspects make the narrator a carrier of philosophical thought.

In modern literature, the concept of the narrator is becoming more complicated. Now he is considered not only as a narrator, but as an independent subject in the text, and sometimes as an element of the game. Khurshid Dostmukhammad's work is close to these modern trends. Togay Murad preserves tradition and enriches it with new content. In this way, the narrator appears as one of the main criteria determining artistic skill in the works of both writers. In short stories, the problem of the narrator is important not only as a form, but also as a content category. The works of Togay Murad and Khurshid Dostmukhammad show two different artistic models of this issue. In this way, the narrator as the central element of the artistic text finds a unique artistic solution in the work of both writers.

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