



NARRATIVE TECHNIQUES IN EXPERIMENTAL LITERATURE AND THEIR IMPACT ON STORYTELLING

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Abstract. This article describes narrative techniques in experimental literature and their impact on storytelling. The author summarizes the results of research by domestic and foreign scientists, and names the criteria for distinguishing between narrative forms that they have identified.

Keywords: narrative techniques, literature, narrative strategy, subject of utterance, storytelling.

Narrative device (narrative technique), also known in literary studies as literary technique, a literary device is a specialized method that an author uses to convey what the reader wants [1]; it is a strategy used in creating a narrative to convey information to the reader and, in particular, to develop the narrative, usually to make it more complete, complex, or interesting [2].

The concept of "narrative technique" is widely used in narrative theory (narratology) and is applied to refer to the sum of the narrative devices used by an author when writing literary works. [3] A narrative technique is a specific type of literary device that is used in storytelling. Some narrative techniques are widely used and can be found in most stories, while others are common strictly in certain genres. One of the most widely used narrative techniques is the "inciting incident" - this is the moment in the story when everything changes for the protagonist, marking the point at which the central conflict comes into play. There are narrative techniques such as:

❖ *Setting* (room, installation, environment) - is the environment in which the action takes place; place, time and conditions of the action. Setting can be considered in board and computer games, films, works of art, news, etc. By describing the setting, the user defines the properties of reality modeled by the media product. Setting is both time and geographic location in the narrative. The literary element "setting" initiates the main background and mood of the story, often called the world of the story. In James Joyce's novel *Ulysses* (1922), all the action takes place in one city (Dublin) on one day (June 16, 1904).

❖ *Backstory*- is the story that precedes the events of the story being told—past events or backstory that give meaning to the current circumstances. Although *The Lord of the Rings* trilogy takes place in a relatively short period, towards the end of the year 3021 of the Third Age, the narrative provides insight





into mythological and historical events that occurred earlier in the Third Age that preceded the action of the novel, as well as in the First and Second Ages.

❖ Cliffhanger - is an artistic device in creating a storyline (mainly in films and television series), during which the hero is faced with a difficult dilemma or the consequences of his or her own or someone else's actions, but at this point the narrative ends, thus leaving the outcome open until the sequel appears. . This device is often used by writers to increase the likelihood that viewers will be interested in the sequel in the hope of finding out how the story ends. Cliffhangers ended all episodes (except, naturally, the last one) of American film series from the 1930s to 1950s (for example, "The Mysterious Doctor Satan", "The Man from the Martian Flying Disc"); now this device is often used in television series as well (for example, "Dexter", "Breaking Bad")[2].

❖ An unreliable narrator is a character who tells a story that is deliberately unreliable. This violates the implicit contract between the author and the reader that events must be described accurately.[1] Such a narrator distorts the ending by revealing, almost always at the end of the narrative, that he or she has manipulated or fabricated the previous story, thereby causing the reader to question their previous assumptions about the text.[2] Such a narrator is insincere or biased in their narrative and may mislead the reader by concealing or downplaying events, characters, or motives. For example: Agatha Christie's detective novel "The Murder of Roger Ackroyd", which features a twist ending in which the protagonist, physician James Sheppard, confesses what an unreliable narrator he has been in the last chapter.

❖ Framing or Plot within a Plot is a type of composition of a narrative work in which one or more plot units (novellas, fairy tales, fables, parables) are united by including them in an independent plot or non-plot unit - a frame. Non-plot element of the narrative: a fragment of the text of a work of fiction that is not directly related to the main narrative, but subordinated to the main idea of the work [3]. The main story that generates a connecting series of shorter stories. Examples: Panchatantra, Kalila va Dimna, One Thousand and One Nights, The Decameron, in Stephen King's novel The Wind Through the Keyhole, the main character tells his companions a story from his past, and in it he tells another relatively unrelated story.

❖ A flashback is a fictional device, primarily in film, in which the narrative sequence is temporarily interrupted in order to show events in the past. The opposite of a flashforward. The Arabian Nights fairy tale "The Three Apples" begins with the discovery of a dead girl in a chest. After the murderer





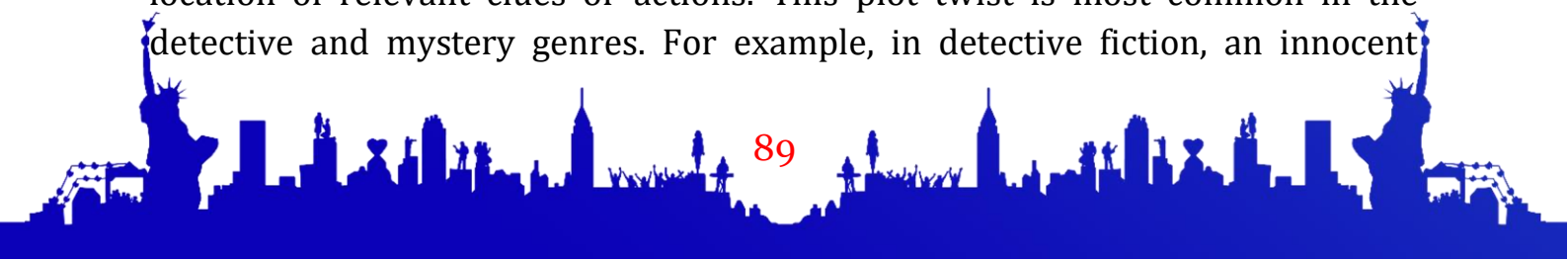
reveals himself, he recounts his motives for the murder in the form of memories of the events leading up to her discovery of her death at the beginning of the story.

❖ A flashforward is a special case of prolepsis: a narrative technique that involves deviating from reality and narrating into the future. It often introduces events that are expected, predicted, or imagined to happen in the future. They can also reveal important parts of the story that have not yet happened but will soon be described in detail. The opposite of a flashback. Example: Charles Dickens's *A Christmas Carol* (the scene with the apparition of the ghost of the future to Mr. Scrooge).

❖ Eucatastrophe is a sudden turn of events in a story that ensures that the protagonist does not meet some terrible, impending, and very plausible and probable doom.[1] The opposite of peripeteia. The device was invented by J. R. R. Tolkien. At the end of *The Lord of the Rings*, Gollum forcibly takes the One Ring from Frodo, assuming that Sauron will eventually take over Middle-earth. However, Gollum celebrates his victory too much and clumsily falls into the lava, causing the ring to shatter and Sauron's power to vanish with it. In a sense, Gollum does what Frodo and the Fellowship of the Ring had intended to do throughout the trilogy, namely, throw the ring into the lake of fire at the heart of Orodruin.

❖ In medias res is a term in traditional poetics that denotes the beginning of an action or narrative with the central episode of the plot (its introduction or even one of the twists and turns) without preceding it with exposition and backstory, told on behalf of the author or introduced in monologues and dialogues of the characters. This technique is actively used in Luís de Camões's *The Lusiads* (the narrative begins in the middle of a sea voyage to India and contextualizes the beginning of the said voyage; as well as the history of Portugal, when the ship's captain tells this to the African king), and in Homer's *Iliad* and *Odyssey* (the story begins with Odysseus's return home to Ithaca, and then his memories tell of his ten years of wandering after the Trojan War).

❖ A red herring- is something that misleads or distracts from a relevant or important question [3]. A false clue intended to lead investigators to an incorrect decision [1]. A type of misdirection, a device intended to distract the protagonist, and therefore the reader, from the correct answer or from the location of relevant clues or actions. This plot twist is most common in the detective and mystery genres. For example, in detective fiction, an innocent





person may be deliberately portrayed as highly suspicious through appropriate accent or descriptive devices in order to distract attention from the true culprit.

❖ Ochi - is a sudden interruption in the flow of wordplay, indicating the end of rakugo or kobanasi (an example in Japanese literature).

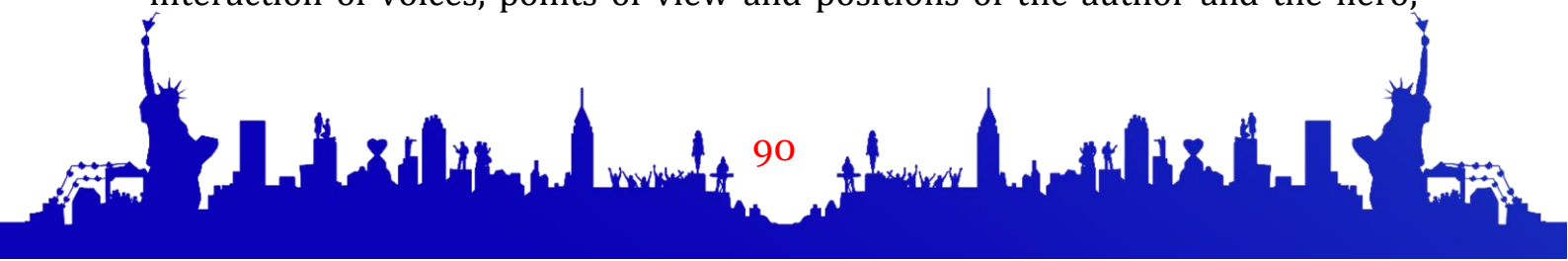
❖ Predestination paradox - is a time travel paradox in which the traveler finds himself in a loop of events that "predetermine" his journey back in time. In the television series Doctor Who, the protagonist repeatedly finds himself forced to travel back in time because of something his future self did.

❖ A narrative hook - is a literary device at the beginning of a story that grabs the reader's attention and keeps them reading. The "introduction" can be a few paragraphs for a short story or a few pages for a novel, but ideally it should be the first sentence of the book.[2] A plot twist is an incident that changes the situation in a film or television series from the point of view of the character and/or the audience. A point in a script where the story takes an unexpected turn, thereby making the author's work more unpredictable and therefore interesting to the audience.[3] An example of a work with multiple plot twists was the Arabian Nights fairy tale "The Three Apples". It begins with a fisherman discovering a locked chest. The first twist occurs when a dead body is found inside. The initial search for the killer fails, and the next plot twist occurs when two men show up, separately claiming to be the killers [2].

❖ Poetic justice - is a literary device common in European literature in which virtue is ultimately rewarded and vice punished. In modern literature, this is often accompanied by an ironic twist of fate related to the character's own actions. Wile E. Coyote in each cartoon devises various ingenious devices to catch the Road Runner, but in the end all his plans fail, and often he ends up caught in his own traps. The punishment for every sin in Dante's Inferno is a symbolic example of poetic justice.

❖ A self-fulfilling prophecy - is a prediction that indirectly affects reality in such a way that it ultimately turns out to be true. Examples: the legend of Oedipus Rex and the story of Krishna in the Mahabharata.

Thus, the range of questions related to the study of narrative forms is wide: the main subject of the narrative and the ways of its presentation; the presence in the narrative of commentary assessments, summary observations and creative reflection of the narrator as a sign of the emergence of an "explicit author"; the possibilities of a polysubjective organization of the narrative structure and the interaction of voices, points of view and positions of the author and the hero;





ways of conveying the statements of characters; modernization of traditional forms of narrative, changes in their structure and functions.

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