4. The postposition **"का" (kā)** is used to establish possession, meaning "**of**", linking "गुच्छा" (bunch) with "अंगूर" (grapes).

5. In this phrase, "गुच्छा" serves as a *unit of measurement,* defining the quantity as a cluster rather than individual grapes.

Thus, **"गुच्छा"** functions as a numerative that enhances expressiveness, just like "**मुट्ठी"** (handful) **or "वर्षों"** (years) in previous examples, emphasizing a *grouped form rather than a single entity.*

In English, numeratives can be used separately from nouns or within specific phrases, such as *"three bottles of water"* or *"two slices of bread"*. The role of numeratives in fairy tales is closely linked to linguistic norms, stylistic nuances, and the overall tone of the text.

Conclusion. Based on the analysis, the following conclusions were drawn:

• Stylistic influence: In both English and Hindi fairy tales, numeratives often enhance emotional effect, create imagery, and engage the reader.

• Translation challenges. Translating numeratives between Hindi and English may alter their stylistic impact or meaning.

• Context dependence: The use of numeratives in both languages depends on context, especially when they carry figurative meanings.

Although numeratives in English and Hindi fairy tales perform different functions, their primary purpose is to express quantity, measurement, and comparison. Their stylistic impact depends on the overall atmosphere of the text, and their translation requires careful consideration. Future research could explore the role of numeratives in other literary genres, such as drama and journalism.

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FUNCTIONS OF DOLLS IN "A COUNCIL OF DOLLS" BY SUSAN POWER

Annotation. *The presented article deals with the analysis of how Native American writer Susan Power uses dolls as the main characters in her novel "A Council of Dolls". Dolls perform 3 different functions that are as storytellers, spiritual protectors and intermediaries between the between the physical and spiritual realms. Dolls help other characters in the novel become aware of their history, trauma and how Native American tribes survived in American society.*

Key words*: novel, Native American literature, dolls, function, storytelling.*

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SUSAN PAUERNING "QO'G'IRCHOQLAR KENGASHI" ASARIDA QO'G'IRCHOQLAR FUNKSIYASI

Annotatsiya. *Mazkur maqola amerikalik hindu yozuvchisi Syuzan Pauerning "Qo'g'irchoqlar kengashi"romanida qo'g'irchoqlarni asosiy qahramon sifatida yaratish mahoratini tahlil qiladi. Romanda*

qo'g'irchoqlar uch xil funksiyani bajaradi: ular roviy, ma'naviy himoyachi va jismoniy hamda ma'naviy olamlar o'rtasidagi vositachi sifatida namoyon bo'ladi. Qo'g'irchoqlar romandagi boshqa qahramonlarga o'z tarixi, jarohatlari va Amerika hindu qabilalarning Amerika jamiyatida qanday omon qolganini anglashga yordam beradi.

***Kalit so'zlar**: roman, Amerika hindulari adabiyoti, qo'g'irchoqlar, vazifa, roviylik.*

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ФУНКЦИИ КУКОЛ В РОМАНЕ «СОВЕТ КУКОЛ» СЬЮЗАН ПАУЭР

***Аннотация**. Представленная статья посвящена анализу как писательница коренных американцев Сьюзан Пауэр использует кукол в качестве главных персонажей в своем романе «Совет кукол». Куклы выполняют три разные функции: они выступают в роли рассказчиков, духовных защитников и посредников между физическим и духовным мирами. Куклы помогают другим персонажам романа осознать свою историю, травмы и понять, как коренные американские племена выжили в американском обществе.*

***Ключевые слова**: роман, литература коренных американцев, куклы, функции, повествование.*

Introduction. The emergence of Native American literature in the twentieth century marked a significant cultural and literary shift, as Indigenous writers began to reclaim their voices, histories, and identities through storytelling. This literary movement sought to challenge colonial narratives, preserve tribal traditions, and assert sovereignty over Indigenous experiences. Writers such as N. Scott Momaday, Leslie Marmon Silko, Louise Erdrich, and Joy Harjo paved the way for a vibrant and evolving body of work that blends oral traditions, mythology, and contemporary realities. Among the prominent voices of the later generation is Susan Power (born in 1961), a member of the Standing Rock Sioux Tribe, whose works, including "A Council of Dolls" (2023), reflect the enduring power of Native storytelling and spiritual resilience.

American literary critic G.Vizenor states that storytelling lies at the heart of Native American literature, serving as a vital tool for cultural preservation, resistance, and identity formation throughout the XX century[1]. Rooted in oral traditions passed down through generations, "native storytelling weaves together myth, memory, and lived experience to reflect the interconnectedness of community, land, and spirit".[2] In the XX century, Native American writers began to integrate these traditions into written literature, using narrative not only to entertain but to teach, heal, and reclaim histories marginalized by dominant Western discourse. According to H.Wong "storytelling in this context is nonlinear, cyclical, and often infused with elements of the supernatural–reflecting Indigenous worldviews where time is fluid and the spiritual coexists with the physical".[3] Susan Power, a prominent Native American author from the Standing Rock Sioux Tribe, embodies this tradition in her work. In "A Council of Dolls", Power revives the storytelling legacy by blending the mystical with the historical, giving voice to ancestral spirits and animated dolls that carry the wisdom of the past. Her narrative style mirrors the oral tradition, as stories unfold through multiple generations, perspectives, and timelines, emphasizing continuity and collective memory. Through storytelling, Power not only reaffirms Indigenous identity but also engages in what Gerald Vizenor calls "survivance"–the active presence and resistance of Native cultures against erasure".[4] In this way, her work honors the sacred role of the storyteller as a keeper of cultural truth, healing, and transformation.

Literature review. Native American literature has received increasing scholarly attention over the past several decades, as critics and researchers have sought to understand its unique narrative structures, cultural frameworks, and political significance. Early studies by scholars such as Paula Gunn Allen, Gerald Vizenor, and Kenneth Lincoln highlighted the importance of orality, cyclical time, and the sacred in Native texts, positioning Indigenous storytelling as a form of cultural resistance and survivance. More recent works have focused on themes of intergenerational trauma, identity, and the blending of myth with modern realities. Literary critics have noted how Native American authors often reject Western literary conventions, instead privileging communal knowledge, ancestral voices, and spiritual continuity. In this broader tradition, Susan Power's work, particularly her novel "A Council of Dolls", contributes meaningfully to the

[1] 1;38–39-betlar.
[2] 2;89–90-betlar.
[3] 3;106–107-betlar.
[4] 1;87–88-betlar.

evolving canon. Scholars such as Hertha Wong and Deborah Madsen have emphasized the role of memory and the supernatural in Native women's writing, "a theme Power explores by animating dolls as carriers of ancestral wisdom and protectors of cultural memory".[1] Her storytelling, deeply rooted in Indigenous epistemologies, not only reclaims silenced histories but also envisions healing across generations. As such, Power's contribution aligns with and extends the critical conversations surrounding Native American literature, emphasizing the enduring power of narrative as a source of resilience and identity.

Research methodology. The analysis of Susan Power's "A Council of Dolls" can be approached through a qualitative research methodology, specifically using literary analysis grounded in postcolonial theory and Indigenous critical frameworks. This methodology involves close textual reading to examine narrative structure, symbolism, and character development, with a focus on how Power integrates oral traditions, spirituality, and historical trauma into her storytelling. Additionally, comparative analysis is used to situate Power's work within the broader context of Native American literature, highlighting intertextual connections and thematic continuities. Scholarly sources and cultural studies will support interpretation and deepen contextual understanding.

Analysis and results. In "A Council of Dolls", Susan Power uses dolls as powerful narrative and symbolic devices that serve 3 main functions within the novel. Firstly, the dolls act as spiritual protectors, offering guidance and emotional support to young Indigenous girls during times of trauma, displacement, and cultural conflict. In "A Council of Dolls", Susan Power portrays dolls as spiritual protectors, who serve as guardians and guides young Indigenous girls navigating trauma and adversity. These dolls are more than toys: they possess agency, wisdom, and emotional depth, offering comfort, ancestral insight, and moral support: "I can feel Ethel sit up straighter, like she's preening on the inside. "Ethel likes you," I tell Brookie. I surprise myself by adding, "She doesn't like everyone." I never thought about it before, how picky Ethel is, when it comes to the people in my life. She either loves or hates them – no in between. Maybe dolls don't have room for complicated feelings".[2]

As mediators between the physical and spiritual worlds, they help characters confront personal and historical pain while reinforcing cultural identity and resilience. Their presence reflects Indigenous beliefs in the interconnectedness of spirit and matter, and challenges Western ideas of inanimacy. Through these mystical protectors, Power emphasizes healing, continuity, and the enduring strength of Native traditions.

Secondly, they function as storytellers and memory keepers, preserving ancestral wisdom and oral traditions that might otherwise be lost in a colonized world. In "A Council of Dolls", Susan Power endows dolls with the profound role of storytellers and memory keepers, enabling them to preserve ancestral knowledge and cultural identity: "I told Jack a story from when I was little. The buffalo had been hunted just about to extinction, slaughtered in the millions. Partly due to greed and partly because doing so undercut the strength of our tribes. But one autumn day we heard the blessed pounding of hooves in the distance, and a small herd rode over the hill behind my family's lodge. Oh, what a sight!"[3]

These dolls bear witness to the lives, struggles, and resilience of generations of Indigenous women, narrating experiences that might otherwise be lost to history. They serve as vessels of oral tradition, carrying forward communal wisdom and spiritual truths. As narrators, the dolls offer alternative perspectives that challenge colonial silencing and historical erasure. Through their voices, Power underscores the importance of memory in healing and survivance, reaffirming storytelling as a sacred act of cultural preservation.

The third function of dolls is that they become intermediaries between the physical and spiritual realms, helping characters access visions, ancestral voices, and suppressed histories. In her novel, Susan Power presents dolls as powerful intermediaries between the physical and spiritual realms, blurring the boundaries between the seen and unseen. These dolls possess a sacred connection to ancestral spirits and act as bridges through which characters receive guidance, visions, and protection. Their presence allows for communication with the spirit world, reinforcing Indigenous beliefs in a reality where the mystical and material coexist. Through dreams and subtle interventions, the dolls help characters navigate trauma, memory, and transformation. Power uses this spiritual mediation to highlight the continuity of cultural wisdom and the deep interconnection between past and present.

Conclusion. By granting the dolls agency and consciousness, Power challenges Western notions of inanimate objects and highlights Indigenous worldviews where spirit, memory, and objects are deeply

[1] 4;63–65-betlar.
[2] 6;25–26-betlar.
[3] 6;45–46-betlar.

interconnected. Thus, the dolls are not mere toys; they are agents of survivance, ensuring that identity, heritage, and resilience are passed from one generation to the next.

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