

THE PROSE OF THE "STREAM OF CONSCIOUSNESS"

<https://doi.org/10.5281/zenodo.6554811>

Okila Alijonova

JSPI, 2nd year master's student

Abstract: *This article is dedicated to the prose of the "stream of consciousness". The "stream of consciousness" was "one of the ways to convey the thoughts and feelings of the characters in fiction. The term belongs to the American philosopher William James, who used it in his work "Principles of Psychology" (1890) to describe the flow of thoughts in the waking brain. In the 20th century, in the era of modernism, the term "stream of consciousness" began to be used in literary criticism and theory to denote a new writing technique. The need for this new technique was caused by the increasing interest of writers in what is happening in the mind of the character, even to the detriment of important and significant events in the outside world. Attention is focused on relatively trivial things that are important not in themselves, but in the light of the reaction to them from the character.*

Key words: *"stream of consciousness", novel, modernism, novel - myth arises, internal monologue, technique, thought.*

The prose of the "stream of consciousness" as an established trend in literature, whose object was directly human thought and the work of consciousness. Among the writers who tried themselves in the new writing technique, such outstanding masters of the word as Marcel Proust, James Joyce, William Faulkner, Virginia Woolf, Gertrude Stein, Dorothy Richardson were noted. The texture of the discourse typical for the novel "stream of consciousness" is very different from the classical narrative familiar to the reader. The complexity of understanding such works constantly requires literary commentary and historical and philological references. Narratology dealt with the problems of the "stream of consciousness" very little, if not to say that it did not deal at all. French linguist Gerard Genette analyzed Marcel Proust's multi-volume novel "In Search of Lost Time" within the framework of narrative linguistics. (Genette, 1983) However, the classification of discourse proposed in this work is more literary than linguistic.

Modernism seems to deny the requirement of plausibility and strives to copy reality, to display it, to some "impressions" of nature. At the same time, he (modernism) intensifies our perception of reality, emphasizes subtle moments, bringing them to a position of "high" significance. This allows the reader to participate even more in the creative process. They are trying to make him a co-author, a co-survivor - if he is not like that, he will not be able to understand what is at stake. Harry Martinson believes that "modernism is an indefinite concept and can mean anything" (Harry Martinson, 1986. p. 420). The key to understanding and defining modernism for him is that this current naturally follows from the conditions of life, and therefore he is dynamically irrational. The image of the world for modernism is movement, not contemplation: "The movement, laughing and dancing,

rushes by, creates, being an object of universal observation, and something is born" (Harry Martinson, 1986. p. 420).

One of the central themes of modernism is the question of the place of the individual in the universe and disillusionment with rational ways to solve this problem. Satiation with New European realism, fear of social cataclysms of that time prompted artists of various scales to pay attention to the search for new ways to explain reality. Many of them sought to overcome the fragmentation of consciousness by returning to myths and myth-making. In the literature of 10-30 years. (Mann, Kafka, Faulkner, Joyce, Steinbeck) myth-making tendencies are widely deployed, a special genre of the novel - myth arises.

The "stream of consciousness" was "one of the ways to convey the thoughts and feelings of the characters in fiction. The term belongs to the American philosopher William James, who used it in his work "Principles of Psychology" (1890) to describe the flow of thoughts in the waking brain. In the 20th century, in the era of modernism, the term "stream of consciousness" began to be used in literary criticism and theory to denote a new writing technique. The need for this new technique was caused by the increasing interest of writers in what is happening in the mind of the character, even to the detriment of important and significant events in the outside world. Attention is focused on relatively trivial things that are important not in themselves, but in the light of the reaction to them from the character. Marcel Proust was the first to show in the novel the dependence of the reality of the external world on the perceiving consciousness ("In search of lost Time"). The English writer Dorothy Richardson (1873-1957) was the first to create a type of novel that was called a "Stream of Consciousness Novel" - and in her twelve-part work "Pilgrimage" the whole action is shown as if passed through the heroine's consciousness.

It should be noted that the opinions of Russian and foreign literary studies differ regarding the actual fiction novel-the primary source of the "stream of consciousness". Encyclopedia Britannica, for example, points to the French writer Emile Zola, who was the first to resort to the technique of "stream of consciousness" in his novel "Les Roubaix sont coupés" and whose example was followed by J. Joyce. This is also pointed out by the English critic Philip Tredwell: "For the first time, an internal monologue, or stream of consciousness, was used by the French writer Emily Zola in the novel "The Interrupted family of Roubaix" ("Les Roubaix sont coupés"), published in 1888 and recognized by Joyce as a model for his further use of this technique in the novel "Ulysses", 1922. In England, the internal monologue was developed by Virginia Woolf in the novel "Mrs. Dalloway", 1925, and in the United States the same technique was used by William Faulkner in the novel "Noise and Fury", 1929"

REFERENCES:

1. Adam J.M. Linguistique et discours littéraires.- Paris: Larousse, 1976.
2. Black, M. More about metaphor // Metaphor and thought. /Ed. by A. Ortony. Cambr. Univ. press, 1993.
3. Thody Ph. 20th Century literature. Critical issues and themes.- London: Macmillan press LTD, 1996

4. Metaphor and thought. /Ed. by A. Ortony. Cambr. Univ. press, 1993

5. Melrose, R. The margins of meaning: Arguments for a post-modern approach to language and text.- Amsterdam: Rodopi, 1996.