

Spiritual Aspects of the Term "Consciousness Flow" in English Literature, Cases of its Use

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Abstract: This article is dedicated to the term "stream of consciousness", which came from philosophy, indicates an endless change of sensations forming an indivisible continuum. As a result, it seems possible to distinguish two important characteristics of this phenomenon: the duration in time and the interpenetration of sensations (elements of the "stream of consciousness") related to both the past and the present. This concept of time was used by modernist writers in order to describe the state of the characters, the connections of the past and present in their minds, the overlap of different periods of their lives through an appeal to internal time.

Keywords: "stream of consciousness", novel, internal, modernism, stream of thoughts, impressions, emotions, memories, character.

The prose of the "stream of consciousness" as a new, revolutionary form of the novel appeared in English and American fiction at the beginning of the XX century within the framework of the current of modernism. The emergence of this new narrative technique was due to the increased interest of writers in what relates to the inner reality of a person, as well as the desire to convey the work of consciousness, minimizing traditional descriptions and dialogues and replacing them with a stream of thoughts, impressions, emotions, memories of the character, often illogical and syntactically unformulated. The extra linguistic prerequisites for the formation of the "stream of consciousness" prose were philosophical concepts of the late XIX-early XX centuries (including Henri Bergson and William James), which drew attention to the problems of individual consciousness.

The term "stream of consciousness", which came from philosophy, indicates an endless change of sensations forming an indivisible continuum. As a result, it seems possible to distinguish two important characteristics of this phenomenon: the duration in time and the interpenetration of sensations (elements of the "stream of consciousness") related to both the past and the present. This concept of time was used by modernist writers in order to describe the state of the characters, the connections of the past and present in their minds, the overlap of different periods of their lives through an appeal to internal time. Thus, the novel "stream of consciousness" is mainly based on recreating the inner reality of the characters' consciousness through "playing with time". At the same time, one can observe a certain correlation of philosophical concepts with the developments of associative psychology, psychoanalysis of Z. Freud and C. Jung, because in the psychological understanding, the "stream of consciousness" is a stream of uncontrolled thoughts that reveal the inner life of a person.

The prose of the "stream of consciousness" is an attempt to recreate in an artistic form, by verbal means, the inner reality of the consciousness of the characters. Taking into account the above-mentioned features of the "stream of consciousness", we can assume that the essence of the phenomenon is more consistent with the concept of discourse, which focuses the researcher's attention on the process of forming a speech work in all the variety of factors accompanying this process. Summarizing the various understandings and interpretations of the term "discourse", it can

be pointed out that discourse is usually considered as a complex communicative phenomenon that includes, in addition to the text, the conditions in which the text is actualized. Speaking about discourse, we proceed from the idea of it as a text taken in the aspect of speech-making activity and including, in addition to the text, a complex system of hierarchy of knowledge about the world, opinions, attitudes and goals of the addressee, ensuring the process of implementing the semantic and pragmatic intent of the author. That is, discourse can be interpreted as a text immersed in life, a text at the moment of its creation. "Stream of consciousness" is usually considered one of the forms of contextualvariable division, which linguistics more accurately defines as types of narrative or as information-marked contexts in artistic discourse that form a dynamic structure. At the same time, the "stream of consciousness" is classified as an internal monologue. Due to the fact that in a work of fiction all phenomena are combined into a temporal, spatial and semantic whole of a completed life event, in traditional forms of the novel, the composition of the narrative is formed by the sequential unfolding of such an event. Based on the objective-event reproduction of reality, the traditional narrative discourse implies a consistent depiction of actions and events in time, and the description, reasoning and inappropriate direct speech of the characters arise as this event unfolds. The narrative discourse of the "stream of consciousness", both as a psychic and as an artistic and textual phenomenon, recreates not an event, but an internal reality that only reflects the events of objective reality, fixing not the event itself, but the reaction of consciousness to it. The prose of the "stream of consciousness", forming the semantic, aesthetic and stylistic whole of the whole work, splits into dialogical, monolog and descriptive blocks, the emergence of which is due not to the sequential development of the event line, but to the course of thought of the characters, and therefore is not a fixation of a sequence or chain of events, but a dynamic unfolding of verbalized internal speech. Considering the correlation of narration, reasoning, description and "someone else's speech" in the discourse of the novel "stream of consciousness", one should point out a kind of neglect, first of all, by reasoning (or author's commentary) and then by narration and description in their traditional form. (The last two, dating back to J. Joyce and V. Woolf are practically absent from W. Faulkner, being reduced to separate, barely distinguishable phrases in the flow of the character's thoughts.) These differences of the "stream of consciousness" allow us to say that narration, description, reasoning and inappropriate direct speech are present in the narrative discourse of the "stream of consciousness" in a special blurred form.

Based on the conducted research, we define the "stream of consciousness" as a special kind of narrative discourse, based in verbal reproduction: a) on the aspect of the duration of the internal time of consciousness, in which the past is superimposed on the present, and b) on an endless stream of sensory mental images of the plan of internal speech, activating the system of associations of the character, his memory, hidden traumas of consciousness. A distinctive feature of such a discourse is constant narrative transpositions - time shifts, transitions to a new narrator or a new topic, imitating the work of consciousness.

Modern linguistics proceeds from the fact that tropic linguistic means perform not only an aesthetic, but also a cognitive function. Because of this, it becomes possible to consider the organization of the discourse of the "stream of consciousness" in a new perspective - from the point of view of how its features, that is, the desire to convey verbally the train of thought of the character affect the choice of linguistic means and, in particular, stylistic in the formation of the text. This problem is especially interesting when applied to the discourse of the "stream of consciousness", where this mechanism comes to the "surface" due to the fact that the author of the work of art seeks to verbalize the train of thought of the character.

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