

**A FEATURE OF THE "STREAM OF CONSCIOUSNESS" METHODS OF  
DESCRIBING LIFE (BASED ON THE NOVEL "BAZAAR " BY H.  
DOSTMUHAMMAD)**

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**Annotation**

This article discusses the use of the term "stream of consciousness" in relation to the direct, realistic depiction of mental processes in the works.

**Keywords:** "modernist literature", polyphonic thinking, social injustice, oppression, chauvinism.

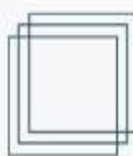
**Introduction**

The current stage of our national writing, particularly the regeneration of our novels, is slightly different from the old approach, exhibiting characteristics similar to those of the so-called "modernist literature" that developed in the West at the turn of the century.

However, the novel's major characteristic and criterion of art became the expansion, complexity, and intricacy of the picture region of fiction, active use of new ways of character creation, the birth of specific forms, intensive study of man, and analysis of his psychology. The novel's narrative style, narrator types, plot structure, changes in the location and role of its elements, the diversity of the structure and appearance of the conflict, the protagonist's transformation into a character based on his imagination, and the reader's interaction with his thinking all show that it is closely related to the polyphonic thinking system.

Indeed, some of the current novelists who have shook their pens do not follow the path of basic imagery in their narratives. We don't have the typical plot, compositional structures, or a set of events narrated in chronological proportions in the works they generate. The flow of awareness is mirrored and appropriate imaging paths are selected instead of standard imaging approaches. In light of this, this chapter examines the characteristics of the flow of consciousness in twentieth-century modernist literature, as well as their role and significance in several current Uzbek novels, and the perspectives of Uzbek critics on the subject.

The conditional term "stream of consciousness" is known to be given to the works of writers who aim to accurately and directly explain the processes that occur in the psyche. The term gained popularity in the late nineteenth century as a result of American philosopher W. James's views on the human mind's resemblance to river flow. W. Wolf, M. Proust, J. Joyce, E. Hemingway, W. Faulkner, and other well-known

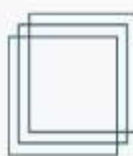


writers of world literature explain the chaotic exchange of emotions, thoughts, and spontaneous associations in the human mind. Later, similar research was carried out in the study of surrealism, or the representatives of the new novel. The processes in the human mind have been described in relation to reality. As a result, the flow of consciousness also began to be interpreted as one of the means of artistic perception. The purpose of this is to go deeper into the human psyche, to look into its dark corners. This method has been particularly vividly demonstrated in the new literature, which seeks to describe the processes that take place in the human psyche, to justify its behavior in various ways, socially and psychologically. A characteristic feature of these experiments is a violation of the traditional epic narrative structure and a change in the attitude to the integrity of the character.

Certain features of these "stream of consciousness" processes linked with the further development of man's intellect and aesthetic covering, as well as the enrichment of notions about his psychology, did not seem to escape current Uzbek literature. At the same time, Uzbek writers' works have vividly expressed the spirit of protest against society and human interactions, as they recognize the origins of the recent societal catastrophe. The renewed images and style of expression reflected the cries of the human mind and the spirit of the time in the heart. The author's heart saw the expression of his inner self as more important than objective reality. As a result, expression began to take precedence over description, and intuition began to take precedence over logic. The role of abstraction, generalization of images, symbolism, fiction, grotesque has increased. That is why in modern novels it is not the complex life problem itself, but the impressions, sufferings and pains it evokes.

All of these processes, without a doubt, could not be entirely expressed in the composition, which in this or that novel serves to organize and regulate the image's distinct and precise qualities, as well as the area of action - the state of mind. Because, by its very nature, composition artistically influences the essence of true reality and how it manifests in the image. It represents the interconnectedness of the vital creed and the artistic image, the expediency and ratio of interactions, the coherence of the requirements of the conditions and the logic of the character, and the coherence of the requirements of the conditions and the logic of the character.

H. Dostmuhammad's interpersonal relationship in the novel "Market" is more than simply a basic dialogue; it is the primary tool for revealing the psychoanalytic path of various characters. Because, while the writer constructs the character of the present protagonist through a succession of period difficulties, he does so by focusing on events that are more essential to the future rather than the mundane minutiae of life. The difference between using verbal clues in a novel and traditional-style novel is that as you watch the protagonists interact, you're also having a conversation with them about a certain issue. The work awakens in your heart and encourages you to think about the problems of the period. Romanesque thinking draws the reader to logical reasoning



and encourages the discovery of the image of the period and the psyche of the protagonist, both in the heart and in the mind. Thus, the skill of the writer is manifested in the "revival" of the image of the soul and essence in fiction, that is, in the ability to listen to their hearts intelligently through the monologue consciousness.

However, no matter how much space is given to the representation of market people and landscapes, issues and conflicts, the novelist's main purpose is not to create a comprehensive, complete image of them. Rather, the market and its people are used by the writer to create an artistic examination of human life's issues. Despite the fact that the non-homosexual creature mentioned in it appears to be a consistent feature of the direct market, it is portrayed as a creature "born of the faults of the human body," as Fozilbek puts it. Because, as Diyorbek, one of the protagonists of the novel, said, "people's hearts, minds, and goals have become a marketplace in the course of artistic time."

The novel's most striking aspect is the writer's masterful use of romantic hues and modernist imagery to purposefully embellish the notion of the work in the narrative creation process while standing on real footing. The work's exposition likewise opens with the epigraph: "The beginning of the world is a flower garden, the name is a tomb, the market between the flower garden and the tomb" and the image of the "market," as previously indicated. The compositional relationship between Kasimbek, Diyorbek, Qadriya, Gulamjon, Egam bobo, and others, in addition to the protagonist Fozilbek, plays a significant role in conveying the image of modern people and the "market." Thus all the parts in the perfection of the plot are formed by the flow of consciousness, not by the usual relations. The relationship between character and speech is the cornerstone of the novel's composition:

"What are you laughing at, father?" Mother Umri asked her husband carefully. He was sitting there feeling a strange change in Choli's demeanor.

"From the market ... I'm laughing at the market," said the old man Kosimbek, immediately clearing his lips. "I'm laughing at myself for living to bring the market to an end."

It's both terrible and moving to hear Qosimbek, who was attempting to lead "Bazar" down the "path" of ignorance and corruption, realize at the end of his life that his entire life had been in vain. Qosimbek is just a regular guy. When a person's head reaches the pillow, he or she understands their dignity and individuality. Indeed, the laws of existence, which attempt to continually demolish certain spiritual and moral criteria, are far more intricate than human intellect and imagination can comprehend. It is difficult to comprehend it, as well as the core of existence. That is why the tragic situation of the protagonist, who discovered a simple truth at the end of his life, expands the analytical scope of the work. The more difficult it is for a person living a life of virtue (actually a mirage) to deceive himself, the more difficult it is to confess the truth.



Apparently, the author emphasizes the logic of life by absorbing deep philosophical and social feelings into a broad image and stream of imagination.

According to literary historian Y.Solijonov, "the customary connection of dialogue with the narrative is to some extent" broken in H.Dustmuhammad's novel Bazar," in which the protagonist Fozilbek continuously thinks and fights with himself. His cognitive process, like that of Nazar Yahshibaev's, is so hazy and rapid that he doesn't perceive or subject to space and time. The author does not always employ the standard conversation structure of "author-character-author." The author's instruction, remark, biting, as well as terms like "said, said" are not included in the characters' conversation at all. This is one of the peculiarities of the prose of recent years, and is the result of the subjectivization of the speech process, that is, the desire to employ more heroes. ”

The author does, in fact, subordinate dialogic communication to the character of monologic consciousness in this story. On the one hand, this element allows for the expansion of the image's scale, while on the other hand, it allows for the rounding out of comparison and contrast procedures. However, the examination of the work reveals that the "distortion" of the visual scale leads to the repetition of inconsequential features, observation. Also, the scene of death, the relationship of the Lawgiver does not fit into the essence of the work. The bubble of mankind's genesis and end is repeated multiple times throughout the narrative as a philosophical statement. In reality, the parallel visual sequences should artistically complement each other in a flawless interpretation.

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