



## VIRGINIA WOOLF AND THE NOVEL

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### ABSTRACT

*Following work is dedicated to the use of the "stream of consciousness" technique in Virginia Woolf's novels. Which entails the inevitable weakening of such traditional components of the novel as the plot, intrigue, the image of the main character-where it is necessary to find new ways to develop a coherent narrative.*

**KEYWORDS:** *new writing, stream of consciousness, the novel of narration, the internal monologue, a special genre of the novel, inner life of the character.*

### INTRODUCTION

The ideal model of the novel according to Virginia Woolf, is applying the "new way" of reflecting reality, that is, reality, the external world is verbal, only at the level of consciousness, not at the level of interpretation. The intent of such a work should be aimed at creating such an opportunity for the reader that the reader should feel the real reality in this, and thus plunge into this reality. The "new method" should involve a lot of cartographers-words in their flow, colliding with each other-and in the process of the next collision, taking a spark out of the grass, for a moment in its rays to see the insides, thoroughness and bottomless of reality, to see its own personal existence. And this cannot be an absolute creation of some kind of post modernistic "new novel", but an reanimation of a realistic novel, although for this it is necessary to abandon the stable, integral element in literature: plot, intrigue, traditional hero, to save the literature itself, the "classic text".

"The stream of consciousness," modern researchers write, "offers a technique for depicting the different ways in which different characters perceive events. The reader is informed not only about the events, but also-and first of all-about the characters' never-ending, constantly changing perception of these events, which is completely consistent with the temporary nature of the modernist worldview."

However, the designation of the new style of writing by the term "stream of consciousness" is, of course, extremely conditional. As James Naremore noted: "Mrs. Woolf is still widely known as a writer of stream of consciousness, but there is relatively little agreement among critics as to what such definitions mean, and even less as to how accurate they are descriptions of her method."

### MATERIALS AND METHODS

Indeed, L.E Bowling, argue that the stream of consciousness is nothing more than a very special writing technique, which differs, for example, from the internal monologue. Others Robert Humphrey and

Melvin Friedman, tend to think that "stream of consciousness" is a special genre of the novel, in which various writing techniques can be used: internal monologue, soliloquy, and others. "The stream of consciousness," writes Robert Humphrey, "...is most quickly determined by its subject. It is more than its technical features, tasks, or themes that define it. Hence, novels that are said to use the stream-of-consciousness technique they must be novels that choose the display of one or more consciousnesses as their main subject; the depicted consciousness serves as a kind of screen on which the material of these novels is displayed." And Melvin Friedman agrees with this statement: "Indeed, there is no stream-of-consciousness technique; in saying this, one can make a serious mistake in literary terminology. "Stream of consciousness" denotes a kind of novel, just as "ode" or "sonnet" denotes a kind of poetry. The ode and sonnet use certain poetic techniques that differ from each other, but still remain in the same genre category. A similar division can be made between a narrative novel and a stream-of-consciousness novel. The technical difference lies in two different ways of thinking, which can be said to be continuous: directed thinking and thoughts in dreams or daydreams.

The novel of narration which tries to establish communication through the means of conventional syntax is difficult and exhausting; the novel of the stream of consciousness, on the contrary, flows continuously without any difficulties, working simultaneously with memories and anticipations."

However, when it comes directly to Wolfe's novels and the manner in which her "experimental" novels are written, the differences in researchers' views become more significant. And here it is quite possible to agree with the opinion of W. Davenport: "The phrase stream of consciousness" is not a magic formula that immediately gives us the key to understanding Virginia Woolf. We need to remember that this phrase is nothing more than an attempt at a General classification of those novels that focus more on the



mood than the plot, and portray the mood by creating the impression of the individual consciousness of their characters."

## RESULT AND DISCUSSION

Virginia Woolf's "stream of consciousness" is not the same as Joyce's "stream of consciousness". As N.P. Mikhalskaya rightly notes: "Using the stream of consciousness to reveal the complex spiritual organization of a person, Virginia Woolf seeks to introduce it into the channel of a clear composition. In the construction of her works, there is a certain rationalism, that strict thoughtfulness that distinguishes Woolf's novels from the amorphous and deliberately loose compositional books of Joyce and his followers." And the General goal of reanimating a realistic novel was solved by these writers in similar, but not identical, ways. We have already noted that the real "reality" in Woolf was associated not so much with the world of physical objects as with some deep essence of the universe. And so, unlike Joyce, she always tries to transcribe the emotional background of the character, the changeable play of his feelings, rather than thoughts and reasoning. Writes James Naremore: "In Joyce's sense experiences are often correlated with the encountered words..., while Virginia Woolf's words sometimes seem superfluous, and sometimes even false in relation to the perception of something non-verbal. That's why Virginia Woolf's treatment of consciousness... often based on indirect speech and metaphors designed to describe the emotional state of the character..."

Such characteristic features of Woolf's "new writing" make some researchers wonder if the term "stream of consciousness" is applicable to her novels at all. After all, in all her novels, she moves from narration, describing the character's feelings to transcribing his thoughts, to depicting thinking and memory in ways that explain rather than simply represent these thoughts. Moreover, the narrative is often conducted by an observer who, although not the "ubiquitous narrator", can nevertheless describe both the thoughts of the character himself and the thoughts of other people about this character. Therefore, extreme positions on the question of belonging to the English writer's school of "stream of consciousness" are not accidental.

Indeed, it is Woolf's desire to convey the emotional "I" of the character, in which not only psychological nuances are important, but also his, in the language of medicine, "motor reactions" to what is happening, that dictates the need to "mediate" the "stream of consciousness" by the presence of an invisible transfer instance between the character and the reader, a kind of observer who could not only look into the souls, but also see the appearance of the characters.

## CONCLUSION

However, this observer must always be transparent, because the "stream of consciousness", as

already noted, is intended to capture the immediate inner life of the character. This is where the use of such writing techniques in "Mrs. Dalloway" and "To the lighthouse" arises, which some researchers define as "internal monologue" or "not actually-direct speech". However, it should be noted that in the novel "Waves", which is, in the words of Robert Humphrey, "a demonstration of psychological analysis in literature in its purest form", the method of Wolfe is already different from what was presented in previous works. The observer disappears, completely dissolves in the monologues of the characters, who themselves, in turn, turn into some disembodied voices of consciousness, almost indistinguishable from each other.

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