



THE IMAGE OF THE "INNER WORLD" IN THE NOVELS BY VIRGINIA WOOLF

Umida Fayzullaeva

Jizzakh State Pedagogical Institute, Uzbekistan.

ABSTRACT

Following work is dedicated to the main direction and course of development of Virginia Woolf's creative experiments on the novel form, internal experiences, feelings, and the use of a special styles of writing the stream of consciousness and category of time to convey the psychological processes of characters.

KEYWORDS: *inner world, image of human psychology, modern novel, moment's of being, chronology.*

INTRODUCTION

Having chosen to depict the deep psychological processes of reaching the moments of being, Virginia Woolf comes to the idea of the need to develop a new form for the modern novel. The subject of the novel according to Woolf lies in the sphere of internal experiences, feelings, and thoughts of each individual person. The real being is perceived only from within, through a certain kind of insight that occurs in the human soul. To depict this process is, according to Woolf, the main task of the novelist.

In the novels "Jacob's Room", "Mrs. Dalloway", "To the Lighthouse", "The Waves" Virginia Woolf widely uses a special method — "stream of consciousness" to convey the psychological processes of her characters. The image of the "inner world", the "psychology" of the characters, of course, was not an innovation at the beginning of the XX century (it is enough to recall the brilliant examples of the psychological novel of the nineteenth century). The real novelty was that the internal, psychological process was understood (and presented) as a "flow", with its inherent non-separateness and-structuring. And this, perhaps, is the most important difference between the stream of consciousness and the internal monologues of the characters in the traditional novel, with their structure and literature, segmentation to the past, present and future. The stream of consciousness is essentially non - literary, it is taken and transcribed before any logical and grammatical design, and represents, from a temporal point of view, a kind of huge, hypertrophied present, which in the blink of an eye turns into the past and the future. And the presence of grammatical categories of time and modality in the stream of consciousness is not a refutation of the "power of the present". Since the expression "pre-language" and "pre-verbal" inevitably uses language

tools, the grammatical division of time is carried into the text by a kind of contraband.

RESULT AND DISCUSSION

Turning from "subjective time" to "objective time", it is not difficult to notice that the latter is so strongly marked in the novels of Virginia Woolf that it gives the researcher an excellent opportunity to make detailed chronological tables of the novel's action with an exact indication of exactly what period of time a particular episode occurs. But, of course, just such an indication of the clearly expressed "chronology" of the story is not enough. Signs of time, taken mechanically, by themselves can not serve as an argument in favor of the fact that category of time is really functionally present in these texts. In Woolf's novels, we are faced with the fact that time is the most important and powerful factor that binds the entire fabric of the narrative. "Mrs. Dalloway" clearly shows that, in fact, a person's experience of the "moment of the present is always saturated with the sediment of the past. Although significant events occur during this time — such as, for example, the suicide of Septimus — yet this one June day basically serves as a surface on which the past is crystallized. Indian researcher Kumar Shiv chooses a different image to express the significance of time in the novels of Virginia Woolf: "...time" is almost a kind of perception, a filter that cleanses all phenomena before they find their true meaning and relationship".

The transition of Virginia Woolf's novels episodes is based on the principle of a clear time sequence-and due to the fact that any subsequent episode begins at almost the same time point at which the previous one ended, the impression of continuity of the flow of time is created. Exceptions here are quite rare and, as a rule, are specially highlighted by grammatical means. Not always transition from one episode to another can be



replicas of characters. At the very beginning of the novel "Mrs. Dalloway", for example, such transitions for linking the narrative into a single whole and transiting the normative focus are, either the Prime Minister's car passing by the characters, or the plane drawing an advertising line on the London sky. Here we come very close to the spatial dimension of the category of time. It is easy to see that for transition episodes, a certain condition is necessary to prevent loss of space—the spatial proximity between the previous and subsequent scene of action. As a rule, the action locations are distant from each other at a distance not exceeding the supposed visual and / or auditory susceptibility of the characters. The movement of normative focus from one character to another is spatially limited by the distance at which both characters can either directly perceive different manifestations of each other, or simultaneously observe/hear/feel the same object—a mediator occupying an intermediate position in space between them. It is this subordination of space in relation to time in the novels of Virginia Woolf "Mrs. Dalloway" and "To the Lighthouse" that leads to the localization of action in small, easily defined borders.

CONCLUSION

In relation to the novels of Virginia Woolf "Mrs. Dalloway", "To the Lighthouse", "The Waves", it is extremely difficult to talk about any "neutralization" of the category of time. Not only is it present in these works in at least two forms (time "objective" and "subjective"), it is also the most powerful factor that binds the entire narrative in these novels, their "compositional core". Space, in turn, is the value of the derivative with respect to time, which entails the inevitable localization of the novel action.

Virginia Woolf's experimental prose is characterized by a different trend. Woolf considered that the main drawback of the method of Edwardian writers is their unconditional attention to the "external", "historical", "social". And in contrast to this, the English writer, along with shifting the focus to the "inner", to the image of human psychology, seeks to bring the text out of the zone of hard contact with a specific historical reality. In her novels, she makes a bold attempt to reduce the category of historical time to the level of a secondary, marginal element, taking instead as a basis the understanding of time as a symbolic and psychological process. It is this kind of time that it makes a structure-forming element of the narrative.

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