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## **EXPRESSION OF THE SUBJECT IN THE WORKS OF THE STREAM OF CONSCIOUSNESS**

**(An example is Murad Muhammad Dost's novel "Lolazor")**

**Abstract:** This article describes the changes in the Uzbek novel of the later period, the fiction plot and its types, the plot and the flow of consciousness's treatment, the role of plot of appearance based on the perception of the image in the novel "Lolazor" by Murad Muhammad Dost

**Keywords:** flow of consciousness, chronic plot, associative plot, retrospective plot, concentric plot, fiction character

Artistic perception has a unique approach to subject types. There are two main types of subjects in the works of the stream of consciousness. They are associative and retrospective subjects. In the novel "Lolazor" there are mainly these types of subjects. Subject problems and their types are studied in Uzbek literature. Literary critic A. Rakhimov in his article "On the development of the novel genre" identifies four types of plot: chronic plot, retrospective plot, concentric plot and associative plot. "The complex combination of all types and means of plot construction," says the researcher in this article, "is characteristic of modern literature, especially of the integration of chronic and retrospective types of events into the associative plot" [4, 7].

Indeed, in works built on the flow of consciousness, other types of subject are absorbed into the associative subject, and it becomes the main subject. The associative plot consists of the protagonist's imaginations, impressions and experiences from external events. The subject of the work is the thing that directly affects or remembers the protagonist's consciousness, the events, the

hero's attitude to them, in short, the whole inner spiritual world of the characters. This, in turn, determines the specificity of the composition, the imagery of the work, now the events take second place, their chronological proportions sometimes do not matter, as a result of which the traditional image loses its burden will not be able to pull. There is a need for images of stubbornness, unexpected associations, unconscious deviations. As a result of the events of an epic nature, they become vague and vague, as if they are not connected, but in fact, they acquire an inner completeness, a gradual conceptualization.

Lolazor's "Patient" chapters are known to be the product of Nazar Yahshibaev's flow of consciousness and are based on an associative subject. This is primarily due to the fact that M.M. Dost did not follow the usual image path in the legend. In the "Patient" chapters, we do not encounter the familiar plot, compositional structures, chronological sequence of events, traditional imagery, but the expression of the thought process of the characters based on the flow of the hero's mind. In them, all the details, whether they are naturalistic, geographical, economic, political, religious, historical, are embedded in this stream of thought.

At the center of the chapters "Patient" is a week-long life of Nazar Yahshibaev in the hospital, during which seven chapters describe his two layers - the external and internal world. The details of his behavior, actions, attitudes, activities, meetings, conversations are not so important, the focus of the writer is the flow of consciousness based on associations, internal monologues and dialogues with internal forms of speech. During the last week in the hospital, Nazar Yahshibaev calculates the boundaries of his life, the environment in his memory, which in these days directly affects his consciousness, relatives, family, children, friends, loved ones, friends. imagining his enemies one by one. His mind is constantly on the move, searching for, evaluating, and responding to hailstones that affect his consciousness. His sea of contemplation embraces current and memorable events, restores pieces of present and memorable life

with various details, details and associations, and feels space and time on the basis of his consciousness: “Everything is the result of illness. I cried, my body did not hurt, but I was sick, in any case, I was in the hospital, in the ward, a glass jar was placed on the headboard, a piece of gauze was rubbed on the cup, a small hole was cut in the middle of the bandage. he has two or three thermometers staring out of that hole, so my illness is obvious ”[3,214]. Apparently, the protagonist is not talking, his mind is just moving. There are many such examples.

In the last days of his life, the protagonist of "Lolazor" Nazar Yahshibaev is still alive, as before, with visitors to the hospital - his wife, students, acquaintances, hospital staff, "fake" patients, old acquaintances, loved ones. has a daily relationship, remembers the past, observes them due to various associations, thinks about the shortcomings of life, lost, in particular, swears and justifies lifelong friendship, but he sums up his relationship with Oshno, who unknowingly fell prematurely from the bridge he had built, one by one, from thread to needle. At the end of life, if he does not ask for conscience and prestige, throne and happiness, wealth and satiety, friendship and love (meaning Oshno-Nazar, Nazar-Muhsina), it requires faith, soul, humanity, humanity, the original faith. Nazar Yakhshibaev admits a thousand times that the throne is not a big city, but a village, fortunately - a great writer, not the second person in the republic, a rural teacher, his true love, his peer - not Muhsina, but Kunsuluv. Life is coming to an end...

Yahshibaev sincerely interrogates everyone close to him: “Who were you? You were the niece of an editor! By the way, the grateful editor was not very friendly. It is true that she was trampling Oshno in the beginning, but Oshno is still Oshno, no matter how Oshno she is, today's reputation is important, if she was not Oshno, who knows where you would have been as a director's wife - O ' Is it in Ortakurgan Muzdram or in Ortakurgan Radio? ” Yakhshibaev also asks himself this question: “Who is Yakhshibaev, who is he? I

paint in a mysterious event created by the kingdom of Osh! Or is it something else? What is its formula? Whatever the formula, it's clear that Oshno is a bit mixed. Whoever is influential has Oshno mixed into his body. Oshno - air, Oshno - earth, Oshno - water, Oshno - bread... Oshno - everything... ”[3,416]

Oshno realizes that the foundations of all the buildings he rebuilt are empty, that his behavior and all his work are safe, that the heroes he rebuilt are fake, that his family and children are ruthless, and that everything is temporary. in this world! I wish I had a pose in my hand! ”He knows for sure that one day he will lose his temper. The world is fleeting! The meeting with Oshno in his office, Oshno's confused face, means everything is over! Times change like a black cloud over a clear sky. Nazar Yakhshibaev's last inner monologues full of lamentings...

Just as it is difficult to understand such stories based on an associative subject, so it is difficult to remember and narrate. This is because, as noted above, events are secondary, and the main focus and image is on imagination, impressions, and experiences. This, in the prose of the flow of consciousness, the associative subject plays an important role in the creation of the artistic flow of consciousness, based on the characteristics of the movement of the mind, and becomes the main type of subject. Other types of plots are combined with it and become part of the associative plot. In the recent examples of Uzbek prose, the above examples show that the flow of consciousness is gradually developing the associative subject of the emerging artistic direction. So, the novel "Lolazor" is one of the first comprehensive works in this direction, and the novel "Noise" by E. Azam shows that this style has already been formed in our national literature. Concluding the question of the flow of consciousness and the subject, it should be noted that the flow of consciousness, that is, the thinking of the protagonist, creates a character that is a little unnatural to us, is inextricably linked with the subject. It is appropriate to refer to the species in turn. However, the subject is a history of artistic character.

Memories are recovered through various associations. Not only do they recover and disappear, but they leave a lasting impression. Impressions and experiences are located in the nest of associations, and due to a certain impulse, they form circles as if a stone fell into the water, as a result of which the phenomenon converges with other phenomena, connects with them and manifests its many facets. . Associations are so powerful that the human mind can travel into space in an instant and enter space from time to time in a matter of minutes, performing mysterious miracles in its path. In this sense, the novel "Lolazor" is rightly related to the Western literature of the twentieth century. In the first chapter of the "Patient" chapter, a month ago, a nasal scientist, Fozil Salimkhan, brought a bag and said that his teacher, Buzruk, was having fun in your son Avvalbek's workshop and then asked me. He asked if they would read our parade... later "[3,26]. The gradation of associations begins: to go to the phrase "sassiqtake", who weaves it, to the children's brains, to Oliya, and then to Muhsina's cursing of Yakhshibaev because of her, that Muhsina was very pure at that time, Muhsina that he did not know, that he had been in contact with Oliya for three years and could not hold her hand, that he loved her, but that Muhsina did not understand it until the end of his life, that Muhsina was suffering, that he should understand, again to Avvalbek, first of his children, first of his state, to the first root that fell to the ground like this text, until it was too late, the maternity ward, the midwife, the flower, the rejoicing, again Muhsina, a strange room, the ditch under the room, the howling rats, today's unrest, strife, enmity, that angry old woman , whispering, walking on tiptoes, passions, then Muhsina was slapped, she cried for a long time, ibo, with others chi "meowing like a cat", then Muhsina, then the weeds in Muhsina's heart, children: First, then Olloyor, then Sokina, the loudest, the funniest, now the most sensible and beloved child... What are these associations scattering in the end? Nazar Yahshibaev's life is in a state of flux, it is not just a movie, it is an impression, an experience, his pain and suffering. Is it not an impression, an

imprint of experience, that it is impossible to leave a definite mark on the course of recovery, and that the attitude towards them throughout life and at the end of the present life? It is noteworthy that external factors - events - do not play a significant role in this, the main thing is the traces of impressions and experiences. In this case, there is a direct impression in the center of the image. By the way, thinking about impressionism, O. Sharafitdinov writes: "Impressionism puts in the center of the image a direct impression of events and happenings - thoughts and ideas about them, conclusions, ideas that the author wants to convey are hidden in the image of this impression. [6,20]. We can cite many such examples from each of the "Patient" chapters, for example, the gradation of associations, the presence of impressions and experiences at the center of gradation is characteristic of the flow of consciousness. It often involves the protagonist's direct involvement, or the impressions and experiences indirectly perceived, heard, hypothesized, or observed.

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