



CONFERENCE ARTICLE

**THE STREAM-OF-CONSCIOUSNESS TECHNIQUE IN NONTRADITIONAL NOVELLAS: NEW
STYLISTIC EXPLORATIONS IN UZBEK LITERATURE**

Botirova Shaxlo Isamiddinovna

DSc, professor at Alfraganus University, Uzbekistan

ABSTRACT

This article examines how the stream-of-consciousness technique has been adapted within nontraditional Uzbek novellas (*qissa*) in the twenty-first century. Building on narratological and stylistic theory, it argues that Uzbek prose deploys interior monologue, free indirect discourse, associative montage, and syntactic loosening to register memory, displacement, and moral ambivalence in a transforming society. Methodologically, the study combines close reading with comparative poetics, relating the Uzbek *qissa*'s episodic heritage and oral-lyric coloration to modernist and postmodernist protocols inherited from world literature. The results show that stream-of-consciousness in Uzbek novellas is less an import than a localization: it integrates vernacular rhythm, code-switching, and documentary shards (letters, chat logs, prayers) to envoke subjectivities historically under-articulated in print. The technique reconfigures focalization, temporal pacing, and the chronotope of home/journey/return, enabling polychronic narration where present action is braided with recollective and visionary time. The conclusion highlights implications for pedagogy, translation, and future research, positioning the nontraditional Uzbek *qissa* as a laboratory for ethically attentive, cognitively demanding forms of narration.

KEYWORDS

Uzbek literature; *qissa*; stream of consciousness; interior monologue; free indirect discourse; montage; chronotope; vernacular style.

INTRODUCTION

The stream-of-consciousness technique, canonically associated with European and American modernisms, has long been described as a means to render psychic duration and pre-reflective discursivity. In Uzbek literature, whose narrative identity emerged at the crossroads of oral epic, lyric miniature, and realist novel, the twenty-first century has witnessed a renewed experimentation with interiority. Nontraditional novellas mobilize subjective flow not to abandon plot but to interrogate its authority, turning plot into an after-effect of attention rather than a directive cause. This turn coincides with historical pressures—migration, digitization, multilingual exchange—that destabilize stable speaking positions and invite forms capable of registering fractured perception, memory grids, and layered temporality. The *qissa*'s compactness favors intensity; its openness to vignette and montage welcomes free association; and its deep links to oral recitation tune prose to breath, silence, and cadence—all of which facilitate a situated adaptation of stream-of-consciousness.

The study aims to theorize the specific stylistic and structural ways the stream-of-consciousness technique is localized in nontraditional Uzbek novellas, clarifying how these procedures reshape focalization, time, and setting while expanding the representational range of Uzbek narrative voice.

Materials include a corpus of contemporary Uzbek-language novellas published in journals, small-press volumes, and digital platforms since the early 2000s, supplemented by translated Uzbek fiction to trace translingual effects. The method is qualitative: close readings identify markers of consciousness rendering—nonfinite verb strings, deictic drift, paratactic chains, parenthetical murmurs, and code-switches between

Uzbek registers and Russian or English loanwords. Narratological models (Genette on focalization; Cohn and Humphrey on techniques of consciousness presentation) frame the analysis, while Bakhtinian chronotope theory and cognitive stylistics (Palmer) help interpret how interior flow interacts with social time and distributed agency. Comparative references to global modernist practice establish analogies and divergences without positing derivation.

The most salient result is a recalibration of focalization. Uzbek novellas often oscillate between quoted interior monologue and free indirect discourse, letting the narrator's lexicon bleed into the character's idiolect. This creates a double voicing that preserves cultural nuance—proverbial turns, religious invocations, kinship address—while granting readers immediate access to flux states: half-remembered lullabies, sensorimotor traces of childhood courtyards, ritual phrases rising involuntarily in crisis. Such double voicing replaces the modernist solipsism sometimes attributed to stream-of-consciousness with a socially resonant interiority in which the self is saturated by communal speech.

Temporal design likewise shifts from linear causality to polychronic braiding. Interior sequences often begin in the grammatical present only to slide into iterative time (“we used to...”) or leap by metonymic triggers—a scent opening onto a harvest scene, a ringtone collapsing years of absence. Rather than “flashback,” these are infoldings that keep past and present concurrently active. The novella form absorbs these infoldings without sprawling: a dozen short sections can sustain a thickened now in which decision, memory, and foreboding co-presently shape action. Timestamps, prayers for specific hours, and seasonal markers synchronize inner pulses with social time,

preventing interiority from drifting into abstraction.

Syntactically, the Uzbek localization favors breath-based phrasing. Long paratactic chains, punctuated by commas and ellipses, imitate spoken thought while accommodating embedded shards—SMS fragments, marginalia, bureaucratic stamps—that interrupt and redirect attention. These insertions do not simply modernize décor; they alter cognitive rhythm. Consciousness is shown as interleaved with interface, yet the prose resists the clipped staccato of feeds by absorbing external stimuli into a lyrical continuum. The effect is a negotiated tempo: the sentence gives way to the notification and then reabsorbs it as remembered speech, asserting the resilience of interior monologue against platform cadence.

The technique also expands who may speak. Women's and children's perspectives, the elderly, migrants, and rural-urban commuters appear as sensoria whose value lies in texture rather than testimonial authority alone. Free indirect discourse lets politeness formulas and kinship grammar tint thought, revealing ethical worlds otherwise flattened by documentary narration. Interior flow stages moral ambivalence with particular clarity: a character rehearses conflicting obligations—to family honor, to economic survival, to personal desire—without adjudication by an omniscient guide. This ethical suspension is not indecision; it is the recognition that action in constrained systems demands plural accounting.

Spatially, stream-of-consciousness recomposes the Uzbek chronotope of home/journey/return. The courtyard (hovli) becomes an acoustic archive—the clink of teacups, the scrape of sandals—replayed in exile's headspace as a counter-cartography to transit hubs and rental rooms. Interior monologue overlays real routes with remembered paths; a bus itinerary is synchronized with a mental pilgrimage through ancestor stories; GPS coordinates coexist with toponymic nicknames known only within kin networks. This layered mapping preserves locality without provincializing it, making interior space a carrier of situated knowledge.

Translation practice benefits from this localization. Because Uzbek stream-of-consciousness relies on rhythm, proverb, and register shift, translators can preserve form by prioritizing cadence equivalence and pragmatic markers over literal punctuation. Parenthetical particles and diminutives signal intimacy; embedded lines from folk song or du'a signal affective load. When carried across languages, these cues sustain the novella's ethical stance—that inner life is not raw material but patterned social memory.

Pedagogically, the technique supports close reading and creative practice. Short interior segments can be taught alongside theoretical excerpts on focalization, enabling students to map pronoun drift, deictic anchoring, and the semantics of ellipsis. Assignments that ask students to rewrite an external scene as interior flow reveal how knowledge and time are redistributed when narration passes through consciousness.

Finally, stream-of-consciousness in Uzbek novellas models a critical realism appropriate to the present. By acknowledging that perception is saturated with communal language and infrastructural noise, the technique avoids naïve transparency while resisting postmodern frivolity. Its rigor lies in attention: to the phrase on the tongue, to the shared burdens traced in idiom, to the politics of delay inscribed in a loading icon that interrupts prayer. In that attention, the nontraditional qissa finds new resources for witness and form.

In contemporary Uzbek literature, the stream-of-consciousness technique functions as a localized, socially tuned instrument rather than a borrowed ornament. It revoices collective idioms within singular minds, braids timescales without forgoing narrative pressure, and remaps the journey home across memory, device, and city. The nontraditional novella proves especially fit for these explorations, offering enough span for layered interiority and enough concentration for ethical clarity.

Future research should pair linguistic analysis of Uzbek sentence rhythm with reception studies to track how readers parse deictic drift and code-switching, while translators and teachers can leverage the form's modularity to cultivate nuanced cross-cultural reading.

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