

Manner of Narration in the Prose of Virginia Woolf

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Abstract. This article is dedicated to the prose of Virginia Woolf. All of her novels are a kind of journey into the depths of a personality that the reader may or may not accept, but to which he has no right to dictate and impose anything. That's why Woolf argued with realists in her essays. Her compatriot, the writer E.M. Forster, in a lecture dedicated to the writer and read at Cambridge, noted the humor and musicality of her prose, the poetic airy method and the influence of feminism.

Key words: prose, feminism, Bloomsbury group, the problems of women's emancipation, thoughts, sensations

The prose of Virginia Woolf (1882-1941) is unique in the stylistic manner of narration. It further developed the possibilities of psychological analysis in literature, comprehended in line with the theoretical principles of the psychological school of writing, to which Woolf belonged as the head of the Bloomsbury group (Bloomsbury is one of the central districts of London, where in 1906 a group emerged that united young people whose interests were related to art. Representatives of this group strongly rejected hypocrisy, mock modesty, verbosity and pomposity so characteristic of the Victorian era. Sincerity, spontaneity, the ability to subtly react to others, the ability to understand and appreciate the beautiful, freely and simply express their opinions in conversation were valued in a person). Defining in the aesthetics of Woolf can be considered an interest in the individual and the assertion of her rights to sovereignty.

All of Woolf's novels are a kind of journey into the depths of a personality that the reader may or may not accept, but to which he has no right to dictate and impose anything. That's why Woolf argued with realists in her essays. Her compatriot, the writer E.M. Forster, in a lecture dedicated to the writer and read at Cambridge, noted the humor and musicality of her prose, the poetic airy method and the influence of feminism. "Like most novelists who deserve to be read, she departs from fictional fiction norms. She dreams, invents, jokes, appeals, notices everything to the smallest detail, does not invent intrigues and does not invent plots." The key to Woolf's psychological prose is contained in her article "Modern Literature" (1919). Woolf invites the reader to peer into the myriad impressions that capture a person. Arguing with realists who, studying social patterns, followed the typical and general, Woolf urged the need to pay attention to what is considered small – the world of the soul. All her novels are about this inner life, in which it finds more meaning than in social processes. Throughout her life, Woolf wrote short stories, essays, reviews and articles about literature, painting, and spoke on the problems of women's emancipation.

Special attention in Woolf's works is paid to the Russian literature, its impact on the development of English and other literatures. In the article "Modern Literature", Woolf states: "The most elementary remarks about modern fiction can hardly do without mentioning Russian influence", "writing about literature without taking into account Russian means wasting time. If we want to understand the human soul and heart, where else will we find them depicted with such depth?" In the article "Russian Vision" (1925), Woolf writes about the meaning of Tolstoy, Dostoevsky, Chekhov. The writer admired the vitality of Chekhov's stories, his ability to see the big and eternal in the ordinary and simple. Dostoevsky's novels captured the "element of feelings". Woolf calls them a "seething abyss" that engulfs anyone who plunges into them: "These are rushing whirlwinds with terrible force, a raging tornado that carries you away... we are captured, carried away by this vortex, blinded, we take our breath away, we are filled with dizzying delight. There hasn't been anything so amazing since Shakespeare." Woolf considered L. Tolstoy to be the greatest novelist.

Woolf created the novel "Mrs. Dalloway" (1925) with a focus on Joyce. Carried away by the idea of reproducing life in the spirit of "Ulysses", Woolf suggests getting into the experiences of a secular lady, the wife of a member of parliament (Clarissa), who leads a rather closed lifestyle. All through the long June day of 1923, Clarissa is busy waiting for the friend of her youth, Peter Walsh, who was once in love with her.

After a long absence, he returns from India, and this causes the heroine to have an unstoppable stream of memories that color everything she does. In them are her loved ones: her husband, daughter, their friends, girlfriends, here is a description of London (r-n West End), streets, bustle on the occasion of the motorcade queens. All these "little things", impressions are life, a kind of background of the heroine's mental tossing. By capturing Clarissa's movement in space (the streets of London) and in time (from morning to evening), Wolfe creates pictures of the past and present, models the life story of his characters. The present is interspersed with the past, pictures of the past war are included in the urban landscape. The "moments of being" are recorded in all the diversity of their components, both material (external) and spiritual (internal). The novel is not divided into chapters and parts. Everything that happens during the day rushes to a single goal – to a party at Clarissa's house. Once again, in the novel, Wolfe is in many ways close to Joyce, the creator of *Ulysses*. One day is the panorama of a lifetime. At the same time, it should be noted that no matter how much Woolf opposed the "materialist" writers, reproaching them for their predilection for everything "external", she herself does not refuse to depict the environment surrounding the heroes, from using details. Woolf includes the background of the characters in the novel, mentions their occupations and inclinations. But all this is presented in a special way: it is dissolved in the flow of thoughts, sensations. In parallel with Clarissa's line, the tragic fate of Septimus Smith, traumatized by the war, unfolds, whom Mrs. Dalloway does not know, as he does her, but their life flows within the same spatial and temporal limits. At the very time when Clarissa takes her morning walk through London, she passes by Smith sitting on a bench in the park. It would seem that one moment. But his role and place are gradually being revealed. The image of Smith allows Wolfe to carry out his plan: "to show life, death, reason and madness, to criticize the social system." Smith is a participant in the war and one of its victims. Severe concussion, even more severe memories of the experience turn off the hero from normal life. The war has killed his ability to feel, he is haunted by nightmares, accompanied by bouts of insanity. Smith commits suicide by throwing himself out of a window. Septimus Smith embodies a hidden, unknown side of Clarissa's nature. They are brought together by the loneliness inherent in each of them, the fear of life, the desire to end accounts with her. Clarissa is enslaved by the triviality of the secular conventions to which she once submitted. She is going through the estrangement of her daughter. Marriage to Richard Dalloway did not make Clarissa happy. The theme of the spiritual crisis sounds in the work. And yet, in the finale, the overcoming of the "death of the spirit" is affirmed. The writer does not impose her vision on the reader and does not even lead him to some pre-thought-out decision. She invites you to delve into the world of the heroine's soul and draw conclusions from your observations. In connection with this novel, Wolfe wrote in her diary: "I want to show life and death, reason and madness, I want to criticize the social system and show it in action ... I think this is the most satisfying of my novels."

"To the Lighthouse" (1927). Leonard Woolf called this book a psychological poem, and Virginia Woolf herself wrote in her diary: "If my feelings do not deceive me, then here I brought my method to the utmost tension, and it endured." Refusing any transitions, from connecting links ("she remembers", "she thinks"), Woolf merges the "streams of consciousness" of several characters into a single channel. Simultaneous sounding of their "voices" is achieved. The title of the work is conditional and expresses the intention to visit the lighthouse on the island. The trip was postponed for a long time due to unfavorable weather and will become possible only after the war, which broke some, took the lives of others, and made others wise by bitter experience. Woolf doesn't talk about the war or the lost generation. She doesn't even describe the incidents. The author's attention is focused on Professor Ramsey's house, the relationship between spouses and children. The soul of this warm and cozy home is Mrs. Ramsey, a caring mother of 8 children, a courageous woman who found everyone's support and who found an approach to everyone. The novel time covers about ten years, divided according to the composition into three periods. The first part of the novel, the most extensive, describes a September evening a few years before the war. The second, the shortest, reproduces a stormy night, a raging sea and a downpour. Something similar to a natural disaster occurred in Mr. Ramsey's house (after the death of the hostess). The time of the third part is post-war. The house fell into desolation. Prue's daughter died in childbirth, her brother Andrew died in France. The overall picture of the decline is not devoid of symbolic generalization: "The house was abandoned, the house was abandoned. It was like an empty dead shell on the sand, covered with a salt rash. It's like a long night has reigned. The pans are rusty and the carpets are rotten. Toads were crawling around the rooms. The shawl hung idly, aimlessly. Thistles made their way between the slabs in the cellar. Swallows have built their nests in the living room." In

the finale of the novel, the house comes back to life. Together with the summer warmth and new worries and, of course, thanks to the trip to the lighthouse. The trip to the lighthouse made by the heroes is a path from selfishness to acceptance of life, to the triumph of those of its beginnings that it embodied Mrs. Ramsay, appearing in the first part of the novel. And although she is no longer alive, she remains among those who continue to live, helping everyone to find themselves.

The last days of the writer, during one of the German air raids on London, the Woolf house was destroyed. Her library was destroyed. The tension of the first war years, the death in Spain of her beloved nephew Julian Bell. Her always poor health has deteriorated dramatically. This was largely due to Woolf's dissatisfaction with her recent novels. All this contributed to the deepening of nervous depression. On one of the days of March 1941 she went for a walk and didn't come back. Her body was found in the river.

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