

**TECHNIQUE OF FLOW OF CONSCIOUSNESS IN AZERBAIJANI PROSE
OF TWO THOUSAND YEARS AND DIFFERENCE
BETWEEN IT AND INTERNAL MONOLOGY (p.161-163)**

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The technique of flow of consciousness, often used in modern literature, is based on Sigmund Freud's method of psychoanalysis and free associations. Psychoanalysis, created by Freud to analyze the psychology of capitalist society and then to explain the writer's creative activity, enters the literature as a technique of flow of consciousness. The id, one of the three parts of Freud's psychoanalytic theory, represents boundless desires, the ego involves consciousness and reality, and the super ego concerns the necessary state that is expected from the individual. The super-ego is oppressive and controls his «disobedience». The id (consciousness) regulates the balance between them. The id is a place of unconscious desires against moral norms. Unconscious desires in human life are sent to the subconscious, such as desires, anger and fear that will damage a person's confidence through burying by super-ego cause of shame, sin and other reasons. While at the level of consciousness, the desires facing some obstacles sent to the subconscious are always ready to return to the level of consciousness. The emergence of buried desires independently of the individual leads to «neurosis». Freud uses the method of free associations to reveal the subconscious. This method, which is the basis of the flow of consciousness technique, is based on the patient talking to the doctor about everything that comes to mind. According to Freud, the neurosis caused by the imbalance between id and super ego manifests itself as a behavioral disorder in ordinary people, while in artists the neurosis manifests itself as a work of art.

The technique of flow of consciousness is important in terms of being able to present a person's inner truth in the closest way to reality without an explorer. The monologue, the dramatic monologue, the inner monologue, which are the narrative techniques that reveal the inner world of the novel hero, are the stages of the process leading to the flow of consciousness. The technique of flow of consciousness is mainly mixed with the

technique of internal analysis and internal monologue. The fact that the detective-writer comes together and tells the reader about the feelings and thoughts of the protagonist is an internal analysis. The inner analysis belongs to the explorer, and the inner world of the protagonist is talked to us by him. The quality of internal analysis depends on how deep the researcher-writer's knowledge of the human psychological world is. In the internal monologue, the writer is eliminated. The inner monologue is a novel in addition to conveying the protagonist's mind to the reader. An internal monologue is a speech in the brain made up of grammatically consistent and logical sentences. In the stream of consciousness, however, there is no logical connection between the thoughts in the character's mind. In the inner monologue, only thoughts are reflected, and in the stream of consciousness, feelings and dreams are also included. The flow of consciousness technique is like a kind of sound thinking that aims to present the protagonist's world of consciousness and subconscious to the reader as it is. A writer who uses this technique in a work of art sometimes overturns the rules of language, releases himself into free associations, and spends time imagining truth, dialogue, and commentary. Unlike classical novels, modern novels focus on showing rather than speaking, leaving the explorer simply in a state of anticipation, and the explorer confuses the reader with the work. Such a reader ceases to be a listener. The writer has the freedom to present to the reader what passes through the mind of the protagonist without adding, subtracting, chronologically sorting or correcting anything. In the concept of a new novel, it is important to leave the reader alone with the inner world of the protagonist, putting the writer's point of view in the background. From this point of view, the boundaries of the flow of consciousness are wider than the inner monologue. The heroes of the work admit their mistakes, injustices and sorrows with the technique of flow of consciousness. These confessions show the reader their inner world as it is. Through this, the reader is able to filter the events through his/her own filter, to gain a deeper understanding of the work he/she is reading, to express his/her attitude to the protagonist, and to anticipate what the writer is trying to say. Thus, the reader goes from being passive to being involved in events, and is forced to think in order to resolve events.

According to scientists such as Jung, Adler, and Freud, human beings are not psychologically simple and stable, but have a mixed and dynamic structure. Instead of the

concept of chronological time, the concept of psychological time came to the fore, and it was necessary to use time intertwined in order to comprehensively speak the mixed world of man. Bergson's philosophy of time is also based on the idea that time is a dynamic structure that is not stable. In this philosophy, it is not the moments that matter, but the continuity created by the moments. The past and the future seem to be intertwined. In classical works, time is given according to the sequence of events. The past, the present, and the future were given in chronological order. It is the reader's job to deal with these times in modern works. The researcher-author, who will not be able to give it in full, is pushed into the background. There is a concept of intertwined time in the flow of consciousness technique. Because while living in its own moment, consciousness goes to the past and at the same time connects with the environment. In works that use the technique of the flow of consciousness, time is intertwined, beyond the traditional divisions (past, present, future) that we are accustomed to reflecting the mixed picture of the human soul. Thanks to this, it is easy to move from the time of transportation to the events of different periods by making time leaps backwards. In this way, writers are able to convey all human truths without being tied to chronological time.

Internal analysis, internal monologue, and flow techniques are found in Azerbaijani prose written in the 2000s. From this point of view, there are many examples of prose such as Sharif Aghayar's «Kərpickəsən kişinin dastanı» («The Epic of the Bricklayer»), «Harami», Agil Abbas's «Dolu» («Hail»), Safar Alisharli's «Maestro», Sabir Ahmadi's «Ömür urası» («Hurray of Life») and etc. Such examples of prose are considered bright examples of psychological prose.

