# Stream Of Consciousness As An Artistic Device For Creating A Psychological Portrait

# (Based On Nirmal Varma's Short Stories)

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**Abstract**: This article explores the role of stream of consciousness as a literary device in constructing psychological portraits in the short stories of Nirmal Varma. Using "एक शुरुआत" ("The Beginning"), "कुत्ते की मौत" ("The Death of a Dog"), "पहाड़" ("The Mountain") and "अन्तर" ("Difference") as primary texts, it analyzes how interior monologue, associative flow, and memory reveal the inner world of the characters. The study draws on William James's theoretical framework of consciousness, Melvin Friedman's typology, and Lydia Ginzburg's literary interpretation. The article demonstrates that the psychological portrait becomes a central artistic tool in modern Hindi prose.

Thus, this study contributes to the understanding of the role of the stream of consciousness in Hindi prose and its function in depicting existential and psychological themes.

**Keywords:** Stream of consciousness, interior monologue, psychological portrait, Nirmal Varma.

**Introduction:** In world literature, the technique of the "stream of consciousness" as an artistic method began to be widely used starting from the Modernist movement of the 20th century. The term itself — "personal thought, stream of thinking / stream of consciousness" [1, p. 228] — was first scientifically used

by William James in 1890 in his work The Principles of Psychology. However, initially, it had a psychological rather than a literary meaning.

One of the first to introduce the term "stream of consciousness" into the field of literary criticism was May Sinclair, who in 1918, while analyzing the novels of Dorothy Richardson, applied it to describe a literary text [2, p. 58]. Other literary scholars also note that the early forms of the stream of consciousness first appeared in James Joyce's novel Ulysses [3, p. 127].

Russian researchers, relying on W. James's concept formulated in The Principles of Psychology (1890), define this method as follows: "Literature of the stream of consciousness is an artistic depiction of the spiritual world of the individual, not directly connected with reality" [4, p. 318]. Moreover, according to Russian scholars, it is generally accepted that "the creative realization of the stream of consciousness in literature first occurred in 1922 in James Joyce's novel Ulysses. However, Joyce himself believed that the first use of the stream of consciousness in literature appeared in the work of the little-known French writer Édouard Dujardin in the novel Les Lauriers sont coupés (1888), which was soon translated into English and influenced him" [4, p. 319].

The literary critic C. Baldick, in The Oxford Dictionary of Literary Terms, provides the following definition of the term: "Stream of consciousness is a continuous flow of sensations, perceptions, thoughts, feelings, and memories in the human mind; or a method of artistic representation of such mental processes in the consciousness of a character, usually presented in the form of an interior monologue, either without punctuation or with its minimal use. The term is often used as a synonym for 'interior monologue', although these two concepts can be distinguished: in the first case, 'stream of consciousness' refers to the content itself, while the interior monologue denotes the method of its expression."

In Uzbek literature, this artistic technique appeared relatively late. Uzbek literary scholars emphasize: "...Hence, from these views it can be concluded that the concept of 'stream of consciousness' undoubtedly expresses a certain idea, purpose, and the author's pessimistic attitude toward the world, man, and his essence" [6, p. 262].

The stream of consciousness is an artistic technique that freely portrays the inner spiritual world of the protagonist — his flow of thoughts and emotions — without logical order or grammatical structure. It also reflects the author's attitude toward the world. Although writers such as Cho'lpon (the sufferings of Zebi in the novel Night and Day), Abdulla Qodiriy

(Otabek's inner reflections in Bygone Days), Oybek, and Utkir Hoshimov did not explicitly use the stream of consciousness technique, their characters express inner experiences in the form of internal monologue and psychological description, approaching this method.

This artistic device appears in the works of writers and poets associated with non-realist movements and, more broadly, in the works of many creative figures. In the works of such authors as James Joyce, Marcel Proust, Franz Kafka, Dorothy Richardson, and Virginia Woolf, one can find the earliest, most vivid, and refined examples of this technique.

Since the traditionally used external portrait of the hero (his appearance) proved insufficient for revealing the character's inner world, writers began to use this technique as a new artistic means to create the psychological portrait of the hero — his inner world, state, emotions, and spiritual image.

Although in Indian literature this artistic device was not formally recognized as "stream of consciousness," in the 1950s–1960s, works by writers associated with the "new story" (nayi kahani) movement began to emerge. During this period, they departed from the tradition of Premchand: instead of social issues, the focus shifted to the inner world of the protagonist. In the stories and novels of Nirmal Verma, Mohan Rakesh, Kamleshwar, and other authors of the "new story," "parallel story," and "anti-story," one can find both the pure application of this technique and its individual elements.

Nirmal Verma himself widely employed this method in his works. In his stories imbued with existential motifs, the stream of consciousness becomes an important means of creating the psychological portrait of a character. Such a portrait is formed through the depiction of the hero's inner experiences, sufferings, desires, and deep states of the soul or consciousness — by means of inner monologue, self-analysis, and a flow of impressions. Thus, the writer constructs the narrative not on a traditional plot, but on the psychological state and inner world of the hero. In his stories, the character's memories, painful reflections, dreams, and fantasies merge into a single flow, making his psychological portrait particularly vivid and expressive.

**METHODOLOGY**

The theoretical and methodological basis of this study consists of works by Western, Russian, Indian, and Uzbek literary scholars. In particular, the following were used: W. James's The Principles of Psychology [1], where the concept of "stream of consciousness" was first given a psychological explanation; M. Sinclair's article The Novels of Dorothy Richardson [2], in which the term was introduced into literary criticism; C. Baldick's The Oxford Dictionary of Literary Terms [5]; the work of Russian

researchers Theory of Literature. Volume IV: The Literary Process [4]; as well as the works of D. Mukhiddinova Badiiy tafakkur takomili (The Development of Artistic Thinking) [3] and B. Nazarov, A. Rasulov et al. O'zbek adabiy tanqidchiligi tarixi (The History of Uzbek Literary Criticism) [6], which served as theoretical sources for this study.

## Research Methods (METHODOLOGY AND MATERIALS)

Among the research methods, comparative analysis occupies a central position: the theoretical interpretations of the "stream of consciousness" technique in Indian, Western, and Uzbek literary studies have been compared, and its artistic manifestations have been examined. Special attention is given to Nirmal Verma's 1965 short story collection Jalti Jhāṛī ("The Burning Bush"), particularly to the stories Ek Shuruaat ("The Beginning") [10, p. 47], Kutte Kī Maut ("The Death of a Dog") [10, p. 56], Pahāṛ ("The Mountain") [10, p. 68], and Antar ("The Difference") [10, p. 146], in which the stream of consciousness serves as a means of creating a psychological portrait of the characters.

To explore the combination of characters' inner monologues, the author's internal analysis, and the stream of consciousness in the form of impressions and sensations intertwined with images of memory, landscape descriptions, and temporal fragmentation, the descriptive-analytical method was employed. The combination of the stream of consciousness technique with existential ideas was also analyzed through a philosophical and aesthetic approach.

In Nirmal Verma's short stories of the 1960s— reflecting the socio-cultural atmosphere, industrialization of society, and existentialist ideas— the stream of consciousness was studied using the contextual method. This approach made it possible to examine the characters' inner world not only within the boundaries of the text but also in relation to the era and its cultural context, revealing how the psychological portrait of the protagonist is constructed through the stream of consciousness. In his stories from the 1960s, central themes include human loneliness, alienation, and the transformation of social values, all depicted through the stream of consciousness as a form of conveying mental processes and the characters' inner experiences.

## RESULTS, ANALYSIS, AND DISCUSSION (RESULTS, ANALYSIS AND DISCUSSION)

William James analyzes the stream of consciousness in his book The Principles of Psychology according to five fundamental features:

1. Each thought is personal — the stream of consciousness belongs only to the individual and is not merged with another person's consciousness.

2. Consciousness is always changing; it is never static but constantly in motion and transformation.

3. Consciousness possesses continuity; there is no complete rupture between thoughts. Although they are not always linear in form, they represent an unbroken internal process.

4. Consciousness expresses relationships independently of external objects. While perceiving reality, the stream of consciousness is not limited to it — it also includes memory, imagination, and fantasy.

5. Consciousness directs attention selectively. The stream of consciousness does not accept all thoughts equally but chooses — concentrating on some and ignoring others [1, p. 225].

According to James's theory, the stream of consciousness is a set of mental processes that are personal, continuous, constantly changing, independent of events, and selective.

Lydia Ginzburg described the stream of consciousness in literature as "a completely conventional form of depicting mental processes." The writer conveys that internal speech which has not yet been fully formed, or has only partially taken shape in words, through the means of language and syntax typical of communication — though fragmented [7, p. 14]. Thus, a writer cannot transmit the stream of consciousness directly but expresses it indirectly through literary means. The stream of consciousness is conveyed using ordinary language and syntax since the author must communicate with the reader. However, this is not ordinary speech; it is a literary form of inner speech, which may take the form of an internal monologue. The stream of consciousness differs from normal grammatical and logical sequence: it proceeds fragmentarily, in a disordered flow, revealing the spontaneous and natural nature of human thought.

Earlier, Friedman, who dedicated his doctoral dissertation to this technique, emphasized that the stream of consciousness is one of the most significant artistic methods of modernism. In his view, it represents the artistic reflection of human thinking, inner sensations, and emotions in their direct and continuous form. Friedman analyzes the term based on William James's psychological concept. In literature, this technique presents the processes of consciousness not as ordinary logical narration but as a complex flow where memory, associations, sensations, and subconscious processes intertwine. According to Friedman, "the stream of consciousness should be

regarded as a technique whose primary aim is to depict the broad scope of consciousness — usually the entire process of consciousness of one or more characters" [8, p. 18]. It is therefore a literary reproduction of real mental processes that do not follow traditional plot structure or logical order.

In this technique, the character's speech, feelings, subconscious experiences, dreams, and spontaneously emerging images appear intermixed — often without grammatical or logical coherence. Based on his analysis, Friedman identifies three main forms of the stream of consciousness [8, pp. 20–22]:

1. Inner monologue — the direct expression of the character's thoughts and feelings without the author's intervention.

2. Internal analysis — the author comments on or explains the character's mental processes; this is not direct inner speech but an analytical interpretation of consciousness.

3. Flow of sensory impressions — the stream of sensory perceptions and figurative experiences (sight, hearing, smell, taste, touch) arising in the character's mind.

Friedman also argues that this method allows the writer to depict the human psyche "in a continuous, natural, and immediate form." This technique focuses not on the sequence of events but on the intricate mental processes of the character. He cites Joyce, Woolf, and Proust as examples of authors who used the stream of consciousness to explore time, memory, perception, and inner truth.

Russian scholar Pavlisheva, agreeing with Friedman's classification, notes: "The stream of consciousness is a technique of literary expression that conveys the continuous flow of thoughts, feelings, memories, and sensations in the human mind. This technique does not follow logical sequence or grammatical rules but represents the natural flow of consciousness. Its primary goal is the direct revelation of the character's inner world, psychological state, and subconscious processes" [9, p. 72].

Indian researcher Mahendra Singh observes that "through this technique, the writer expresses the character's flow of thoughts, ideas, memories, and feelings in a disconnected form. The reader feels as though they are a direct witness to the processes occurring in the character's mind. This method reflects the natural and chaotic emergence of mental activity: for instance, a memory arising in one corner of consciousness may suddenly blend with another thought, or an emotion may evoke a different life experience. Thus, the reader perceives the character's

inner world more vividly. The use of this technique in literature served as an important means of exploring the character's emotional experiences and their relationship with the social environment" [12, p. 295].

Singh also emphasizes that elements of the stream of consciousness appear in Verma's early short stories. The dominance of psychological experience, inner monologue, and psychological description in Verma's work indicates that he was the one who popularized the stream of consciousness in Hindi fiction.

By employing this artistic technique, the writer creates a distinctive style — particularly in the depiction of his characters. The stories reflecting the atmosphere of the 1960s — Ek Shuruaat ("The Beginning") [10, p. 47], Kutte Kī Maut ("The Death of a Dog") [10, p. 56], Pahāṛ ("The Mountain") [10, p. 68], and Antar ("The Difference") [10, p. 146] — were analyzed to trace the forms of the stream of consciousness used and how Verma applied them to reveal the characters' psychological portraits.

The selected stories by Nirmal Verma were analyzed through the lens of the stream of consciousness technique, examining step by step how each story constructs the psychological portrait of the protagonist and how the narrative transitions from descriptions of memory and landscape to the inner monologue.

In the stories, external events are usually not described in detail but are presented as separate scenes (episodes). Russian researchers, analyzing the features of the short story of the 1950s–1970s, note that it was during this period that reality in stories began to be depicted not through a traditional plot but in an episodic form [12, p. 149]. Indeed, in Nirmal Varma's stories, the chain of consecutive events typical of a traditional plot is absent; reality is revealed only through a few key episodes.

Such an approach has a significant impact on the poetics of the short story. In the stories of the 1950s–1970s, reality is reduced to the level of a "scene," where only the most important, tense, and complete moments of a large dramatic situation are conveyed. In this way, the writer can express a particular idea or psychological state without a full plot structure but with strong aesthetic influence. Thus, depicting reality in the form of a scene violates the traditional laws of short story composition but expands the author's possibilities for achieving artistic goals. In his works, including the stories from the collection under study, Varma also uses the "scene" method, where there is a transition from landscape description to subjective perception.

The writer's story "एक शुरुआत" (Beginning) [10, p. 47] starts with a young Indian man, who, having finished his business in London, sails by sea to Prague and strikes up

a conversation with a European woman. Almost no particular events take place in the story. Within a brief dialogue between people who, for various reasons, find themselves far from home, themes of death, loneliness, and hope for the future are touched upon — all set against the backdrop of postwar Europe and postcolonial India. The main character, recalling this meeting many years later, notes it as a kind of "beginning" in his life. The story ends in the same tone. The encounter on the ship between the protagonist and the European woman is linked with the description of the sea and transitions into a stream of consciousness in the form of an inner monologue:

लगता है, जैसे एक लम्बे अरसे से हम दोनों इसी तरह खामोश बैठे हैं। हम दोनों की पहचान बहुत संक्षिप्त है। चैनल पार करते हुए स्टीमर पर परिचय हुआ था-ऐसा परिचय, जिसका ऊपरी तौर से कोई तुक और अर्थ नहीं होता, जो शुरू होने से पहले ही ख़त्म होने लगता है। लन्दन से प्राग... एक लम्बी रात और पूरा दिन। मैं दुबारा इस रास्ते से वापस लौट रहा हूँ। सर्दियों की फीकी धूप और उठती, डगमगाती लहरों का फ़ेनिल ज्वार। सोचता हूँ, सागर एक स्वप्न है- डबडबाता स्वप्न। [10, प. 47]

As if we have been sitting like this, silently, for a very, very long time. Our acquaintance is absurdly brief — like a moment. We met on the steamer while crossing the Channel — an acquaintance that seems meaningless, ending the very moment it begins. London — Prague… a long night and a full day. I am returning along this road again. The dim, pale winter sun and the swaying, foamy waves seem to play… I think: the sea is a dream, a bubbling dream.

In this fragment, the stream of consciousness in the form of an inner monologue begins with external facts and, after the mention of a three-day journey without food or water, transitions into inner experiences. Fear and the shrinking of inner distance are expressed through metaphors like "a deep abyss," "fear that absorbs its own light," and abstract reflections such as "the meaning of Europe," "the terror of enlightenment," revealing the hero's portrait:

तीन दिन भूखा-प्यासा रहकर वियना की सड़कों पर भटकते रहने के बाद, जब रात को होटल के कमरे में आया था, तो लगा था, जैसे भीतर की हर दूरी बहुत पास, बहुत आत्मीय-सी हो आई है, सिर्फ़ एक डर रह गया है- डर, जो अपने में अपना ही आलोक समेटे है। वियना की उस रात लगा था, जैसे मैं गड्ढे के बहुत नीचे हूँ, जिसके

नीचे और जाना नहीं होता। तब उन लमहों में, होटल के तंग, सीलन-भरे, अकेले कमरे में यूरोप का अर्थ धीरे-धीरे जोड़ पाया था टेरर टेरर ऑफ़ एनलाइटनमेंट ऐसा भय, जिसमें मृत्यु और मुक्ति, दोनों ही समाहित हैं...। [10, प. 55]

After wandering hungry and thirsty through the streets of Vienna for three days, when I finally entered the hotel room that night, it felt as though all inner distances had suddenly come close, warm, intimate. Only one feeling remained — fear. That fear seemed to have absorbed its own light, its own inner radiance. That Viennese night felt as if I were at the very bottom of a deep abyss, beyond which there was no further descent. And in those moments, in the narrow, damp, lonely hotel room, I gradually began to comprehend the meaning of Europe: the "Terror of Enlightenment" — a fear in which both death and salvation are contained.

In both fragments from "एक शुरुआत" (Beginning), the psychological portrait of the protagonist is formed through the merging of external reality — the description of the landscape (sea and Vienna) — with the stream of consciousness in the form of an inner monologue. In the first fragment, although the reason for his departure from his homeland to Europe is not stated directly, his loneliness reveals a sense of detachment from his roots. In the second fragment, despite fear, the hero appears as a seeker — someone who feels that this might be the beginning of something new and finds hope in everything. In creating the hero's psychological portrait, the author also touches on existential ideas, such as the question of the meaning of life. In this stream of consciousness, the protagonist is a person deeply experiencing loneliness, but not perceiving it as a problem — someone possessing his own philosophy of life. Thus, Varma creates a psychological portrait of the hero by moving from external reality to the stream of consciousness and revealing him through inner experience.

The third analyzed story by Nirmal Varma is "कुत्ते की मौत" (The Death of a Dog) [10, p. 56] — the story of an Indian family full of inner contradictions and fractures that took in a puppy named Lucy. The illness of the puppy conveys the cracks within the family through the characters' memories. The dog's death is symbolic, revealing the inner tragedy of this family. The characters are tired of each other; unspoken hatred and indifference reign between them. Through short analepses (flashbacks), the author shows the causes that led the family to this state and, through inner monologue, reveals their conflicts and psychological tension more deeply.

One of the children, unable to bear the tension, tries to leave home, while another even attempts suicide. The writer artistically depicts the destruction of family relationships, alienation, death, fear, emotional suffering, and inner emptiness — characteristic not only of industrializing Indian society but of the world in general — using not a traditional plot but various forms of stream of consciousness. This story creates not only the psychological portraits of the main characters but also of the entire family's psyche. The author, through the stream of consciousness in inner monologue, reveals their inner states layer by layer:

और तब आँखें सहसा टिक जाती हैं... 16 जुलाई...लूसी, जिसे दो महीने पहले नन्हे अपनी साइकिल की टोकरी में लाए थे, आज शाम से बीमार है। बार-बार उल्टी करती है। पीड़ा असह्य है। जान पड़ता है, सुबह तक नहीं बचेगी। बस, इतना ही...। फिर उन्होंने नींद की गोलियाँ पानी के संग निगल लीं। उन्हें कैसे मालूम, नींद की सीमा पर एक अजीब-सा विचार एक जिद्दी मक्खी-सा भिनभिनाता रहा? उन्हें कैसे मालूम कि पीड़ा असह्य है? एक हल्का-सा झटका लगता है, जैसे कोई फुसफुसाता हुआ उनके कानों में कह रहा हो 'बच नहीं सकेगी। आदमी 'बचता' कैसे है? [10, प. 60]

And then her eyes suddenly froze… July 16. Lucy, the puppy whom the younger son had brought home in a bicycle basket two months earlier, the joy of the household, was ill that evening. She kept vomiting repeatedly. The pain was unbearable. It seemed she would not survive till morning. That's all… Then she swallowed the sleeping pills with water. How could she know that, on the edge of sleep, a strange thought would buzz like a persistent fly? How could she know how unbearable the suffering was? It was as if someone whispered in her ear: "She won't survive." What does it mean — for a person to "survive"?

The inner monologue and the flow of sensations — thoughts about Lucy's illness, her vomiting, and the feeling that she would not live till morning — are conveyed in the form of a stream of consciousness. The question "What does it mean for a person to survive?" becomes the peak of her emotional suffering.

छोटी उम्र का दुःख। आँखों के आगे गर्मी का भरा-भरा-सा आकाश फैलता जाता है... [10, प. 62]

The pain of childhood. Before her eyes, the hazy summer sky seemed to expand…

The flow of the woman's memories recalls moments when she locked herself in the bathroom, fainted, and remembered the bruises on her body. Through this, the coldness of her family life and loneliness are revealed. The coldness between husband and wife ("now he no longer comes to her room at night"), the painful memories awakened when looking at her son, and Nitin's night terrors all show the psychological pressure within the family. Through the death of the puppy, the writer symbolically conveys the fading warmth of family life and the breaking of familial bonds. In the story's external reality, events become secondary, and the last hopes remain deep in the characters' souls. Varma seeks to show that social problems are resolved not by external forces but through the inner world and psychological state of a person. In this story, he successfully creates a psychological portrait of a broken family through the stream of consciousness.

The story "पहाड़" ("Mountain") [10, p. 68], set in Shimla — the writer's hometown — portrays a married couple who, after many years together, visit Ridge Square with their child. Although almost no external events occur, the coldness and emotional distance between the spouses, as well as their attitude toward the child, are revealed through landscape and memory. The wife's words that the child should not have come on this trip, and the couple's dialogue, show that the child is perceived as an obstacle. Varma subtly reflects on changing family values in industrializing India, where the concept of family evolves — the child is no longer the symbol of a happy family or the center of marital relations. The title "Mountain" symbolically represents the new image of the child in the family:

चारों ओर था रिज का समतल मैदान... [10, प. 72]

Around stretched the flat Ridge Square and the old church… A slanted ray of sunlight lay across the stained glass…

In this story, Varma uses not inner monologue but the stream of consciousness in the form of internal analysis, portraying an alienated, emotionally cold couple devoid of inner dialogue. Their relationship feels based more on duty than love. The child is shown not as a harmonizing element but as one that intensifies emotional tension. The empty bench and the "crack" of light become artistic symbols of their internal division, while the child stands as the "mountain" in this family.

The story "अन्तर" ("Difference") [10, p. 146] reflects the processes of industrialization of the 1960s and their consequences in personal and social life. Although the events take place in Europe, the depicted destruction of values, contradictions in love, and loss of humanity symbolically echo the transformations in postcolonial Indian society. It tells the story of two young people studying in Prague, their unregistered cohabitation, and the girl's pregnancy — symbolizing a new lifestyle. The

forced abortion and the boy's indifference to it deepen their emotional rift. This difference symbolizes not only emotional coldness but also the decay of humanity and moral values. Thus, although the setting is European, it artistically reflects problems of modernizing Indian society and global culture:

कुछ देर बाद जब वह बाहर आया... [10, प. 159]

After some time, when the young man came out, the spring night had already fallen…

This fragment is particularly important for revealing the heroine's inner world. In this story, Varma combines two types of stream of consciousness — internal analysis with authorial intervention and a flow of sensations: the girl's waiting for the boy to leave, her mental state, the city lights, the baby's cry, and the quiet night landscape are all conveyed through her sensory perception. The transition from external description to inner reflection and monologue is skillfully executed.

The psychological portrait of the heroine is shaped precisely through this — by throwing the boy's belongings out the window, she demonstrates her determination, awareness of her actions, and that such a situation must not continue. Through the stream of consciousness, Varma emphasizes the heroine's spiritual growth. The events of the story do not unfold according to a traditional plot but are structured episodically, revealing various forms of the stream of consciousness.

Thus, the following table shows how the stream of consciousness manifests itself in the analyzed stories and what kind of psychological portrait it helps to create.

| № | Story Title | Forms of Stream of Consciousness Used | Psychological Portrait of the Character |
|---|---|---|---|
| 1 | «एक शुरुआत» ("Beginning") | Internal monologue, associative flow of thoughts | The hero experiences internal contradictions, feelings of isolation, and attempts to find meaning in everyday events. His thoughts move spontaneously, revealing his existential confusion. |
| 2 | «कुत्ते की मौत» ("The Death of a Dog") | Inner analysis, sensory impressions | Through reflections on the death of a dog, the character's inner loneliness and emotional detachment are revealed; his consciousness oscillates between compassion and indifference. |
| 3 | «पहाड़» ("The Mountain") | Stream of memory, internal monologue | The mountain becomes a symbol of emotional distance and the inaccessibility of inner peace; the hero's memories merge with the present moment, emphasizing his psychological instability. |
| 4 | «अन्तर» ("Difference") | Sensory impressions, associative flow, inner speech | The hero is torn between the real and the imagined world, between personal desires and social norms. The fragmented narrative mirrors his disintegrated state of consciousness. |

**CONCLUSION**

The stream of consciousness, as one of the most prominent artistic techniques of non-realist literature, serves as a means of depicting the inner experiences, emotional world, and thoughts of characters, contributing both to the development of the plot and to the enhancement of the artistic quality of the work. William James's significant contribution to psychology and his scientific classification of the characteristics of the stream of consciousness help to understand this

phenomenon more deeply; L. Ginzburg's views on its manifestation through language, as well as M. Friedman's theoretical criteria, more precisely define the place and essence of this technique in literature. Writers use this method to reveal various aspects of their characters and achieve artistic goals, allowing for a deeper exploration of the human inner world.

In the short stories of Nirmal Varma analyzed in this study, it was established that this technique serves as one of the central artistic means for creating psychological portraits of characters and indirectly helps to reveal the changes in Indian society of the 1960s. Different forms of the stream of consciousness are manifested as follows: in the story "एक शुरुआत" ("Beginning"), the combination of internal monologue and internal analysis reveals the hero's loneliness, existential fear, and philosophical perception of the world; in "कुत्ते की मौत" ("The Death of a Dog"), through the internal monologue and flow of sensory impressions, a psychological portrait of a broken family is gradually constructed; in "पहाड़" ("The Mountain"), the combination of internal analysis and landscape descriptions conveys relationships within industrialized society, the distance between spouses, and the transformation of the child into a factor of alienation. In "अन्तर" ("Difference"), internal analysis and the stream of sensations directly express the heroine's awareness of her own mistakes and her spiritual maturation.

The writer depicts reality not through a traditional plot but through complex psychological processes, memory, and reflections of the characters. By employing the stream of consciousness technique, Varma moves away from external characterization and brings the psychological portrait to the forefront, which contributed to the popularization of psychological characterization in Hindi prose and the formation of a new artistic device serving to enhance the artistic expression of the literary work.

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