

"The Five People in the Nightclub" explores the flow of consciousness

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Abstract

"New feeling school" Mu Shiying's "Five People in the nightclub" uses a lot of flow of consciousness techniques, but in the use of specific literary works, the flow of consciousness technique is still controversial. This study on the related article literature review, integrating the mainstream view of the flow of consciousness technique, divided into inner monologue, free association, montage, from the psychological depth and internal conflict, language and style innovation, time and space reconstruction three aspects of the five people in nightclubs, for the flow of consciousness skills in the use of contemporary literary creation criticism, for the academic study of flow of consciousness technique provides a new perspective.

Keywords: modernist literature; Five People in the nightclub; Mu Shiying; stream of consciousness

With the rise of modernist literature, the stream of consciousness, as one of its signature literary techniques, has attracted the attention of countless writers and scholars. The stream of consciousness, a term originally originating in the field of psychology, entered the literature in which time plays an important role. In China, this technique has been widely used and developed in the works of New sensory writer Mu Shiying, among which "Five People in a Nightclub" is an outstanding example. Although the stream of consciousness technique has incomparable advantages in expressing the complex psychological state of the characters, there are still many controversies about its definition and application in literary works. By searching relevant literature, summarizing the expression of flow of consciousness technique, this paper makes an in-depth analysis of Mu Shiying's "Five People in the nightclub", regulates the specific application of flow of consciousness technique, and explores its deep value for the expression of modern urban life.

Chapter One: Questions were raised and the literature review

Now the form of stream of consciousness has not been accurately explained in the circle of academia, and there are many controversies about the application of stream of consciousness in literary works. Zhou hejun summed up three representative theories, namely Yuan Kejia's "technique", Chen Kun and Wang Tailai's "method", and Gao Xingjian's "language".^[1]Yuan Kejia believes that the stream of consciousness is an artistic skill in western modern literature, which uses symbolic means such as inner monologue and free association to show the track of the flow of characters' consciousness. Chen Kun and Wang Tailai believe that stream of consciousness is a

creative method to express the psychology of characters. Gao Xingjian has found a new way to think that stream of consciousness is a kind of narrative language to depict the inner world of characters in modern literary works. On the other hand, the research on the use of flow of consciousness has become the focus of many scholars. Zhang Xuehong started with the western modernism trend and the Japanese new feeling novels, and analyzed the influence of the stream of consciousness novels on the new feeling novels;^[7] Long and Wu analyzed the reference and transformation of the narrative mode of the stream of consciousness novels;^[8] Xiong Yan, Li Huiqin discussed the adoption and application of stream of consciousness techniques.^[9]

Under the guidance of the above three theories on the definition of flow of consciousness, Zuo Lu studied Woolf's *Go to the Lighthouse* from the perspective of flow of consciousness expression, and analyzed Woolf's use of flow of consciousness techniques;^[2] Wang Junhu focused on analyzing the artistic characteristics of Shi Zhecun's psychoanalysis novel, and summed up the modernist creation method of "Chinese style";^[3] Zhao Bo summed up the characteristics of the stream of consciousness novel through the conscious expression and inner monologue of the characters in *Madame Dallovey*;^[4] Ouyang Debin observed and explores the modernist novel "King Lear" and 1979 from the dimensions of stream of consciousness narrative, returning home motif and theater metaphor, and interpreted the aspects of the novel that is different from traditional modernism.^[5] Through the summary, we can find that Yuan Kejia's "skill theory" is more pertinent. This paper makes an in-depth analysis of *Five People in Nightclubs*, explores the mainstream expression mode of stream of consciousness in literary works, and complements and improves the theoretical research on stream of consciousness in academic circles.

Chapter Two: "Five People in a Nightclub" flow of consciousness

2.1 Theoretical framework of stream of consciousness literature

From the theoretical perspective, the intuitionism represented by Bergson, William James' interpretation of stream of consciousness, and Freud's unconsciousness all have a profound influence on the theoretical framework of stream of consciousness literature.

Bergson believes that art is a kind of intuition, and people can only understand the essence of the world by virtue of irrational perception. On this basis, Bergson subdivides time into "spatial time" measured by clocks and "psychological time" felt by intuition. He calls "psychological time" "continuous" and believes that only intuitively felt time can be seen as real time. Continuous is the eternal flow of life, it is always in the continuous flow of change, with an inseparable nature. Bergson's "continuous theory" has an important influence on western modernist literature and becomes the philosophical basis of stream of consciousness theory. William James provided the psychological basis for the flow of consciousness theory. He describes the stream of consciousness as a primitive, chaotic sensory flow and a subjective stream of thought. Under his influence, he produced creative experiments of stream of consciousness techniques, such as James Joyce's *Ulysses* and Proust's *In Memory of the Lost Time*.

Freud's psychoanalysis classifies human spiritual consciousness and divides it into three levels: consciousness, preconsciousness and unconscious. Consciousness refers to the spirit that can be directly realized and perceived, while the unconscious refers to the consciousness that is not realized and has a huge impact on human behavior. Most of them contain people's original impulses, instinct and traumatic experience. Former consciousness refers to the unconscious that can enter the consciousness. Freud's theory provides guidance for writers to analyze the unconscious psychology of characters when writing.

Under the influence of these three theories, a number of stream of consciousness novels have emerged. James Joyce's *Ulysses* is a peak of stream of consciousness novels, who believes that works of art are aesthetic objects independent of the creator's personality. Virginia Wolff published stream of consciousness novels such as "Spots on the Wall", "Madame Darrowway" and "Go to the Lighthouse", which matured the practice of stream of consciousness. She advocated a kind of psychological reality. In 1918, May Sinclair first introduced the "stream of consciousness" into the literary circle, thus formally forming the theoretical framework of the stream of consciousness. The writers who use the flow of consciousness advocate that the "reality" of the characters is naturally presented on the paper, requiring the authors to "withdraw from the novel", and often use the inner monologue, free association, montage in time and space to show the natural flow of the characters' consciousness.

2.2The flow of consciousness technique is reflected in the Five People in a Nightclub

2.2.1 Heart monologue

In *Five People in a Nightclub*, Mu Shiying uses the technique of inner monologue to depict the inner world of the characters and show their inner world through their voice. In this work, the inner activities of the characters are skillfully used by the author through the artistic means of "stream of consciousness" to make the spiritual world of the characters more real and vivid. Inner monologue is an artistic technique most commonly used to describe the psychological and conscious activities of the characters, which means that the characters in the novel can express their thoughts and feelings without the presence of onlookers. The inner monologue can make the characters more vivid and enhance the artistic charm of the works. Inner monologue can be divided into two categories: one is the logical and rational organized inner monologue, which emphasizes the continuity and logic of language, and the other is the more irrational liberal inner monologue, which often shows a random and leaping characteristics.

Mu Shiying's "Five People in the Nightclub" the inner monologue is a kind of free inner monologue. First of all, in the first section of the novel, when Zheng Ping waited for Lin Nina to reply to a courtship letter on campus, "Today he is waiting here after dinner. As he waited, he thought: 'dividing an hour into sixty minutes and one minute into sixty seconds is not correct. Why else did I only wait a half minutes for my mustaches to be growing again?'^[6] Mu Shiying emphasized the element of "time" here for the first time. Zheng Ping plays with herself in her heart and split time. This inner

monologue seems irregular, but it shows the suffering and long waiting from the side. Readers seem to follow Zheng Ping's heart and feel the passage of time. Moreover, in the later text, the element of "time" is repeatedly mentioned as a thread throughout the novel. "The foot of time strikes on his heart, and every second it climbs over his heart like an ant."^[6] Zheng Ping's inner monologue strengthens this clue, and the whole article revolves around time, forming a completed narrative structure. Secondly, the third section of the novel focuses on the characters' own inner monologue, the foot of time in the hearts of the five people to ring, Zheng Ping thought of "Nina carrying her head and other long legs wang lips posture ah! After a second this posture will change, and then a second will change again, change to now, I do not know from the kiss posture to that kind of posture."; Huang Daiqian thought, "a second is older than a second, a woman is not over five years. Maybe tomorrow it will be an old woman!"; Hu Junyi thought of "when the day shines, gold king Hu Junyi is a bankrupt person, court, auction house, prison "; Miao Zongdan thought of "from next week I am a free person, I don't have to write small script, I do not have to go to Fenglin Bridge early in the morning, do not have to sit alone in the 22 bus to drink wind. Isn't it? I am a free man!"^[6] The way of inner monologue here is to emphasize and express the inner feelings of the characters with repeated words and sentences. These repeats do not show the boredom and monotony, but the meaning of the topic is strengthened in the repeated self-questions, which slowly introduces the reader into the thinking of the fate of the characters.

In addition, when Mu Shiying describes the inner world of the characters, he always directly changes from the perspective of the narrator to the inner emotions of the characters, while in the inner monologue of the characters, he does not show the style and path that the author should have. The inner monologues of the five people in the work are full of chaotic and disordered sentences that confuse the reader at first. But as they learn more of the characters' inner world, their experiences and fates become clearer, which is the striking feature of the free inner monologue.

2.2.2 Free association

Free association refers to the logical or unlogical brief subjective association produced when the character is emotional or stimulated due to the environment. Mu Shiying skillfully used this free association to show the jumping and disorder of the characters' ideology.

For example, in the first section of the novel, when Huang heard passers-by talking about her appearance, "She felt a snake bite her heart, so she rushed across the opposite street. A lift the head to see the shadow of their own son in the window —— youth is from their own body flew to others." "A woman must not pass for five years!"^[6] In this period, the characters are impacted by the young people, envy the young youth, the passage of time, the rapid flow of the characters' consciousness, and let the readers enter into the crazy and desperate inner world of the characters in the ups and downs of the text. For another example, Ji Jie's inner monologue after seeing the rising smoke said: "What are you? What am I? What are you? What is me?" This inner monologue was repeated twice, the sense of confusion in the repeated self-asking is constantly emphasized. In the novel, the characters' stream of consciousness does not have any

regularity and order, which is concentrated in the third section of the novel, "Five Happy People". After John told Miao Zongdan that his wife had fainted in childbirth, John said, " When I want to cry, people call me to laugh!"Of grief, so he fell into a frenzy and said," Let's cheer up!"All the people began to laugh loudly for unknown reasons, after laughing, several people fell into emptiness and doubt," Miao Zongdan saw the scalpel like eyes, the upright ears, suddenly he heard his own laughter, also heard the laughter of others, thought —— how strange laughter!..... Hu Junyi also saw

—— this is my smile?..... Zheng Ping vaguely —— Is this a human voice? How are those people laughing!^[6]At this time, everyone around the "laughter" without interference with each other's psychological activities, but as if to echo each other. Then the character consciousness began to spread everywhere: Huang Daisy remembered a childhood in the dark room shouted fear, Miao Zong Dan threw away the mayor's book, and even told Ji Jie jokes, Zheng Ping saw the eyes of the fossil, Ji Jie match into meditation, Zhi Jun took a balloon as the world... their flow of consciousness without any rules and order, from the scene of a series of impressions and feelings. At the same time, the subconscious "broken dreams" still disturb them from time to time. This section not only the scene is complicated, indulgent ambiguous, broken and scattered, but also the psychological activities of the characters also repeatedly jump, almost crazy. This form of stream of consciousness combines the short logic of thoughts with the long disorder of thoughts, which deeply reflects the inner restlessness of the characters. The more crazy the character consciousness is, the more it can reflect the anxiety and disaster brought by the city to modern people. Here, the author paints the collapse of the five people in the city with the transformation of the environment and the free flow of human consciousness.

2.2.3The Montage technique

Montage was originally a French film academic language, referring to the editing, combination, or variation of various shots. The use of montage in literature can link scenes and events in different time and space. The narrative montage in literature can be divided into three kinds, parallel, crossover and repetition. "The Five People in a Nightclub" mainly embodies the crossover montage and parallel montage. Mu ShiyingThe film montage was introduced into The Five People in a Nightclub to organize complex images. He combines various camera clips together, and uses dazzling colors to switch scenes constantly, forming a leaping and tense narrative form.

The cross-montage is characterized by multiple clues developing at the same time, with an inseparable relationship with each other. As the plot deepens, the clues begin to connect and eventually converge. At the beginning of the first section of the novel, the author describes in detail the situations and actions taken by Hu Junyi, Zheng Ping, Huang Daisy, Ji Jie and Miao Zongdan, at the same time and in different spaces."Saturday afternoon, April 6,1932: The Gold Exchange was crowded with people with red eyes. Hu Junyi smiled carelessly."" Saturday afternoon, April 6,1932: Zheng Ping sat by the pool in the campus. Pairs of lovers walk in ahead of him. He looked open; he was waiting, waiting for Llinine Nina."" April 6,1932 Saturday

afternoon: Xifei Road, transplanted from Europe. Walking through the streets soaked with golden sunlight and broad-leaf shadows."" April 6, 1932 Saturday afternoon: Ji Jie's study. Ji Jie sat there smoking, looking at the smoke rising up, floating, floating, floating.""¹⁹ X ——— Saturday afternoon: the first secretary zong Dan suddenly received the mayor's hand."^[6]

In addition, there are also many uses of repeated montage in the text, and the lens with a certain meaning is repeated many times to have the effect of emphasis. For example, the third section of the novel, "white tablecloth, white tablecloth, white tablecloth, white tablecloth, white tablecloth is put above the……"^[6]In just three sections, the "white tablecloth" was repeated seven times, creating a strong visual effect for the readers. At the same time, repetition also brings the extension of readers' reading time, achieving the artistic effect similar to the "long shot" in the film, allowing readers to imagine the colorful urban night scene in the slow narrative rhythm. The use of montage techniques in the text is also reflected in the description of the Saturday night street view, from the revolving door of the office to the Alexander shoe store, the John Sheng Wine Shop, the Lhasa Luo smoke shop, the Desi Music Shop... and finally focus on the Queen nightclub. "Thick glass revolving door: parked, like a Dutch windmill; when moving, like a crystal pillar" "please drink white horse whisky... auspicious smoke does not hurt the throat..." "spinning, forever spinning neon ——— Suddenly neon lights fixed: Queen nightclub."^[6]The author intends to use the complicated brushwork to realize the transformation of perspective, allowing the free flow of consciousness to occur, reflecting a kind of jumping and disorder, highlighting the attention of the urban people to constantly change, and enhancing the visibility and rhythm of the scene.

Chapter Three: The concrete application and construction of the flow of consciousness technique

3.1 Psychological depth and internal conflict

Mu Shiying absorbed the writing skills of western consciousness flow novels, used the expression technique of inner monologue, and let the characters' consciousness flow freely, creating a psychological erratic, and showing the inner spiritual conflict of the characters.

The five characters in the novel each have different internal spiritual conflicts. A section of the novel describes the inner monologue of Miao Zongdan when he received the hand from the mayor, "worked here for five years, writing small letters in regular letters, sitting on the sofa, drinking green tea, reading the local supplement, never late, never Zhaozhou Bridge, a belly of ambition, dream, and romance all away."^[6]The third section of the novel wrote, "From next week I am a free person, I don't have to write small script, I don't have to go to Fenglin Bridge early in the morning, don't have to sit

alone in the 22 bus to drink wind. Isn't it? I'm a free man!^[6]From the description of these two psychological activities, it is not difficult to see miao Zongdan's inner contradictions and struggle. On the one hand, as a government secretary, he gave up freedom, dream and love, in the past five years, he was conscientious, honest and had a bright future, but he suddenly received the resignation letter, desperately asked the reason, but can only accept the reality. On the other hand, after getting rid of the framework of officialdom, he does not have to repeat the life on the established track, and enjoy the carnival after drinking. He seems to celebrate the arrival of freedom, but he can not hide the bitterness in his heart, and the unknown uncertainty ahead has brought him endless confusion. Similarly, the other four are in a mental cage. Gold king Hu Junyi in the gold standard of the falling wind whistling blowing, just a few minutes, eight hundred thousand assets of the rich will be destitute. In the article, Mu Shiyong said so, " The falling wind of the standard gold, blowing with the speed of a hundred kilometre in an hour, blew those people into beasts, blowing away the reason, and blowing off the nerves.^[6]Hu Junyi was indeed removed his reason by the falling wind and blew off his nerves. The shots came from Hu Junyi's temple to the ears of Ji Jie, Miao Zongdan, Huang Daiqian and Zheng Ping. Hu Junyi left forever, leaving four confused people wandering on the winding road of life. Zheng Ping, a college student, had her hair turned white and bit her teeth for her unrequited love lover. Seeing someone else's arm, his love was broken. He tried to control his heart, but his mind "from kissing to kissing."Red Huang Daisy, was passing by the young man that "a woman is not five years" wrapped around the heart. The foot of time in Huang Daiqian's heart sinus sinus ring, every second like an ant like hit her heart to climb over, a second than a second older, she in the passage of time, trying to avoid the appearance of aging. Ji Jie lost herself in the study of the translation of Hamlet. " What are you? What am I? What are you? What is me?"He was caught in a cycle, and could only count the time in the constant countermatches. Through the use of the flow of consciousness technique, Mu Shiyong describes the inner monologue of the characters in detail, which cleverly reveals their inner ambivalence. The unique narrative structure different from the traditional literature is adopted to describe the psychological state of the characters, to show the impact of the modern city on the human spirit of the people, and to express the confusion of the modern intellectuals in the city.

3.2Innovation of language and style

In terms of language, Mu Shiyong enhances the expression effect of the stream of consciousness by using color vocabulary, repeated emphasis and perspective transformation. First of all, Mu Shiyong creatively used many color words to express urban scenes, such as blue mouth, blue teeth, blue tongue, red mouth, red street, green street, blue street, purple street, white tablecloth, black beer, black coffee, white legs, white chest and so on. These gorgeous colors constitute the colorful picture of the city, dazzling people. These colors are full of temptation, mystery and coquettish, bringing readers a strong visual impact. These colors also reflect the life state of urbanite on the side, they carnival, dance, drink, however below the appearance of bright pleasure, it is the soul that collapse lost, the city is more prosperous, the mood is more lonely, both

formed clever contrast.

Second MuShiying for multiple key fragments and scene repeatedly, the sentence of repeated in repeated again and again, strengthen the meaning, such as the first section of the "lips broken" "lips broken" in the third quarter "time in the heart" in the repeated emphasis, the reader's reading speed slowed, in again and again emphasize gradually into the character of the heart. And, in the article, MuShiying experience not directly through the background of the characters and the relationship between the characters, but through the "young people" "dancer", "customer" dialogue, borrow the second perspective of others observation by observers, form a "see and see" distance, learn from the background of the background of the background. In short, Mu Shiying's innovative use of language enriches the expression form of the stream of consciousness and enriches the inner world of the characters.

In general, Mu Shiying's innovative use of language not only enriches the expression form of stream of consciousness, but also makes his works more attractive and deep. His language style is unique, depicting the colorful city, but also reveals the inner world of urbanites. His works have not only literary value, but also have social and humanistic values.

3.3Reconstruction of time and space

The reconstruction of time and space is the concrete use of free lenovo form, on the way of expression, the reconstruction of time and space involves the cross montage narrative technique, from the point of structure, the five people in the nightclub on the surface presents a fragmented scatter type structure, in fact, it broke through the traditional linear structure, the multiple clues rearrangement combination, form the unity of "five lines" network structure. The first part of the novel, "Five people who fall from life", respectively describes the experiences of five people of different classes and different identities at the same time. Hu Junyi, the golden king who was on the verge of bankruptcy, Zheng Ping, the college student who was left in unrequited love, Huang Daiqian, the young social lover, Ji Jie, the government secretary who was removed from his post. Five clues develop simultaneously. In the third part of the novel "five happy people" five parallel lines began to intersect, the author use the cross montage writing through dance guest dialogue clever reveals the five human close contact, five activities in queen nightclub this a scene, make the complicated story to neat, at the end of MiaoZongDan death.

The explicit "five-line in one" structure is easy to see, and the invisible real life value is difficult to detect. The reason why "Five People in the Nightclub" chooses people of different identities, classes, ages and genders is precisely to try to involve every group in urban life and show the universal spiritual crisis brought by the disease of urban civilization to modern people. Although the five people have different circumstances and troubles, they are all "people who have been crushed by life" and "people who have been squeezed out by life". Their respective fates are exactly the epitome of life in the bustling city. Hu Junyi lost money in the exchange, suggesting the shackles of wealth to people; Zheng Ping found the lover lying in the embrace of others, corresponding to the despair of love, became people, showing the anxiety of youth to

modern people; scholar Ji Jie suddenly fell into difficulties, representing the confusion of the pursuit of truth; Miao Zongdan, working for five years, received the dismissal book, the symbol of power. In Shanghai, the "paradise built above hell", the fast pace of life drives away people, under the appearance of the lights and wine, is the lost spirit. They feel in the wealth, love, youth, truth, the power of the heavy cage, anxiety, restless, nothingness, decadent. Mu Shiying blurs the traditional linear narrative and disrupts time and space. However, the stories of the five people seem independent and unrelated at the beginning, but with the development of the story, the close relationship between the five people is gradually revealed, forming a circular narrative structure. Mu Shiying uses this kind of "shot" narration to express the "sense of chaos" of the city. Readers can understand the plot in the jumping text and feel the mental trauma brought by the sense of disorder in the city.

Chapter Four: Conclusion

In Mu Shiying's *Five People in a Nightclub*, the inner monologue, free association and montage stream of mind are used to express the subjective world of the characters. As a representative of the new feeling school, Mu Shiying inherited the novel creation method of western modernist literature, got away from the original traditional literature, and derived the modern creation technique, which opened up a new road for Chinese literature. Mu Shiying's creative application of the stream of consciousness is a pioneering literary experiment, which promotes the development of urban literature and plays an important position in the history of modern Chinese literature. This paper has an in-depth discussion of the *Five People in the Nightclub*, enriches the relevant theories of modern Chinese literary consciousness, and explores the implicit cultural value from the use of explicit techniques. However, this study also has some limitations, such as less research on Mu Shiying's other works, and the depth of analysis works is enough but not enough, etc. I hope that the later research can study its innovative application of stream of consciousness on the basis of comparing Mu Shiying's works in different periods, and continue to enrich the theoretical research of stream of consciousness.

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