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ONEIROPOETICS AS A FORM OF REALIZATION OF THE AUTHOR'S PICTURE OF THE WORLD IN A LITERARY FAIRY TALE AND FICTION

The article is devoted to the study of the dream motive in a literary fairy tale and an artistic work, its form as the embodiment of the author's worldview. As evidenced by the works of art, the oneiric element structures the author's plan; the dream motive opens the veil of the future, the secrets of the past. Dream motives are not uncommon in folklore and literature, and their analysis remains important for literary theory in structuring events in the past, present and future. The article covers such genres that were most often used by the authors as dream-revelation, dream-nightmare, dream-journey, etc. As materials for the study were the works of A. Zhaksylykov *Dreams of the Damned* and A. Altai Tussyk (*Miscarriage*), *Tus (Orphan)*, which told about modern life realities, about the dichotomy of wealth and poverty, about vice and virtue, about finding ways out of social chaos. The methodology of the study includes the continuity of scientific approaches, the use of traditional and innovative methods of literary analysis: content analysis, comparative typological method, myth poetics and dream poetics (oneiro-poetics), psychoanalysis. Based on the comparison of the dream motive, mythological motive and fairy tales, the position is justified that they are very close in content; they are revealed through general artistic form, causal and effect relationships, chronotope, supernatural, unrealistic narrative content, mental "dwelling" and rethinking of the situation, etc. The motive of the dream is archetypal and is one of the most important structural elements of a literary work.

Key words: dream, literary fairy-tale, myth, image, author, archetype, oneiropoetics, genre.

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Онейропозитика әдеби ертегі мен көркем әдебиетте авторлық әлем бейнесінің жүзеге асырудың бір түрі ретінде

Мақала әдеби ертегі мен көркем шығармадағы түс көру мотивін зерттеуге және оны мифологиялық мәтінмен салыстырып анықтауға арналған. Жалпы көркем шығармада түс автордың ниетін қалыптастыруға көмектеседі, түс көру мотиві болашақтың пердесін, өткеннің құпияларын ашады. Түс көру мотиві әдебиетте жиі кездеседі, оларды талдау әдебиет теориясы үшін оқиғаны өткен, қазіргі және болашақта құрылымдау үшін маңызды болып қала береді. Мақалада автор жиі қолданатын түс-аян, түс-қорқыныш, түс-саяхат және т.б. жанрлар қарастырылады. Зерттеу материалы ретінде өмірдің қазіргі шындығын, байлық пен кедейшіліктің дихотомиясын баяндайтын, әлеуметтік хаостан шығу жолдарын іздейтін А.Жақсылықовтың "Сны оқаянның" және А. Алтайдың "Түсік", "Тұл" шығармалары алынды. Зерттеу әдістемесі ғылыми тәсілдердің сабақтастығын, әдеби талдаудың дәстүрлі және инновациялық әдістерін: контент-талдау, салыстырмалы-типологиялық әдіс, мифопоэтикалық, онейропозитикалық әдіс. Түс көру мотиві, ертегі мен мифологиялық мотивті салыстыра зерттеу негізінде, олардың мазмұны өте жақын екендігі туралы ережеге негізделуге болады, оларды жалпы көркемдік форма, себеп-салдар байланысы, хронотоп, табиғаттан тыс, шынайы емес баяндау мазмұны, эмоционалды "өмір сүру" және жағдайды қайта қарастыру және т. б. миф сияқты, түс көру мотиві архетиптік болып табылады және көркем шығарманың негізгі құрылымдық элементі болып табылатыны негізделеді.

Түйін сөздер: түс көру, миф, әдеби ертегі, образ, жазушы, архетип, онейропозитика, жанр.

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Онейропоэтика как форма реализации авторской картины мира в литературной сказке и художественной литературе

Статья посвящена изучению мотива сновидения в литературном произведении и его формы как воплощения авторской картины мира. Как свидетельствуют произведения искусства, онейрический элемент структурирует авторскую идею; мотив сна приоткрывает завесу будущего, тайны прошлого. Мотивы сновидений не редкость в фольклоре и литературе, их анализ остается важным для теории литературы для структурирования событий как в прошлом, настоящем, так и в будущем. В статье рассматриваются такие жанры, которые часто используются авторами, как откровение во сне, кошмар во сне, путешествие во сне и т.д. В качестве материала исследования послужили произведения А. Жаксылыкова "Сны окаянных" и А. Алтая "Түсік" (Выкидыш), "Тұл" (Сирота), рассказывающие о современных реалиях жизни, дихотомии богатства и бедности, порока и добродетели, ищущих пути выхода из социального хаоса. Методология исследования предполагает преемственность научных подходов, а также использование традиционных и инновационных методов литературоведческого анализа: контент-анализа, сравнительно-типологического метода, мифопоэтики и поэтики сновидения (онейропоэтики), психоанализа. На основе сравнения мотива сновидения, мифологического мотива и сказочной фантазии обосновывается положение о том, что они очень близки по содержанию; они идентифицируются общей художественной формой, причинно-следственными связями, хронотопом, сверхъестественным, нереалистичным содержанием повествования, духовным "проживанием" и переосмыслением ситуации и т.д. Мотив сновидения является архетипическим, являясь одним из основных структурных элементов литературного произведения.

Ключевые слова: миф, сон, сказка, образ, автор, архетип, онейропоэтика, жанр.

Introduction

A dream is the most mysterious phenomenon. It is known that humanity spends a third of its existence in a dream. Literature could not ignore this important part of an individual's life. The study of dreams in fiction is named as oneiropoetics. The oneiric element, as an artistic means, is often used to reveal the author's intention. The main character and his mission are revealed in three time dimensions: past, present and future. The present, or awakening, is the real world, tangible and visible, where objects and an outer shell are present. In the dream state, the inner content and the unconscious come to the fore; this is a variant of the prospectus. A dream is a portal to a parallel world. In this aspect, the role of correct interpretation of the dream is important.

The interpretation of dreams is rooted in antiquity. Even in ancient Greece, there was a special class that deciphered the dreams of the gods. According to Yu. M. Lotman, in order to explain the meaning of dreams, it is necessary to be able to decipher them correctly (Lotman Yu.M., 1992: 225). The dream has always aroused the genuine interest of all mankind. It is often used by authors as a literary device

that can project the present, past, and future. Binary oppositions are just as relevant here as they are in myth. The dream is an intermediate state between life and death, day and night, old and new, past and present, question and answer. This is akin to the process of initiation, transition to another reality, a state of mystery, parallel to the myth. As literary works testify, the dreams of heroes form a projection into their unconscious, like a myth (Zhanysbekova E.T., et al., 2021: 102).

According to Z. Freud, a dream is a divine revelation (Freud Z., 1995: 382). Then he characterizes dreams as a mental image of unconscious drives and conflicts. Dreams arise from hidden desires, somatic stimuli during sleep, as well as from remnants of daily impressions and the explicit content of dreams. There are four basic mechanisms in this process: 1) thickening, 2) displacement, 3) processing, 4) visual representation of thoughts and assertions (Freud 1995; 382).

Mythological images and motives, archetypes and mythologems are rooted in literature, without them it is impossible to imagine any literary work. The language of fairy tales, myths and dreams is very similar built from allusions and parallels. They

provide an opportunity to realize a cyclical process, the boundaries between fiction and reality are erased in a literary text, mythological doubles, tricksters, gods and heroes act as characters. The author incorporates semantic parallels and his own author's myth, with its own patterns similar to the signs of classical mythology (Rudnev V.P., 1999: 185).

The oneiropoetics is perhaps the most popular archetype due to its similarity with the mythological motif reflected in the folklore of many peoples – in fairy tales about the sleeping beauty, heroes who wake up only to save their people from enemies, tasks performed by supernatural forces, etc.

Oneiropoetics is semantically close to the poetics of myth from the point of view of the object of study; it is a product of the unconscious. Mythological images, like images of dreams, are symbolic. A sleeping person in a dream acts as a reader, author and a direct participant in events, that's what N. Malcolm thinks, compares a dream with a myth (Malcolm N., 1993: 22). Dreams, according to an American psychologist G.W. Domhoff, can constitute a complete psychological characteristic of a person. (Brain in a dream). One can agree with this statement by referring to the studies of the work of the writers Z. Freud and K.G. Jung.

It is symbolic that many inventions of mankind were the fruit of a dream. The outstanding chemist D.I. Mendeleev saw a chemical table in a dream. The legendary Kazakh poet and composer Korqyt invented the *kobyz* (an ancient bowed instrument) after dreaming about the technique of making it, and this instrument has supernatural powers such as prophecy and healing. It should be noted that *kobyz* and dreams were an attribute of mediums.

The experience of dreams is unpredictable and as asserts S.S. Savelieva can be related to the experience of human existence in several ways. It corresponds to reality and expresses unrealized possibilities of existence; it continues, rethinks or anticipates reality and becomes a revelation about it; and finally, it represents us in the forms and forms in which we live; and it represents us in a broader and, finally, he represents us in forms and manifestations that we are not aware of; and, he presents us with a reality that is not realized, and embodies unrealized possibilities of existence; it continues, rethinks or anticipates reality and becomes a revelation about images acceptable to people from another, possibly higher reality (Savelieva V.V., 2013: 6). Thus, the

world of dreams is a mystical space, akin to mythology and fairy tale.

Literature review

The works of Z. Freud, a famous Swiss scientist in the field of psychoanalysis, are still relevant. His interpretation of archetypes in mythology and dreams, based on the collective unconscious, is one of the main methods of literary analysis.

According to T.F. Teperik, who studied the poetics of dreams in the ancient epic, a dream is a intentionally used author's method, interspersed in a literary text (Teperik T.F., 2008: 9). She offers methods for studying the literary dream from the point of view of philology and psychology.

According to A. Beguin, a dream in fiction is understood as part of the narrative and the reception of the image of the hero's internal state. V.V. Savelieva considers a literary dream as a different way of functioning; the dream allows the author to organize a tense situation that will affect the subsequent fate of the character and the plot situations of his stay on the borders of the new author's vision (Savelieva V.V., 2013: 14).

Material and methods

The main materials of this study are the literary works of Kazakh writers, the main motive of which is devoted to dream of characters. These are the works *Dreams of the Damned* by Aslan Zhaksylykov and *Tul* (Orphan) and *Tusik* (Miscarriag) by Askar Altai. As objects of scientific research, these works have a special architectonics; the works are based on the poetics of myth with elements of a dream. The heroes of the works experience important moments of life in a dream in advance, thereby checking the applicability / inapplicability of their decisions. The main method of research was the method of content analysis of the frequency of the motive, using the comparative typological method, the commonality of genres and styles, literary continuity, traditions and innovation are revealed. Due to the psychoanalytic method, psychological complexes expressed through symbols are revealed.

Results and their discussion

The literary dream is one of the main components of the literary world. O.V. Fedunina, who stud-

ies the poetics of dreams, noted that the structure of the oneiric element in a work of fiction, the functions and interaction of dream chains in one work, are aspects of the poetics of dreams that determine the author's picture of the world (Fedunina O.V., 2013: 41). In a work of fiction, dreams perform a special narrative function. According to P. Kilroe the verbalizing experience acquires textual coherence, form and content, which have a certain time and space. Similarly, a dream is given a text form, for example, a verbalized experience or memory, waking up can also have a verbal form (Kilroe P., 2000: 127). The dream as a literary device was considered in the works of M. Gershenson (Gershenzon M., 1919). He considered a literary dream as a text within a text. The same opinion is expressed by Yu. Lotman, who claims that dreams have a text-forming function, generating new information (Lotman Yu. M., 1992: 124). According to G. Praliev, the authors using the dream motif pursue psychological and artistic functions (Praliev G., 2003: 98). Proof of this position is the motive of dream in the trilogy *Dreams of the Damned* by A. Zhaksylykov, where dream serves as the main technique in revealing the author's thoughts, they are metaphorical: "The same force again brought down on me a stream of visions, a whirlwind of images. They were lightning-fast dreams, waterfall dreams, downpour dreams, elemental dreams, swift images of a single fiery fabric, where life, mine, my friends, relatives, and many other people I didn't know before were depicted in pulsating pictures-writings. In some incredible flight of consciousness, I instantly comprehended their destinies, in a split second I managed to live whole lives: be born, grow up, grow old and die, leaving offspring, for which I had to immediately embark on a life path. My split soul flew through the universe in a multitude of variants, playing out countless dramas of a life that was not at all a dream, completely sincerely pouring out in crying, laughter, hatred, delight, sadness, treachery, generosity, and greed – in a variety of ways accessible to the human heart feelings. <...> I soared, swam, embraced, broke through, and showered kisses on a woman's body, I burst out crying and laughing, tired of countless comedies, dramas and tragedies, but immediately started new plots, exhausted from the oppression of new forces, pumped muscles, practised pranayama, meditated and crammed the Hridaya Sutra, I was filled with optimism on the edge of the grave, lost confidence

at the peak of success, composed legends about myself, created worlds, the firmament and the earth, scattered constellations swarmed everywhere and everywhere with immortal omnipresent spores-organisms, swarms of arthropods swarmed in thickets, in the garbage, in the dust of a mat on the floor of a woodshed, where, without knowing myself, died in a hospital bed, raved in the dung dust <...> and immediately fell into another dream" (Zhaksylykov A.Zh., 2005: 30).

S. Savelieva asserts that the genre of dreams goes back to archaic forms of ritual and mythological culture and folklore. She classifies artistic dreams according to four main criteria: 1) genre-functional, 2) plot-forming 3) figurative-aesthetic 4) dreams revealing the functions of characters (Savelyeva V.V., 2013: 73). This proves that dreaming is a promising technique for the authors. And Kazakhstani authors quite successfully use it in their literary works (M. Auezov, A. Zhaksylykov, A. Altai, T. Abdikov, O. Bokeev, etc.).

According to the classification of literary dreams by A. Beguin, there are three approaches to the analysis of literary dreams: literary, psychological and metaphysical. According to his concept, a dream performs several functions in a literary text, such as an element of text, a means of depicting the inner world of a character, as well as his psychology, and as part of the inner world of a work. The name of A. Zhaksylykov's trilogy *Dreams of the Damned* is not accidental. The dream is the central, compositional core of the work, closely intertwined with the mythological element. Thus, by the classification of A. Beguin, a dream in the work of A. Zhaksylykov belongs to the metaphysical approach, that is, it suggests what kind of reality is created in the work – «cosmic, divine or simply illusory» (Beguin A., 1937). By A. Beguin, metaphysical and psychological dreams often coexist. The dream is subjective, as the Self archetype is split into personalities and immerses us in the subtleties of our reality.

The dream in the story serves as a warning to the character. Dream-nightmare, daytime inner hesitation and confusion are aggravated after a dream. Dream as a state gives complete freedom to the shadow structure of the personality or Self. Fantasy, as the chronotope of dream, makes it possible to implement the plans of the unconscious.

The dream is built in the form of a dialogue, a dialogue in poetic form between good and evil. Ac-

ording to A. Ismakova, the motif of the author's dream, presented in a literary text in poetic form, gives the work a more sensual, emotional basis (Ismakova A.S., 1998: 23). Two souls in a womb, one strangling/killing the other, the character wonders if the fetus could have malicious intent, right?

Another Kazakh writer Askar Altai reveals the social and psychological issuers of modern society. The motive of dream in the work of A. Altai *Tusik* (Miscarriage) is allegorical, a dream prediction:

“<...> turns into a miscarriage in a dream.

The miscarriage regained consciousness at night...

He felt uneasy in the tandoor-shaped womb-coffin. He began to move. His whole body began to shake. The cold mucous surface of the calf began to heat up. The blue world inside the sacred womb shook like a lake and boiled like a cauldron. The miscarriage was in danger. He held his breath and prayed to God.

□ Oh, mighty God! Give me strength!? Give peace of mind to a hot as hell and cold as ice Mom!? I'm a poor fellow..." (Altai A., 2008: 131), the author introduces poetic material that further reinforces the feeling of despair and anxiety:

“ – They yearn for me like a double

Who called me an amulet hanging around his neck,

who chose me as his one and only...

Begging me as a doppelganger,

let me go my doppelganger!

So that the cattle does not become a victim,

So that the tormented soul does not fly away..."

(Altai A., 2008: 133).

“– Ah-ah-ah!...

Bibol woke up from his own voice in fear" (Altai A., 2008: 134). The beginning and end of dream are indicated by the author. The character tries to resolve the current situation by having an abortion either on his wife or his mistress. On the whole, the dream motif corresponds to the shadow archetype (Jung K. G., 1930), where the author vividly shows and describes the shadow sides of the character. American psychologist G. William Domhoff, notes that social contacts and emotions experienced during dream have a direct impact on reality (Domhoff G.W., 2003: 155). A dream about intrauterine life and the struggle between oneself and another fetus is a kind of punishment. A dream in the following work by A. Altai *Tul* (Orphan): "... The bare steppe.

He is floating in the sky. The city ahead. His hometown. The courtyard of a multi-storey building. There is a fireplace with a boiler in the courtyard. He looks at the hearth in surprise... A woman with a white scarf on her head bakes *bauyrsaks* in *kazan*. An attractive woman. As if she was his mother. She looks at him with a smile.

A man appeared from the side of that three-storey house. He approached him. He stands sideways. Medium height, straight nose. It's like his father. However, he does not show his face. He doesn't smile like a mother. Standing in the same position, sideways. He couldn't tell him what kind of father he was. <...>

– Father! he shouted...

He woke up from his voice" (Altai A., 2008: 299). As the subsequent events and actions of the protagonist show, the dream motive has a great influence on the perception of the idea of the work. The author describes a dream at the end of the work; the aforementioned dream turns out to be prophetic, forcing the main character to commit a rash, irrevocable act. Visible internal conflict, deep psychologism, internal struggle, nihilism and alienation of the character. The dream is allegorical, like a flying arrow that pushes the protagonist to the last step. The dream is used here as a key to solving the problem of life and death; and serves to reveal the ideological concept, the denouement of the plot. The dream carries an eschatological motif. By developing the ability to control objects and space, a person who sees dreams learns key techniques of environmental impact (Weggoner R., 2009: 102).

It is important when exactly the author inserts the motive of dream – at its beginning, middle or end. If the dream of the protagonist is given at the beginning or in the middle of the work, it will be interesting for the reader to trace the evolution of the motive, to be a witness to whether the dream was prophetic. If the motive of dream is at the end, then it will be prophetic.

The character dreams and acts, often the opposite happens in a literary dream, and then he sees the consequence of actions in a dream, here the connection of dream with real life is important. A fragment from the above story shows how events unfolded after the dream: "She hurriedly went to the kitchen. And drunk water... After a while, Serafima slipped out of the house, dressed in all black, like yesterday's black silhouette. In her haste, she didn't

even lock the door. Perhaps she was in the mood for a risky business. She was clutching the cold barrel of a pistol that was in her pocket” (Altai A., 2008: 299).

A literary dream is a stage that is reflected as a text, a narrative. This narrative includes cognitive functions: dreams and memory. The restoration and reproduction of chains of events in memory are often irrational, fragmentary both in time and space and cover the following semantic field: dream → delirium → hallucinations. This literary puzzle has special cause-and-effect relationships of a visual nature, including the mythological picture of the world.

Conclusion

As the analysis shows, the discourse of dream, as well as the mythological motif in a literary text, performs several functions: semantic, psychological, aesthetic, and serves as the resolution of the work. Therefore, an essential key of the unconscious is the study of dreams – the direct characteristics of the activity of the subconscious. Dreams are parallel to the events in the work. They complement the psychological, inner portrait of the hero and lift the

veil of secrets. The boundaries of dream are clearly defined by the authors. The above dreams have a beginning and an end. This is a kind of reception of supernatural forces, which can be proved by the dreams of the prophets and scientists.

As in myth, the literary dream describes events in which the protagonist is a being with supernatural abilities (a person flies or climbs the heavenly stairs, descends into a dungeon, turns into an insect, etc.), which represent the connection with divine beings, with space. A dream is an individual, subjective vision of the world, existence, while myth and a fairy tales are a social phenomenon, an expression of the collective unconscious (K. G. Jung). Our analysis has shown that both phenomena are in demand in literature and folklore. The authors reinforce the idea of the work by inserting a dream motive, mythological image or plot into the fabric of the text, which makes the literary work fascinating and exciting when subsequent events are unpredictable and full of hints and decodings.

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