

Artículo de investigación

DREAM IN THE POETICS OF F.M. DOSTOEVSKY AND A.A. KONDRATIEV

SUEÑO EN LA POÉTICA DE F.M. DOSTOEVSKY Y A.A. KONDRATIEV

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Abstract

The article analyzes the poetics of F.M. Dostoevsky and A. Kondratiev, a symbolist writer of the early 20th century. The object of the research is the two works “The Dream of a Ridiculous Man” by Dostoevsky and the novel “Dreams” by Kondratiev. A great deal of attention is paid to dream as a literary device and the spatial movements of heroes who receive sacred knowledge through sleep and are attached to metaphysical reality. Both writers in the work of reality is closely connected with the space, and this determines the nature of spatial models in poetics. Sleep is equal to temporary death and allows the main characters to go beyond the ordinary, profane. The article used the typological method and folklore commenting. It draws parallels with Eastern philosophy, where there is a unity of man and nature, man and the cosmos.

Keywords: Dostoevsky, dream, space, poetics, Kondratiev, symbol.

Resumen

El artículo analiza las poéticas de F.M. Dostoevski y A. Kondratiev, un escritor simbolista de principios del siglo XX. El objeto de la investigación son los dos trabajos "El sueño de un hombre ridículo" de Dostoevski y la novela "Sueños" de Kondratiev. Se presta mucha atención al sueño como un dispositivo literario y los movimientos espaciales de los héroes que reciben conocimiento sagrado a través del sueño y están apegados a la realidad metafísica. Ambos escritores en el trabajo de la realidad están estrechamente relacionados con el espacio, y esto determina la naturaleza de los modelos espaciales en la poética. Dormir es igual a la muerte temporal y permite que los personajes principales vayan más allá de lo ordinario, lo profano. El artículo utiliza el método tipológico y el comentario folclórico. Traza paralelos con la filosofía oriental, donde hay una unidad de hombre y naturaleza, hombre y cosmos.

Palabras claves: Dostoevski, sueño, espacio, poética, Kondratiev, símbolo.

Introduction

René Guénon, an eminent French philosopher of the 20th century, developed the problem of

“sacral and traditional” science in his writings and came to the conclusion that “sacral science”

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proceeds from intellectual intuition (Guenon, 2008). The profane and the sacred form two sides of life; everything is divided into these components. Another French philosopher, cultural scientist and ethnographer Mircea Eliade ("The Sacred and the Profane") also wrote about this (Eliade, 1994). The artist of the word to convey the metaphysical secret component of a person's life often refers to the literary dream.

In world culture, folklore and literature, sleep is often equated with temporary death. Literary scholars view the dream as a second world, as an event that should happen or has already happened (recall the first dream of Raskolnikov by F.M. Dostoevsky), and finally, as divine providence, *tardema* dream (Ermilova, 2004). Thus, sleep is another world. However, it is necessary to distinguish between a dream as a profane, mundane phenomenon occurring with each one, and a spatial displacement in which the hero is aware of and controls his behavior. In Eastern spiritual esoteric practices, this phenomenon is called astral projection. This term we will use later in the article. The article does not consider the orientalism of Dostoevsky or Kondratiev, although such works have appeared on Dostoevsky (Alekseev, 2016), but some typologies about Eastern culture and literature.

Materials and methods

From this perspective, we consider the "Dream of a ridiculous person" by F.M. Dostoevsky and the novel "Dreams" by A. Kondratiev (there is not a lot of research about the poet of the symbolism era, so little attention was paid to this story). It is necessary to turn to the features of spatial models and their interaction, since the dream embodies another reality and the hero takes a trip to the next world. In addition, according to the precise remark of M.M. Bakhtin, the laws of space are more important than time for the poetics of Dostoevsky: the writer "thought his world primarily in space and not in time" (Bakhtin, 1972).

We analyze the story of Dostoevsky and the story of Kondratiev from the point of view of the mythology of initiations, since in both works there is a "spatial" movement of the hero, the features of which have already been mentioned above. The methodology of our research involves the use of historical-functional, historical-genetic, system-typological methods of analysis and application of the experience of folkloristic commenting on the text.

First, consider the work of F.M. Dostoevsky. From the standpoint of researchers, the most important thing in the story is the image of a girl who was met by the "Ridiculous Man", so we will start the analysis of the nominal with him. "A girl is a sign of destiny or Destiny itself, calling to believe in it" (Popov, 2000), as noted by D.L. Popov. A girl is a creature that represents a higher beginning (for now, let's put it this way). In addition, according to the world cultural folklore ideas, the status of the child is borderline, transitional. However, the researcher says that the girl, whom the hero refused to help, was sent to him to believe. However, is it? Is this the function of this image?

A girl is a kind of check on the hero's initiatic path. Will the hero come to the end or will such a feeling as pity, compassion, even a high feeling, stop him? Zero is the absolute to which the hero goes [4: 425], but the path is difficult because the earthly feelings hold the person: "I can suffer, get angry and feel shame for my actions" (425). Then the natural question arises: Are these earthly feelings? Yes, since they slow down the progress of a person forward, they "ground". There is no good, no evil, no feelings arising from them in the cosmoscope; in the universe everything is one, all the same. The expression all the same, which the "ridiculous person" so often repeats, bears in the text not the direct character of indifference, but the character of unity, equality before being, of the Universe. It is semantically significant and is in many respects the key for the disclosure of the image. The hero feels this subtly: "<...> and no matter how many there are, I always don't care" (424). He feels detached from this world, but not detached and lonely, he just falls into the "high" cosmos, calling it ridiculous: "<...> and I know the truth. Oh, how hard it is for one to know the truth! Nevertheless, they will not understand this. No, they will not understand" (420). The hero is already on the right path, as he is focused and realized: "It can even be said that the world is now, as it were, made one for me ..." (426). The hero himself does not reveal himself to the end, and to the reader, since he calls all his thoughts nonsense: "I sit and do not even think, and so, some thoughts wander, and I let them free" (424). Although we see that, he reflects all the time about life, death, the world, about himself. This is not "chaos" or "nonsense" on a positivist level - the hero is cunning: "... I wrapped all these new questions, crowded one after another, completely even in the other direction and invented something very new" (426). However, all the time he returns to the earth, it attracts him: "<...> I would continue to maintain consciousness of what I did on

another planet <...> would I care or not?" (426). In a dream, you can jump "through space and time" (427), choosing what is necessary for yourself: "one is presented with terrifying clarity, with the smallest details, and you jump over the other ..." (426 - 427). For example, in Eastern philosophy, the path of Zen involves "jumping over" everything except for yourself - at a certain stage, but at the end - to dissolve in the world, at a certain space-time point. In order to know the truth, a person must first "kill" the mind, since the mind "simply leads a plant life. He has no depth, no peak of experiences" [8: 238]. In addition, for example, indifference to everything external was a sign of Buddha when he returned already enlightened to the palace (he spoke of the ten shackles of man — one of which was "the desire for pleasure and tranquility" [9: 188]), and Dostoevsky's hero experiences this indifference partially - not always, but he still overcomes his initiatory path.

"In a dream <...> you never feel pain" (427), that is, everything that happens in a dream is experienced by the soul of the hero. "Dreams are right on the surface of the mind" in Zen, in the East [Osho, p. 238]. The main thing is to stay "here and now" - to accept reality: "I was lying and, strangely, I did not wait for anything, accepting without a dispute that there was nothing for the dead" (428). An "astral projection" takes place with this hero, he begins to feel movement in his sleep, he sleeps and does not sleep at the same time: "Deep indignation suddenly caught fire in my heart. And suddenly I felt physical pain in my heart" (428). Turning to folklore, where reality and unreality interact, we see that after such a dream (astral projection) the hero completely renounces the world: "I didn't ask who was carrying me, about anything, I waited and was proud" (429), gains a path: "<...> our path has an unknown and mysterious goal, which concerns me alone." (430). However, even in the afterlife, he cannot say goodbye to the "earthly", so he does not leave the circle of rebirths (for example, in Indian philosophy this is expressed by the sign of the wheel of Samsara) - the creature speeds it to the ground, to another Earth. The hero begins to grow, as he acquires his space, the chronotope of the hero proper. The color of the earth has a special semantics in this ritual context, it has an emerald color, "affectionate emerald sea" (431). Thus, emerald "symbolizes cosmic energy, inner strength and peace of mind" in the East (Vayo, 2003).

Results

Death in Eastern philosophy does not bring bitterness and tears. As a typology, it is appropriate to refer to the Zen parable "Time to die", which tells about the master and his student, who broke the precious, rare bowl of the teacher with the words: "It's time to die for your cup" (Zen Flesh, Zen Bones, 1992). Also to the Indian Jataka "On snake bite", in which relatives do not mourn the death of their son, but give praise to the gods for his rebirth:

As the snake replaces the skin,
Man replaces the body
When life is fulfilled,
And leaves without looking.
The body burns at the stake
And do not heed sobs.
So why should I afraid? (Jataka, 1989)

In Eastern philosophy, attachment is not acceptable; the focus is on the person who has abandoned everything: "He [the master's disciple] tried his whole life not to become attached to anything" (95 - 96). Therefore, the followers of the Zen teachings refused everything, even the highest as the composition of poems: "If I do not give up now, I will become a poet, and not a Zen teacher. He never wrote poetry again" (96). Dostoevsky's hero saw just such people on another planet, in a different space: "They didn't want anything and were calm; they didn't strive to know life as we strive to realize it, because their life was filled" (433). In his astral projection, the hero finds himself in a sacred time, in front of him hierophany (Eliade, 1994): "<...> I am convinced that they somehow came into contact with the celestial stars, they touched the stars not only with thought, but somehow (433). The hero is surprised because they did not offend such as him (433), but the Zen master does not intend to exalt others - his goal is to shed his love on all others. So, one teacher, seeing a sleeping student, only told him when he woke up from the first steps: "I apologize, I apologize me ..." (56), and the residents of that fairy-tale planet "loved themselves a lot" (433). They did not grieve death; they took it with a smile: "I did not see grief and tears, there was only love multiplied to delight ..." (434). Confirmation that this is not a dream, but interdimensional movement is that the hero sees everything in detail and experiences all physical sensations: "<...> you cannot see such details as I convey now in a dream" (435).

All this is typologically applicable to Alexander Kondratiev's "Dreams" writer of the beginning

of the 20th century. In his work, the reader also encounters a model of sleep and the plot unfolds on the verge of sleep and reality. However, the functions of such spatial movements of the characters are still different. Dostoevsky's "ridiculous man" only gets on the path of insight, but returns, never reaching the end, because he was not ready, and Kondratiev's heroes (Gosh, artist, young man) were initially prepared for such "dreams" and consciously an experiment, knowing that it will be difficult: "Of course, you know what risks you are at the same time [6: 515]. So, Gosh is not in a dream, he is in an "astral movement", perhaps he sees his past lives: "Be a deer" <...> After that I was kicked out or taken to the park, where I began to dutifully graze on bright green grass (513). In Kondratiev's poetics, "sacral geography" functions, that is, the locus where Gosh falls, turns out to be sacred, outgrows from topos to topic (we take the term from AM Panchenko), cosmic reality. Also, the "emerald land" is sacred in Dostoevsky, but even it still does not change the hero. Then Gosh comes full sense of "past life" through his "dream" - this happens when the hero looks in the mirror-shield of the magician's daughter for the second time: "<...> some secret power made me look at her sparkling, like a mirror, shield" (514). Kondratiev's hero as well as Dostoevsky's "ridiculous man" does not leave the circle of rebirths: "Only the circle remained untouched" (539); the female demiurgic principle rejects them, so the hero has not yet grown over himself, did not pass the initiation. All friends from the story are in the same tragic situation: "A similar fate befell the dreams of my two friends" (539). In this context, the symbol of a circle is highly semiotic: a "round table" (509), moving in a room of Gosh (509), and a delineated circle by the lake. The hero must get out of this circle in order to grow above himself and become a cultural hero.

Conclusions

In the works of both writers, the image of the protagonist is revealed through a dream. Dream allows the hero to look at himself from the outside and get out of the profane state. The ontological plan in the text is created through writers referring to a dream model, since the hero can move in space, covering great distances and discovering other worlds. However, this does not manifest a fantastic element, it is rather a mythological and folklore, since there is a clash of two worlds - in folklore a person through a dream, a temporary death, joins sacral knowledge. But he must take advantage of them

correctly and also must not be afraid of the world to go through his path of initiation.

Analysis of dream in these works of Dostoevsky and Kondratiev allows to see the features of the functioning of spatial models in their poetics.

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