

Rasulova T. R.

Institute of Folklore of the National Academy of Sciences of Azerbaijan

ONEIROPOETICS OF ROMAN Y. SAMEDOGHLU “JUDGMENT DAY”

The article analyzes the motives and images of dreams in Y. Samedoglu's novel “Judgment day”. The dream in the novel is the subject of description, the method of understanding the world, its method is connected with the plot, the psychology of the character, philosophical and ethical problems. The classification of all dreams in the novel by Y. Samedoglu can be given as follows: a dream is an allegory, a dream is a symbol, a dream is a myth. In the mythopoetics of the novel, dreams act as a mythological system. The author shows in the novel the genre signs of dreams, the emotional background of dream texts, the combination of real and fantastic elements in the dream plot, and much more.

The topicality of the research is due to the increased interest in the concept and poetics of sleep in modern Azerbaijani literary studies, a relatively small study of the artistic world of dreams and the problems of the dream text. The analysis of the dream motive is important for understanding the writer's worldview, his aesthetics. In this sense, research on literary dreams is widely needed, and the analysis of the semantics and structure of dreams is important in Yusif Samedoglu's novel “Judgment day”.

The object of the investigation is the novel by Azerbaijani novelist Yusif Samedoglu “Judgment day”. The subject of research in this work is the study of the sleepy sphere of the oneirosphere.

The scientific novelty of the research lies in the fact that within the framework of one article in the novel by Y. Samedoglu, the functional principles of the dream motive are investigated at the comparative-typological level. The literary text defines the place and functionality of the dream motif complex, indicates the role of the dream motif in the plot organization of the novel, and also explores the connection of dreams with mythological thinking in the novel. In addition, the article also pays attention to such issues as dream and text, dream-myth.

Key words: functional principles, mythological thinking, dream, novel “Judgment day”, writer.

The problem statement. There is still no generalizing theory in science that fully explains this phenomenon of dreaming – human life. Modern dream theories are developing mainly in psychological, linguistic and semiotic directions. In research, sleep is differentiated as a biological state of the body or as a mental state. The diversity in the interpretation of dreams lies in the fact that the subject of research is still mysterious and complex. In psychology, the causes of dreams are explained, in philosophy, the place of dreams in the structure of consciousness, and in literary studies, sleep is studied as a text, the features of the poetics of dreams. In this matter, literary criticism inevitably finds itself in the plane of the social sciences (psychology, philosophy, folklore, linguistics, etc.), must take into account their scientific and theoretical conclusions.

In recent years, the phenomenon of dreaming has increasingly become an object of philosophical and philological research. A number of interesting monographs have been written in this area. Intensive psychoanalytic methods of studying the topic of sleep in literature and culture still retain their dominant position.

The main purpose of the study is to reveal the functional principles of the description of dreams in the novel “Judgment day” by Azerbaijani writer Y. Samedoglu.

The main material. The phenomenon of dreaming was used by different artists in different periods for different purposes. These dreams, included in the literary text, also gave rise to archetypically different manifestations of sleep in their breadth and diversity. The archetype of sleep sometimes contributes to a deeper understanding of the subjective emotions of the image, and sometimes it becomes an artistic device that allows the reader to present the author's idea in the work.

The archetype of sleep manifests itself in a literary text in various projections, each of which also has its own function:

a) a dream always gives more information about the hero than we can understand directly; it helps to reveal the psychology of the image, the hidden moments of his “I”;

b) the dream book foreshadows the future not only of the hero, but also of society (even the world), predicts the future of both the hero and the world;

c) the dream brings the reader closer to the subconscious, or to the sphere of the unconscious, not only of the hero, but also of the writer himself.

Sleep is a multifunctional phenomenon of the prose of Azerbaijani writer Yusif Samedoghlu. Sleep mediates between art and reality, communicates between the worlds of sleep and wakefulness, has philosophical-aesthetic, artistic-psychological, plot-compositional, creative, informative, communicative, mnemonic, prognostic, retrospective, sensory functions. Sleep is a phenomenon intermediate in time-spatial and ethico-aesthetic nature, has a dual nature, arises as a result of the influence of both worlds. The limited nature of dreams allows him to be an intermediary between the author and the character, at the same time a spectator and a participant in the character's own dream.

The oneirosphere of Yusif Samedoghlu's prose is connected with the afterlife. In his works, nature's dreams are closely intertwined with human "black", foggy dreams. The concept of the day and night sides of human nature is characteristic of Yusif Samedoghlu's Oneirosphere.

Rattlesnakes chasing heroes, dreams arise in the borderline or gloomy zone of consciousness. Dreams and other sleep-like states (alertness, drowsiness, hypnosis, hallucinations, etc.) reflect the struggle of light and darkness in the awareness of the duality of human nature. The characters fall into another time in a dream, communicate in a dream, are able to attract attention from the outside.

Dreams can also exist as text within text in a specific, precise structure. However, in some cases, the narrative itself may acquire the character of a dream, enriched by the vocabulary of a dream.

Yusif Samedoghlu is an artist with sensory perception. He resorts to various methods to uncover the mysterious and hidden world of man. One of these techniques and one of the phenomena of the human psyche is sleep.

In Samedoghlu's novel, "dream" uses various forms: dream-journey, dream-manifestation of memory, dream-realization of subconscious desires, dream-awareness of the sins of the hero, dream-awareness of the sins of the hero, the motive of the road, the motive of the stairs make up the space of sleep. Dreams and suspenders expand the artistic time and space of the work.

The following factors play a role in the formation of the sleep chronotope on the "decisive day": firstly, the synonymy of colors, labels and metaphors; secondly, the provision of a fabulous space that creates an atmosphere characteristic of a sleeping place.

In the artistic understanding of events, a dream as a structural element is the inclusion of characters in a mystical-irrational plan. In this sense, the plot of the works is built according to the scheme "sleep (death) – life-death". In the novel "the day of the murder", the external plotline of the dream is the background of the event (illness, near-death dreams) and has the potential to build an internal psychological plot about the life of the characters. The dream fills the void in the hero's memories. Azerbaijani literary critic Rustom Kemal writes: "in the prose of Y.Samedoghlu's "death" and "sleep" are peculiar metaphors. He prepares his characters for a "long and restless sleep. It is dreams that erase the boundaries of the space of life-death.

In the artistic understanding of events, a dream as a structural element is the inclusion of characters in a mystical-irrational plan. In this sense, the plot of the works is built according to the scheme "sleep (death) – life-death". Yusif Samedoghlu's prose is generally devoted to the eve of death, the mystical and terrible food of death – that's why you feel the mystical energy of the literary text" [2, p. 85].

"Death and sleep allow for a moment, in the blink of an eye, to consider and recall all the life stages of life. Death is a confirmation that the writer wants to tell us the truth about life. Death and sleep are the last opportunity of the heroes (this is literature). The epigraphs declare this monstrous fact: "there is death, she died, and death was tyranny": "where is your path, brother? this is the last apartment, my sister" [1, p. 54].

In the novel "the day of the murder", the author transmits to the reader through a dream, predicting events that will happen in the future. For example, Sadi Effendi's dream revives in our eyes his future unhappy fate. So Sadi Effendi "... I'm standing in a narrow corridor of the car, and the compartment doors are closed, and a man is crying behind one of these locked doors, and his wife says to him: man, don't cry, I hope everything will get better. And I wish I could look back, but I can't look back, so I'm looking out a dark window with a bell in front of it... such ideas as "his unhappy future comes to life in our eyes" [1, p. 66].

In the novel, the boundary between dream and reality is blurred. The past passes into the present, and the present into the past, which brings an atmosphere of discreteness into the narrative, includes a polyphony of sounds expressing the various states of the hero. A sick person is one of the subjects of consciousness in the novel. He has such a memory that at a certain point in his life he begins to remember the dead.

In the novel, the plot is based on a mixture of sleep and wakefulness, reality and surrealism. It seems that “the day of the murder” gives way more to the description of dreams. The life of the heroes takes place between death and life. In the novel “the day of the murder”, the author transmits to the reader through a dream, foreshadowing future events.

Y.Samedoghlu uses the dream motif to illustrate the phenomenon of genetic memory. Sleep acts as a means of establishing a connection with this world. R. Kamal rightly writes: “A dream is a person’s opportunity to see their dead. The act of sleep is designed to help the characters understand the meaning and way of life and death. Sleep is the memory of the soul” [2, p. 84]. In a dream, Zulfugar sees Muhammad, the son of the sergeant of Sarah, whom he once killed.

The ‘dream stories’ that attract attention in the novel are connected with the individual psychological world of the characters, it is natural for a person to dream when he reaches adulthood, faces illness, believes that he will leave the illuminated world. By itself, many of these dreams are associated with childhood and adolescence. “My grandmother used to say that water is purity, water is war, water is a chase, a snake is a state. I remembered the rest. He recorded my dreams in reverse order, and not only mine, but all my relatives and neighbors. They came to you, talked here and there, and you would see that each of them was talking about his dream, my grandmother listened attentively, and then, apparently, in order not to attack your heart, not to darken the blood, not to break hope, she would begin to interpret dreams in reverse order. No one would be displeased with us who would leave without a blessing. It was equally important to be able to interpret the dream in the opposite direction, especially during a fight” [1, p. 52].

Let a sick person often dream of the dead. He believes that seeing the dead in a dream is a serious illness: “when life ends, when sudden death opens the door of death, a person finds this shit” [1, p. 13], the patient reflects, every night he dreams of his dear grandmother with black kelagai, a little boy sitting, resting his elbows on a table with a tablecloth and fringe.

A sick sleeping Zulfugar sees in a dream the son of Saryja Muhammad, who was killed at the time by order of the “midnight” Salakhov, who came from Baku, the ruler – his mother, the Tatar Temir – his wife Tamara, who betrayed him, Sadi-effendi – a crying man behind locked doors.

In the novel “Judgment Day”, the dream is more of the nature of repentance and warning. It’s as if the dead are calling the living to commit sinful acts,

foreshadowing the approach of the last day. In the novel, sleep also means faith. It is no accident that all sleepers believe in their dreams. I’m not the only one who believes in dreams. Probably, most of them believe, but in conversation, they pretend that they allegedly do not believe: that is, what kind of dream, what kind of dream – all these are questions that need to be clearly explained. Or they are ashamed to get it on their neck. But I admit that I used to believe in dreams, and now I believe in them, although I have to admit that I used to believe in them more because I used to have a lot of hopes too. On the other hand, a dream with hope is Siamese twins – when one dies and the other does not” [1, p. 46].

The characters’ dreams are presented as the author’s own dreams. Sleep does not allow you to switch off between times. Yusif Samadoghlu believes in dreams together with the characters: “When I told my wife about the dreams I had at night, two years ago, I told her that she was violently annoyed. Because he tried: did I see a dead person in a dream that an event would definitely happen tomorrow” [1, p. 20]. Symbolic images in the dreams of the characters in Samadoghlu’s prose have a deep archaism, which determines the inclusion of a mythological layer in the texture of the text. The sleeping space is organized by images of roads, rooms, lakes, doors, stairs. The symbolism of the staircase plays a special role in the organization of the sleeping space. The girl from Gavur also had a dream: she saw that a lamp was burning above her head in a red mist, saw that she was behind the skull of a long staircase. He saw a sick man standing at the foot of this long staircase, with a slightly hunched waist and a twisted face, stretching his arms forward and telling him “don’t go away” [1, p. 65].

For the concept of the work, the chronotope of the city and sleep plays an important role. The urban chronotope as a whole can be characterized as a Romanesque chronotope. The writer uses the same images both in describing the morning reality and in creating a space for sleep.

In a heroic dream, another being falls into reality – surrealism. “In a dream, precisely in a dream, a person is on the border of real reality, surreal, utopian reality, here – at this “external” point he finds the “center” of both the world and being. Literature also pulls a person into such a world, saving him from the “sins” of the real world. In this special space of existence, all the dead things sucked out of the ashes are resurrected, get up and walk, the transformation takes place in a metamorphosis in such a special mode that everything becomes visible with an invisible face” [4, p. 67], or: “as soon as the children closed

their eyes and went to bed, they fell under the spell of moonlight and they heard magic bells in a dream, a smile appeared on the faces of ten orphans, woven from the light of the moon and stars. The frivolous Kasym did not hear the ringing of the bell, which the children saw in their dreams, because he was very tired" [1, p. 161]; "God, what was that sound? If only a person always saw such ringing dreams, a person who always hears such ringing sounds that he dreams of, lives a hundred years, not to mention "ugh". More precisely, I would like dreams to be without the dead, without events related to the dead. You have always heard such sounds in a dream" [1, pp. 171–172].

The dream "restores" in the novel the connection between the dead and the living, the past and the present. He inspires the idea that the dead are the survivors, the past is the precursor of the present, and neither the dead nor the past can be forgotten. A dream becomes an act that reveals the mythological and mystical nature of human life.

It is no coincidence that the end of the novel also ends with a mystical imperative associated with sleep. "I, men, do not dream of anyone else! But, my patient reader, the fact is that if you see in a night dream a patient with a yellowish face like a fur leaf, with eyes that have fallen out into a hole, with a slightly hunched waist, or a person with a brocade hat on his head, fur on his back, with smiling eyes, then do not condemn us. Oh, my God, the dead want to get paid jobs.

Let your dream be sweet, alive!" [1, p. 88].

The feeling of time through dreams is an aspect inherent in Yusif Samedoghlu, the subjects of the narrative. The characters return to the past in "creative" dreams. In the novel, greater use of sleep is observed in its own section devoted to the past. So

after the ruler freed Gavur's daughter and sent her to his hometown "...in a dream she saw a cozy white color, and as a sign of this white color she heard a female lullaby: it was her mother's voice" – a sign that she had done a good job and received spiritual relief [4, p. 66].

We find the dream motif in this piece over and over again. On the other hand, the patient may return to the wonderful times of his life with recurring dreams. "The dreams I've had all my life are suddenly starting to come back". A patient who says he has tried it many times is glad that he can return to his childhood, his youth through sleep. On the other hand, the patient's recurring dreams are an integral part of his life, and these dreams can only be comforting.

Azerbaijani critic Yashar Garayev writes that in the work "Judgment Day", sleep, memory, dream are all a way to open a secret, a ban, locked doors. "In fact, throughout the novel, Joseph is engaged in opening closed safes, locked doors" [3, p. 157]. Sleep, dreams and mirage help to unravel the mysteries.

Conclusion. In the work "Judgment Day", the archetype of sleep participates in the construction of a compositional plot network. The dream completes the circle, bringing the course to the starting point in the finale, both an artistic device and the reason for the beginning of events, and develops events within this circle. Using the motif of a dream in the work "Judgment Day", the author reveals the true intention of the characters.

Thus, the dream in the prose of Yusif Samedoghlu is an important phenomenological phenomenon. A dream reflects the boundaries of consciousness in the synthesis of experiences, emotions over a period of time, in the alternation of subject and object.

Bibliography:

1. Səmədoğlu, Yusif. Qətl günü. Bakı: Yazıçı, 1987.
2. Kamal, Rüstəm. Sözü işığa danışdım. Bakı, MBM, 2012, s. 84–88.
3. Qarayev, Yaşar. Meyer şəxsiyyətdir. Bakı: Elm, 1988, s. 156–163.
4. Şərifova, Salidə. Yusif Səmədoğlunun "Qətl günü" romanı // Bayatı. № 20, 2007, s. 63–67.

Расулова Т. Р. ОНЕЙРОПОЕТИКА В РОМАНЕ Ю. САМЕДОГЛУ «СУДНИЙ ДЕНЬ»

У статті аналізуються мотиви і образи сновидінь в романі Ю. Самедоглу «Судний день». Сон в романі – це предмет опису, метод пізнання світу, його метод пов'язаний з сюжетом, психологією персонажа, філософськими та етичними проблемами. Класифікацію всіх снів в романі Ю. Самедоглу можна дати наступним чином: сон – це алегорія, сон – це символ, сон – це міф. У міфопоетиці роману сні виступають як міфологічна система. Автор показує в романі жанрові ознаки сновидінь, емоційний фон текстів сновидінь, поєднання реальних і фантастичних елементів в сюжеті сновидіння і багато іншого.

Актуальність дослідження обумовлена посиленням інтересом до концепції та поетики сну в сучасному азербайджанському літературознавстві, відносно невеликим вивченням художнього світу сновидінь і проблем тексту сновидіння. Аналіз мотиву сновидіння важливий для розуміння світогляду письменника, його естетики. У цьому сенсі широко потрібні дослідження літературних снів, а аналіз семантики та структури снів важливий у романі Юсіфа Самедоглу «Судний день».

*Об'єктом розслідування є роман азербайджанського письменника Юсифа Самедоглу «Судний день»
Предметом дослідження в цій роботі є вивчення сонної сфери онейросфери.*

Наукова новизна дослідження полягає в тому, що в рамках однієї статті в романі Ю.Самедоглу функціональні принципи мотиву сновидіння досліджуються на порівняльно-типологічному рівні. Художній текст визначає місце і функціональність комплексу мотивів сновидіння, вказує на роль мотиву сновидіння в сюжетній організації роману, А також досліджує зв'язок сновидінь з міфологічним мисленням в романі. Крім того, в статті також приділяється увага таким питанням, як сон і текст, сон-міф.

Ключові слова: *функціональні принципи, міфологічне мислення, сон, роман «Судний день», письменник.*