

# Narratology of fictional dreams in the Russian literary works

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## Abstract

This article deals with studying fictional dreams and its representation in the world literature. The material of this study encompassed 80 fictional dreams taken from the Russian literary works. The models got the following working titles: perspective, bidirectional, dotted and the final model. Identifying the correlation of narratives gives the possibility to identify connections between the sleeping and the active consciousness of the character. Determination of narrative forms is based on identification of different viewpoints of the narrators during verbal construction of dreams. Narratives of fictional dreams can be regarded as a specific kind of psych narration.

**Keywords:** Fictional Dream, Real Dream, Oneirotext.

*Narratología de los sueños ficticios en las obras literarias rusas.*

## Resumen

Este artículo trata sobre el estudio de los sueños de ficción y su representación en la literatura mundial. El material de este estudio abarcó 80 sueños ficticios tomados de las obras literarias rusas. Los modelos obtuvieron los siguientes títulos de trabajo: perspectiva, bidireccional, punteado y el modelo final. La identificación de la correlación de las narraciones ofrece la posibilidad de identificar las conexiones entre el sueño y la conciencia activa del personaje. La determinación de las formas narrativas se basa en la identificación de diferentes puntos de vista de los narradores durante la construcción verbal de los sueños. Las narraciones de sueños ficticios pueden considerarse como un tipo específico de narración psicológica.

**Palabras clave:** Sueño Ficticio, Sueño Real, Oneirotext.

## **1. Introduction**

A dream has always been regarded as an event that implies interpretation and requires a narrator who creates a narrative. This research focuses on specific features of narrative texts of dreams in the literature. The study of this problem will allow structuring the philological concept of dreams and will give the possibility to clarify the essential components of cognitive specificity of this type of speech activity. Dream text or fictional presents a written complex author's and character-based narrative of a dream, created by a fictional author. This narrative contains elements of spontaneous inner and outer speech, descriptions, remarks, comments, including fragments of reflection and interpretation.

This term, being a synonym for the term dream also means something else, because the text is the result of fixing the oneiric process, which occurs synchronously after the dream itself. It is natural to admit that fictional dreams are characterized by a thorough author's editing and compulsory written fixation. Real dreams are the oral, spontaneous, mainly narrative discourse, to be more exact, more personal stories (Nabokov, 1989; 1996; Kibrik and Podlesskaya, 2009). In the case of literary dreams (fictional dreams), the reader has to deal with the author's cognitive and creative efforts, which should simulate cognitive efforts of the character. The analysis of fictional dreams narratology can be used for the study of real dreams in other social sciences. The purposeful study of fictional dreams narratology in the Russian literary works was carried out for the first time and therefore is of specific scientific interest in applied somnology; it can be also used in the development of neurolinguistic management techniques and work with lucid dreams.

## **2. Literature review**

Narratology as a field of knowledge, which studies narrative forms is actively updated. Among the well-known European researchers one could name Schmid, professor at the University of Hamburg, author of the monograph *Narratology*. This researcher initiated publication of many papers on narratology; he is one of the founders of the *Dictionary of narratology* (Hühn et al., 2014). The abstract article by Baryshnikova provides an overview of two new English-language volumes and the monograph devoted to the study of narratology aspects in the different humanitarian and social fields (Baryshnikova, 2013). The authors used narrative typology Ilin (2004), as well as studied psych narration by using the semiotic-narrative method proposed by Scholes (Scholes et al., 2006). "Psych narrative can be interpreted as a verbal representation of situations and events that reveals the character's inner world" (Izotova, 2015: 20).

The writer, building a narrative of his character's dream, acts as a fictive author or as a secondary narrator. From this perspective, the author can be considered a secondary reader of the dream. Therefore, the authors consider it essential that the observations of M. Fludernik be taken into account: "Narrativity is not a excellence inhering in a manuscript, but rather an feature forced on the manuscript by the student who understands the manuscript as story, thus narrativizing the manuscript" (Fludernik, 2003: 17). One should remember, however, that this fictive author is the addresser of the dream, which he attributes to his character, and then to the reader.

Schmid in one of his recent articles *Perspectives and Limits of Cognitive Narratology* (On the Works by Alan Palmer on Fictional Mind and Social Mind) mentioned the differences between the classical and post-classical narratology, which considers narrative as the essence of the presentation of fictional mental functioning (Schmid, 2008; 2014). Cognitive narratology, in his view, opens up new horizons for literary studies and associates it with the empirical sciences (Hühn et al., 2014). Rudnev believes that the dream is a special kind of creative activity, aimed at the exchange of information between the conscious and the unconscious (Rudnev, 2013; 2014). The British researcher Palmer considers the differentiation of the categories fictional mind and social mind in the narrative (Palmer, 2011). As regards the theory of literature, it is important to develop ways of studying the fictional mind in the narrative. Oneiric narrative of the fictional dream has a special intimate status from the opinion of the author and his personality. Firstly, the dream clarifies the specific nature of the character's consciousness in a situation of sleep. Secondly, verbalization of sleep reveals the daily work of the character's consciousness and creative imagination of the author in the subsequent narrative construction.

The narrative of sleep also becomes the object of special study. Kilroe in the object *The Daydream as Manuscript, The Dream as Story* suggested that all daydreams are manuscripts, but not necessarily all dream manuscripts are stories (Kilroe, 2000). Jenkins in the article "The Nightmare and the Narrative asserts, that daydreams can be investigated from a story viewpoint and that this method products a new gratitude of daydreams" (Jenkins, 2012: 29), and gives the example of Stephen King's horror story. (The Semantic Potential of the Novel *Oblomov*) considers Oblomov's falling into a sleep, but the narrative of his dream does not become the object of study. Bulkeley explored the role of dream and nightmare narrations and their influence on the characters (Bulkeley, 2016).

Neurophysiologist Kovalzon believes that the presence of emotionally colored dreams in a fast sleep means removal of the images and events from long-term memory. The long-term or short-term fixation of these images takes place after awakening, that is, a person remembers the dream and turns it into the oneiric narrative. Carl Jung in his observations linked such phenomena as dreams, consciousness and memory. Apparently, due to the fragility of the link between the dream and the rest of consciousness, it is a highly unstable formation in terms of recall. Many dreams escape our notice immediately after awakening; others could be recalled, but the reliability of recall is extremely doubtful; and only a relatively small number of dreams, could be recalled clearly and precisely. Given the fact that the author appears to be between the character-dreamer and his dream, the author is the very person, who carries out editing of the oneiric text.

The authors of the volume *strange voices in narrative fiction*, edited by P.H. Hansen, the well-known specialist in the field of narratology, focused on particular narrative forms, inherent in the fiction narrative, which they consider as strange voices. Considering the dream from the viewpoint of the sender and the recipient, the strange voice of the dream narrative, which the fiction person (character) wants to hear and to verbalize, is the voice of the addresser. For example, Pierre Bezukhov in the novel *War and Peace* had five dreams in which someone (addresser) told him something important. Awakening, he tried to remember, restore and retell those dreams to himself. He recorded three dreams in his diary, and mentally restored the remaining two, and the author-narrator transmits them in the form of inner monologue and inner dialogue. The character's story of his dream (for example, the story of Anna Karenina's dream told to Vronskiy in the L. Tolstoy's novel) can be regarded as the storytelling narrative (Alexander 2011), because he is not only to convey information, but also to convince the interlocutor and the reader (Herman, 2013).

The dreamer is the main recipient of the dream as the intimately transmitted information. However, literary works envisage more dream recipients – these are not only the character-dreamers, but also the other characters who hear the dream story and, of course, the readers. Sleep is presented in the literature as the text, distributed among many recipients. This reflects the complexity of its narrative, which, being the person-oriented phenomenon of speech activity is included in the complex communicative process. It is also important to stress that oneirotext in art belongs to the global anthropological and genre sleep narrative faced by each person during his life.

The analysis of literature sources provides the possibility to affirm that narratology of fictional dreams is a new field of oneiropoetics and this fact is a motivating factor for filling gaps and optimizing the present research. The main purpose of this study is to consider the main features of dream representation in literary works and to determine narrative models and forms in fiction.

Taking into consideration the above, the main objectives of this study include:

- Analysis of 80 fictional dreams taken from the Russian literary works;
- Determination of the main models and forms of narrative;
- Observation of literature sources on specific field of study.

### **3. Methodology**

The material of this study encompassed 80 fictional dreams taken from the Russian literary works (stories, novels, short stories) by (Nabokov, 1989). Sorokin. In these works, the dream is presented as the text in the text, the narrative in the narrative.

The research in fictitious literature is a special area of literary theory, called literary or monotypic hypnosis. Academics determine the details of literary dreams and try to separate them from real life. These studies are not related to the use of psychological methods of literary analysis, but they use literary methods to analyze the psychological phenomenon described in the literary text. Oneiropoetics is a field of poetics, focused on the philological analysis of a dream as a verbal artistic text. Naturally, this field of knowledge takes into account the preverbal period of the dream as a special stage of oneiric text origin, which is in the pre-text state. In this regard, one has to deal with a special kind of virtual, non-linear, multi-variant text being processed by the dreamer. This is the material used by the dreamer to generate oneiric text, due to his memory, consciousness, imagination, and fantasy efforts.

Identification of forms and components in the narratology of fictional dreams gives the possibility to focus on the altered states of consciousness, reflected by the writers as well as on the verbalization process. The peculiarity of the dream is that it can provide me with other strange senses (Rudnev, 2013; 2014). The conditionality, ambiguity and uncertainty of meaning are quite vividly expressed in the oneiric text. In this regard, the dream can be compared with a sacred text, a mystery, a parable or with ideological patterns. In reality, Carl Jung considered the dream as a phylogenetically more ancient type of thinking. That is why the dream is seldom expressed in a logical and abstract way, it is always expressed in the language of parables or comparisons (Bulkeley, 2016).

According to Lotman, a dream is a semiotic reflects in which everybody observes the image of his or her own linguistic (Lotman, 2004). Beskova developed the ideas expressed by Lotman and considers that our dreams represent a true picture of our inner world, in fact, the picture of ourselves (Beskova, 2006). Borges in his *Nightmare* differentiated special difficulty of the direct study of

dreams and the fascinating process of their literary shaping (Borhes, 1992). Hesse in his essay following the dream stresses the process of remembering the recent dream and the difficulty of building relevant narrative on its basis (Hesse, 2004). Cognitive narratology, semiotics, hermeneutics and oneiropoetics were used during the study of fictional dreams narratology.

#### 4. Results

It is important for a writer to convey the cognitive difficulty of generating a voice message about the dream. At the same time, he needs to include the dream story into the narrative. Both problems are closely connected with narratology. The authors used the concept of great narrative and small narrative as working terms. The correlation of these narratives involves correlation of volumes, defining the place of a small narrative in the plot and the degree of its compositional isolation. Tjupa points out the connection existing between the plot and the narrative: The chain of events serves as the constructive principle of a narrative text, especially prose. The analysis of fictional dreams gave the possibility to identify four basic models.

The first model of narrative correlation is called the perspective model. Fictional dream is placed in the beginning of the literary work and the dream text narrative is focused on the subsequent events. This correlation could be noticed in the stories *Snowstorm* and *The Captain's Daughter* by Alexander Pushkin. The dream of Peter Grinyov is described in the second chapter, *The Leader* and it can be included into the complex of events that are close to the beginning of the story. Considering the compositional role of Grinyov's sleep, Molnar, the Hungarian researcher of the Russian literary art, arrives at the conclusion that the sleep controls the text of the novel. The text order of the novel is defined by the sleep line of the subject. This is revealed in the retrospective narrative: during the description of events, the subject of narration relives his story (Molnar, 2012). The chapter *Oblomov's Dream* in the novel by Goncharov (1987) was written before the entire plot was created. In other words, instead of the dream's inclusion into the novel, the oneirotext laid the foundation of the whole novel. This is the fact from the novel's creative history, along with the time difference between the creation of this chapter and the rest of the text, which explains the uniqueness of this narrative. This biggest dream in the Russian literature occupies 33 pages of the novel and its psych narrative is focused on the explanation of all subsequent actions of the character. The second model of narrative correlation is called a bidirectional model. The dream narrative is placed in the middle of the story. Therefore, it occupies a central place in the great narrative. It is correlated both retrospectively and prospectively with the events from the great narrative. In the novel *Crime and Punishment*, the fourth dream of Raskolnikov, related to the repeated murder of the old woman, is placed in the middle of the novel. The action seems to be reverted, but the murder tragedy turns into a comedy. Compositionally, the dream is placed at the end of the third portion of the novel. It shares the novel into two triads. The complete works of this novel take 422 sides, and the fourth dream takes pages 212-213 (Dostoyevsky, 1972-1990). Keeping in mind its composition and plot significance, this dream could be correlated with Tatyana's dream from the novel *Yevgeny Onegin*, the text of which consists of eight chapters and a large fragment of *Excerpts from Onegin's Travel*.

The diagram below shows that is included in the fifth chapter of Pushkin's novel in verse. Her dream includes the same four characters as those in the novel. However, they play different roles.

The narrative of the dream is correlated with both retrospectively and prospectively with the great narrative (Figure 1, items 1, 2, 3 and items 4-8).

[Figure 1 here]

The third model of narrative correlation is called the final model. The dream narrative is shifted to the end of the story. In this model, a dream precedes the dénouement, follows it or is included in the epilogue. The dream's narrative inclusion into the epilogue can be seen in the novels *War and Peace* and *Crime and Punishment*. At the end of the Chekhov's story *Van'ka* the boy had the following dream: Lulled by hope, an hour later, he was fast asleep ... He dreamed of a stove. The grandfather sits on a stove, dangles his bare feet and reads a letter to the cooks ... Viun walks and wags his tail. The story contains a picture, which reflects fulfillment of Van'ka's wish, but this dream is unlikely to materialize, and the narrator is aware of this fact.

The narrator plays an active role in choosing the place for dreams in the great narrative; he focuses the reader's attention on subsequent developments. Putting dreams into the finale of the novels written by Nabokov (1989) *King, Queen, Jack* and *The Gift* and by Bulgakov the *White Guard* promotes redistribution of correlation of sleep / waking in favor of oneiric reality. The fourth model of narrative correlation is called the dotted model. This is the most complicated model; it occurs when the story includes several dreams of one or different characters. In this case, one should identify the link between the narratives of dreams, and, simultaneously, the correlation of oneirotexts with the great narrative. This kind of narration is found in literary works of various genres: in the novel *The Dream* by Turgenev, the novels by Tolstoy, Dostoevsky, in *The Precipice* by Goncharov (1987), in Nabokov's (1989) novel *The Luzhin's Defence*.

There are twelve dreams in the novel *War and Peace*, which belong to the following five men: Andrei Bolkonsky (three dreams), his son Nikolen'ka (one dream), Pierre Bezukhov (five dreams), Nikolai Rostov (two dreams), Petya Rostov (one dream). They can be combined with character cycles in three different ways. Three personal cycles belong to three characters: Prince Andrew, Nikolai Rostov and Pierre Bezukhov. Two family cycles correspond to the Rostovs family dreams and the dreams belonging to the Bolkonskiys family (father and son). Dreams of the first and the second volumes, and the dreams included into the third and the fourth volume can be combined with the conceptual cycles: these dreams reflect mainly the current issues and life experience of the characters (the first and the second volume), and then - insight and premonitions. Therefore, the second conceptual cycle combines conceptual crisis dreams third, fourth volume and sleep epilogue. The horizontal dotted line in the figure below separates the conceptual cycles of the four volumes of the novel (Figure 2).

[Figure 2 here]

The novel *The Brothers Karamazov* consists of twelve books united in four parts (three books in each). Six dreams are described in four books: Alyosha (Book 7), Mitya (Book 8), Preliminary Investigation (Book 9), and Brother Ivan Fedorovich (Book 11). The dreams described in the novel are related as regards the plot and composition, to the three brothers Karamazov, who are not just dreamers, but also the characters of their dreams. All this reveals a clear thematic link between the title of the novel, the personal titles of the books and the three brothers. It is essential to note that out of the six oneiric episodes included into the four books, four dreams belong to the three brothers and the remaining two – to women, Grushenka and Lisa. One can feel the combinatorial and successive links among the brothers' dreams and between the male and female dreams.

Oneirotexts can be correlated with a great narrative of the novel personally, with regard to gender and conceptually. In the latter case, they may be combined into two cycles, which could be called as the light cycle and the dark cycle (Figure 3).

[Figure 3 here]

The light triad starts with Alyosha's dream, which is the first dream in the novel's oneiric cycle and the dark triad ends up with the nightmare of Ivan Karamazov, which is the sixth, the last episode of the oneiric cycle.

As regards the typology of narrative forms, it should be noted that all the dream narratives are characterized by the description of the three states of the character: falling asleep, dreaming and the awakening state. These three stages are usually described by the author in the text, and the narrator can watch the character from outside or inside the dream, commenting on the phases (his/her falling asleep or awakening).

The neutral narrative is the first form of narrative. The dream is presented in terms of the external narrator who knows everything about the dream character. He can immediately tell the reader that this is a dream, or he can temporarily keep silence (the method of undeclared dream presentation). The beginning and the end of a dream are characterized by commonly used phrases of the external narrator: he dreamed, he had a dream, dreaming, he had a nightmare – he woke up, awakening he opened his eyes.

The external neutral narrator not only possesses omniscience, but also can be a witness of the dream, thus becoming the second dreamer. He can comment on the dream and insert his arguments into its plot. The example of this narrative is found in A. Chekhov's story *Three Years*: She went to bed early, but fell asleep late at night. She dreamed about unfamiliar portraits and the funeral procession, which she observed in the morning; the open coffin with the dead body was brought into the yard and stopped just in front of the door, then for a long time they were swinging the coffin, supported by the towels, and then, having swung it wider, smashed it at the door ... Julia woke up and jumped to her feet in horror. In reality, somebody was knocking at the door downstairs.

In the fictional dreams, the narrator's imagination brings rapid dreamscapes of his characters into detailed visual pictures. Different researchers in this field repeatedly stressed the dream's connection with imagination and fantasy. Johnson in his book *Using Dreams and Active Imagination for Personal Growth* proves the role of active imagination in the understanding of dreams (Johnson). The author argues that understanding in this regard means a conscious participation in the play of your imagination, when the dreamer (passive observer) becomes an active character. The use of retardation (slowing) method in recreating the landscape space in the dream exposition allows making the symbolic images particularly expressive. Both Tatiana's dream and the dream of Oblomov in the novel *Oblomov* by Goncharov (1987) can represent this type of narrative.

Six pages in the beginning of a chapter, which describes the dream of Oblomov present emotional and subjective viewpoint of the narrator regarding the entire oneiric world, which will be seen by the character. In this regard, the narrator uses rhetorical technique description by negation and builds the whole picture on this contrast. He is fully aware of all the features of this world, and even seems to forget about the character-dreamer. This dream overture written almost in rhythmic prose is finally interrupted by the phrase: This was the corner where Oblomov was suddenly transported in his dream. The repeated litotes corner (blessed corner, peaceful corner, the chosen corner) contrasts with hyperbolic descriptions, but the narrator suddenly moves to a starting point: Ilya

Ilyich woke up one morning in his small little bed. He was only seven years old. Different categories Ilya Ilyich and boy/ child, which the narrator uses, allow defining two viewpoints: the narrator sees a sleeping character and at the same time, he is within the consciousness of the sleeper. This double-spatial, simultaneous presence can be understood from the phrase: Oblomov, saw his mother who died long ago and trembled with joy, from hot love to her, two warm tears slowly emerged under his lashes during his sleep (Goncharov, 1987). The narrator knows what caused the feelings experienced by the person who is dreaming and at the same time witnesses the visual confirmation of the behavior details of the sleeping adult Oblomov.

The reader understands that the story is not a character-based narrative, and the time of the dream is set apart from the story of the dream. This is confirmed by the fragmented narrative composition. Composite parts of oneirotext are brought together by the bond phrases, the number of which was increased by Goncharov (1987) during the chapter editing. Careful textual work carried out by Geyro, allowed allocating a special group of variant readings, which are explained by the fact that the published novel fragment has to be integral and complete in a certain sense. It should be noted that this correction gave the possibility to remind the reader that he was reading a story about a dream, although it is a dream-memory. These phrases are shown in the table below (Table 1).

Table 1. Phrases of sleep narratology in the text of the chapter “Oblomov’s dream”

The “bond” phrases of the narrator in the chapter “Oblomov’s dream” after its inclusion in the novel	Phrases from the text of the chapter “Oblomov’s dream”, published in 1848
Then Oblomov dreamt of another period...(p.92)	(phrase was included)
Then Ilya Illich suddenly saw himself as a boy aged between thirteen and fourteen (p.95)	(phrase was included)
Then the sleeping Ilya Illich gradually saw...(p.97)	
Ilya Illich is also dreaming of a large, dark living-room in his parents’ house ...(p.100)	(phrase was included)
Ilya Illich is dreaming not of one or two nights like this but of the whole weeks, months and years...(p.105)	And here is the familiar large, dark living-room in Oblomovka Not one or two nights like this, but the whole weeks, months, years...
Ilya Illich, however, is dreaming of Mondays, when ... (p.109)	
Ilya Illich clearly imagines both his domestic life and his staying with Stolz (p.111)	(phrase was included)
	(phrase was absent)

The author's corrections indicate an increase in the organizing role of the narrator and his active participation in the construction of oneirotext. The narrator determines the volume of episodes, the chronological order of the scenes, situations and events, inserts his comments and thoughts. The



author fully relies on the presentation of the dream character given by the narrator. Following the Oblomov's dream, the narrator uses two types of nominations, which on the one hand bring him closer to the character of his dreams (boy, child, Ilyousha, wicked boy), and on the other – keep him distant (Ilya Ilyich Oblomov).

Conditionality of the whole oneirotext is also displayed by the fact that one has to deal with a dream, which is perceived as several dreams. Ilya Illich is dreaming not of one or two nights like this, but of the whole weeks, months and years of such nights (Goncharov, 1987). The narrator repeatedly stresses the recurrence of many events. It is a collective dream or a lifetime dream, and therefore the narrator has to use the methods of restriction, fragmentation and contraction while working with the text. In addition, he suddenly interrupts the flow of oneirotext and turns back into the novel reality, leaving his sleeping character. The suspension points indicate the unfinished dreams in which Oblomov continued to stay until the end of Chapter 10, when Zakhar repeatedly tried to wake him up. Oblomov cannot get out of his sleep and dream on his own and the author describes prolonged awakening of the character.

Diegetic narrative is the second form of narrative. The dream is presented in first person. Diegetic narrator has two functionally different images - the narrating and the narrated person (Schmid, 2008). He appears in the story as its subject, and in the narrative – as an object. The diegetic narrative implies time difference between a dream and the story about this dream. This distance can be significant. For example, in the story *The Captain's Daughter*, the narrator tells about the time of his youth and describes a dream that will remain forever in his memory. I had a dream that I could never forget, in which I can still find something prophetic when correlating strange circumstances of my life with it.

Dostoevsky's story *The Dream of a Ridiculous Man* was written on behalf of the main character; it contains a detailed description of his dream, and arguments related to this dream. I said that I fell asleep quietly, and even as if I continued talking about the same matters. Suddenly, I had a dream that I took a gun and pointed it at the heart, not at the head; before I made up my mind to be shot in the head, in the right temple. Pointing the gun at my chest, I waited a second or two, and my candle, table and the wall in front of me suddenly began to move and to sway. I quickly fired. When dreaming, sometimes you fall from a height, or cut yourself, or you are beaten, but you never feel pain, except if you somehow really get hurt in your bed, then you will feel the pain and the pain always wakes you up. So, in my dream I did not feel pain, but I imagined that my shot made everything shake and everything suddenly became terribly black. The text of the dream and the metatext about the dream and its role in the narrator's life are united in the diegetic narrative.

The third form of narrative is the non-diegetic narrative is presented by the non-diegetic narrator. The non-diegetic narrator does not tell his personal story as a diegetic actor, he tells only about other figures (Schmid, 2008; 2014). This form of the narrative can be seen in the story by Leskov Pavlin in which the narrator describes a prophetic dream of Aunt Olga. The dream contains a direct reference to the forthcoming events and allegorical prediction related to the spiritual rebirth of the doorkeeper Pavlin. The dream consists of two stories. The first story is marked by the storyteller as the one that came true. The second story describes the fantastic metamorphosis of the doorkeeper's appearance and is an allegorical prophecy. In the novel *The Brothers Karamazov*, the narrator retells Dmitri Karamazov's dream in detail. Olga's dream in the novel by L. Ulitskaya *Green Tent* is presented on behalf of the interested and omniscient narrator. She sees the meadow carpet, green tent, long line of people familiar to her, both dead and alive: her grandfather, who is alive and her husband who has died already, who waves his hand and calls her, music sounds.

The fourth form of narrative is the character-based narrative or the personal narrative. The character describes his dream himself, and the narrator puts the story into his narrative. This form of narrative is often chosen to tell about recent dreams. The content of the dream can be transmitted through the outer or inner speech of the character.

In *Anna Karenina*, the dream of Stiva Oblonsky is transmitted by means of internal uneven speech immediately after awakening. The author does not interfere with the construction of the dream narrative; he is only watching the character. The speech discourse is presented as an inconsistent inner speech (it is put in inverted commas in the text of the novel), with elements of reflection. Not by chance the recollection of sleep starts with a rhetorical question repeated twice (Yes, yes, how it happened?) and emotions (it was good, a lot was excellent there, and it is beyond words). The dream is transmitted by means of internal speech of the character. This is clearly a process of cognitive effort when the dreamer wants to keep the elusive dream and to verbalize accurately what was seen and heard (for example, and the benches sang: *Il mio tesoro*, not *Il mio tesoro*, but approximately superior).

Dreams can be transmitted to another character or to a group of characters. In the novel *Precipice* by Goncharov (1987) in one of the rainy days, everyone is going to grandma's house and tell their dreams: Marfin'ka started and her grandmother was the last to describe her dream. The written form of the narrative was used by Tolstoy in his novel *War and Peace*, where Pierre Bezuhov wrote his three dreams into the diary. Hippolytus, the character of F. Dostoevsky's novel *The Idiot*, reads his confession to the guests, which describes his dream. Hippolytus defines his sweet daydream and specifically emphasizes that he saw it exact beforehand the entrance of Leader Myshkin. In this daydream a terrible person, a giant, like a scorpion, but considerable more terrible and awful looks in the dormitory. As always, the character-based narrative of this dream retains individual features of the character's speech manner.

The fifth form of narrative is the doubled narrative. This form of narrative is characterized by the appearance of both common and different dreams of different characters. The author of the novel *Anna Karenina* used the technique of the doubled and divided dream. Nabokov (1996) called such a dream the double nightmare. Vronsky has a dream, and later Anna tells him her dream, in which he recognizes the images of his dream. It turns out that the addresser sent the dream to the two recipients, but each of them edited the message and converted it into a verbal narrative in accordance with their own associations and understanding. Both male and female versions of the dream have significant differences: firstly, in the social status and occupation of the main character; secondly, in the scene; thirdly, Anna's presentation contains a French phrase, which she remembered, but Vronsky did not remember.

While preparing *The Song of Triumphant Love* for the journal, I.S. Turgenev in his document to Stasyulevich (dated 1 (13) March 1881) named it a imaginary story. Toporov describes two daydreams defined in this story, as the condition of an only united daydream, seen by the two people at the similar period. Take into account that this united daydream was first pronounced by the writer as if by Valeria herself, and was later told aloud by Muzio to his guests, one could clearly perceive the shift in the viewpoints of the visionaries. This change, firstly, has something to do with the image of the door. Valeria's viewpoint regarding the space is as follows: It seemed to her that she entered a spacious room with a low ceiling <...>; there are no windows; the door, wrapped by a velvet drapery, looks like a silent black spot in the cavity of the wall. And suddenly this drapery slides quietly, moves aside ... and Muzio enters. The dream of Muzio, as compared with the previous dream, is described as follows: I saw that I entered into a spacious room with a vault,

adorned in the oriental style < ...> I entered through the door, covered with drapery, and from a different door-just in front-a woman, whom I loved once, appeared.

The extended narrative is the sixth form of narrative. This form of narrative can be used in the case of reintroduction of the dream text into the great narrative or the continuation of an interrupted dream (some time later) in the text of the great narrative. In this case the dream is developed.

The technique, which implies exact or variable dream text repetition, is often used in the epic literature and in fairy tales. In the story, *The Enchanted Wanderer* the dream-phantom repeatedly comes to the protagonist. In V. Nabokov's (1996) novel *Despair* Herman saw his first dream, before he met Felix. That was a dream about a long corridor, the closed door at the end, the fear of it. When he finally opened the door, he saw the empty - bare, whitewashed room, nothing else, but it was so horrible. In the English version of this novel, Nabokov (1989) develops this dream, telling that ... then one night the chair and its subtle shadow appeared in the middle of the naked room - not as the first piece of furniture, but as if someone lifted it up and fixed some kind of drapery, and since I knew who I would have I find next time I am lying with a hammer and a sip of nails, I spit them out, and I do not open this door again (Nabokov 1989; 1996). In this dream, Herman refused to equip that horrible room, and indeed the horrible reality displaces the dream.

In the novel *Anna Karenina*, the dream-nightmare images are repeated five times. In this regard, this narrative could be rightfully called extended and diverse. The narrative of the dream has a high degree of uncertainty. First, the repeated dream is presented in the form of variant oneirotexts. One should pay attention to what way the nightmare protagonist changes: this man has a long waist - a man who seems to be little, dirty, with disheveled beard - a small man with a disheveled beard and terrible - an old man, little man with a shaggy beard. Reducing the size of the image and the transformation of a man into a little man in some way increases the fear produced by this image. He looks like a dwarf, lemur, and like a dwarf-sorcerer. Second, the nature of his actions is also subject to transformation: he nibbles - bending down over the bag; fumbling, doing something over the iron, saying something, makes something terrible in the iron saying something; worked with the iron. Third, uncertainty increases in the process of dream discourse transformation into a narrative, the author hypnotizes the reader by repeating the pronoun something in all variants of this dream: something in the wall, something terrible take something to learn something, worth something, and that is something, doing something, something familiar, saying something.

The seventh form of narrative is the mixed narrative. Neutral omniscient narrator, describing the character's dream, may include fragments of the character's direct and indirect speech in his description. This is a mixed form of narrative: neutral narrative + personal narrative.

Two dreams of Pierre Bezukhov, included into the third and the fourth volumes are closely linked and represent an extended narrative, but they combine the basic features of the neutral and the personal narratives, so they can be attributed to the mixed narrative. The oneirotext inserted in the novel text has traditional verbal features: he felt falling asleep ...; Pierre was thinking, falling asleep ... However, the narrator introduces the fourth dream through the inner voice of the character: the dream after Borodino starts with a mental question asks by the character in his dream, followed by the presentation on behalf of the narrator. The narrator presented a dream-picture, sleep-ecphrasis, but the perceptual viewpoint is clearly shown in the description of the character (Schmid, 2008; 2014). The bracketed remarks give the possibility to see the technique that V. Schmid calls the narrator's conscious introspection related to the character (Schmid, 2008; 2014).

During the dream's recreation the narrator presents Pierre's thoughts both through direct and indirect speech, but the reader clearly understands that the author dreams in parallel with his

character, so he knows exactly what is happening in the thoughts and desires of the character. The sudden awakening interrupts a dream that lasts in the character's thoughts. The readers witness a conscious dream, which is presented as an internal monologue of the hero or the one who Pierre calls a voice, someone told him it this in his dream. The omniscient narrator inserted his remark into this detailed and cohesive internal monologue as well: The most difficult thing (Pierre thought in his dream) is to be able to perceive the value of everything in one's heart. Nevertheless, the dream is interrupted again and Pierre is very much annoyed.

The fifth dream of Pierre Bezukhov is put in the end of the fourth volume. The narrator deliberately and persistently emphasizes the relationship of this dream with the previous dream-crisis Pierre had in Mozhaïsk, as evidenced by the three-time repetition of the adverb again: He slept again in the same bed as he slept in Mozhaïsk after Borodino. Again, the actual events were connected with dreams and again someone, himself or anyone else, transmitted him his thoughts, even the same thoughts, which he had in Mozhaïsk. The dream patterns are presented by the narrator, and Pierre's thoughts and the speech of the teacher of geography are presented in direct speech. This dream-ecphrasis is considered a concentrated figurative and symbolic embodiment of the philosophical concept of the world in L. Tolstoy's novel.

The dream of Nikolen'ka Bolkonskiy, who was fifteen, in the epilogue of the novel is framed by the following two phrases: a nightmare woke him up and horror gripped Nikolenka, and he woke up. The moment of retrospective recall is displayed in the oneiric narrative by means of the initial phrase: He dreamed of himself and Pierre having helmets.... Starting the presentation from the moment of the character's awakening, the author is able to build the dream's narrative independently to convey the dream in the perception of the character using indirect narration. This is proved by phrases with nominations, which undoubtedly belong to the boy, they and Uncle Pierre, Uncle Nikolai Ilyich stopped in front of them in the strict position. The dream's reflection is presented in the form of the boy's full-scale internal monologue.

The mixed narrative can be formed by the combination: non-diegetic narrative + character-based narrative. In this way, the dreams of the three brothers in the novel *The Brothers Karamazov* were presented. The dreamers' dialogues are in the center of all the three narrated dreams (Alyosha - with Zosima, Mitya - with a coachman, Ivan - with the devil). They are most important for the understanding of the idea of the novel theme. The dialogue between Alyosha and Zosima is a dialogue-sermon, ending with a blessing. The dialogue between Mitya and a coachman is an open, unfinished heuristic dialogue, during which the dreamer is looking for answers to questions. The oneiric dialogue between Ivan and the devil is a conflict dialogue.

The cumulative narrative is the seventh form of narrative. The narrator presents the story of the character's movement from one dream to another. Such composite dreams, dreams-series are described in the works of N. Gogol, F. Dostoevsky.

Nabokov's (1996) (the novel *The King, Queen, Jack*) introduced supervision over the layered nature of dreams, where the transition from one dream to another is shown. The surrealist poetics is characteristic of chimerical images of the third Herman's dream in the novel *Despair*, which is taking place in a room, where Herman and Felix spent the night. This dream consists of three dreams: after awakening, Herman gets into the next dream, then into another, and finally wakes up in reality. Shadurskiy compares Herman's dream with a poem *Dream* by Lermontov (Shadurskiy) which Vladimir Nabokov called the triple dream (Nabokov 1989; 1996). Then the researcher compares Herman's dream with a triple nightmare described by Svidrigaylov and with the three-part dream of the artist Chartkov from N. Gogol's story *Portrait*. In the first part of sleep, Chartkov

sees an old man jumping out of the frame and scattering thousands of gold ducats. Full of despair, making every effort Chartkov is trying to wake up, but his awakening is an illusion. In the second series, he is sleeping on his feet in front of the portrait, which just stared at him with living human eyes. With a cry of despair, he jumped - and woke up. However, he woke up in a dream.

The analysis of literary dreams as certain events in the inner life of a fictional character in terms of narrative models and forms presents a new area of narratology and oneiro-poetics. Most researchers focus on the analysis of symbols, archetypes as well as on identification of mental and psychological motivations.

Present development of narratology gave the possibility to apply the developed methodology to the study of fictional dreams in terms of microtexts and microgenres introduced into the structure of novels, novellas and short stories by Russian writers of the nineteenth and twentieth centuries. The authors of this research believe that the study of dreams by means of cognitive narratology has just begun and comparative studies aimed at relevant classification were not conducted before.

## 5. Discussions

Fictional dreams present a special unity of content and its linguistic processing. These oneiric texts are doubly so fictitious: they present visual fiction seen by the character, and verbal fiction - as a story about the visual fiction, penned by the author. Moving on from the visual to the verbal substance, dreams take on a static form. This oneiric text presents a saying, which often contains explicit elements of live speech (spontaneity, speech interruptions, pauses, insertions, and self-correction). Quite often, it is an oral story with elements of comments and remarks. The reader witnesses a certain combination of the narrative and utterance elements linked by cause-and-effect relationship. The above-mentioned is of great interest for studying narrative fictional dreams.

Having detected 4 models and 7 forms of fictional dream narratives, the authors of this paper considered who made a presentation of the dream: the characters, the author, or presentation as a mixed form of text creation. The authors also considered the volume of oneiric texts, their place in the plot and the number of dreams in one work; whether the narrative was lexically connected, detailed or compressed, figurative and subjective; how a dream narrative correlated with the entire text; to which extent the dream microtext was enclosed, comprehensible and open.

Comparative study of fictional dreams revealed that the shortest dreams were introduced in literary works by A. Chekhov, almost by telegraphic style. Describing dreams of his characters, A. Chekhov evades cause-and-effect relationship between the motifs, images and pictures, giving way to their naming or listing. On the contrary, dreams of the protagonists from the literary works by F. Dostoyevsky are voluminous, full of tiny details, as if they were intended for viewing and reflection. Vivid imagery, absurdity and subjectivity are inherent in the dream stories in the works by Gogol. The semantic and linguistic relatedness prevail in short dream stories in the works by Turgenev, trilogy by Sorokin, prose by Ulitskaya. In building their dream narratives, Tolstoy's characters subtly feel the difference between the seen plots and difficulties of their verbal fixation. That is why when writing dream texts, Tolstoy often uses the pronouns something, someone. For comparison, one should note that Pushkin and Dostoyevsky prefer repetition of the adverb suddenly.

Classification of narrative models and forms was based both on the pre-existing terms (diegetic and non-diegetic narrative, personal narrative, cumulative narrative), and on the new working terms

(perspective model, bidirectional model, dotted model, final model, doubled narrative, extended narrative, mixed narrative).

Both Russian and foreign research papers provided detailed analysis of fictional dreams in the literary works by the Russian classics in terms of the theory of folklore, mythology, intertextuality and deep analysis Rudnev (2013), however, narratology of these dreams have not been studied. The foregoing suggests that research results could not be achieved by other means, except for narratology methods. Reliability and relevance of research findings prove their compatibility with the existing studies related to fictional dreams. However, the present research essentially complements and open new perspectives in the field of cognitive narratology. The authors of this study believe that the principles of compatibility and complementarity are essential in terms of improving studies related to the writers' creativity phenomenon and human existence.

## **6. Conclusions**

From the philological perspective, dreams can be studied only when they are presented in the narrative. Fictional dream is an event that is generated by the narrator, sent to the addresser-character and needs interpretation. The material of this study encompassed 80 fictional dreams taken from the Russian literary works. Keeping in mind research papers in the field of oneiropoetics and narratology, four narrative models and seven forms of fictional dreams narrative have been determined with regard to the correlation between the small narrative of dreams and the great narrative. The models got the following working titles: perspective, bidirectional, dotted and the final model. Identifying the correlation of narratives gives the possibility to identify connections between the sleeping and the active consciousness of the character. Determination of narrative forms is based on identification of different viewpoints of the narrators during verbal construction of dreams. Neutral narrative corresponds to the fictive author's viewpoint. Diegetic narrative takes into account both the narrator's viewpoint and the opinion of the dream recipient. Non-diegetic fictional dream narrative fixes the subjectively determined viewpoint (not the neutral one) on the character's dream. Personal narrative reflects the character's viewpoint regarding his dream. The doubled narrative combines two viewpoints expressed by the characters, related to the same dream; it is regarded as the variable narrative. The extended narrative is used when the dream is repeated several times, and it is fixed in the text of the literary work. The mixed narrative comprises two or more viewpoints related to the presentation of the dream plot. The cumulative (the developed) narrative implies the use of dream within a dream method. Fiction is rich in linguistic material, which can be used for shaping the dreams. Each writer uses different models and forms of narrative structures. Study of the fictional dreams narratology gives the possibility to systematize rich experience and observations of the writers who in their literary works perform linguistic processing of the human dream phenomenon.

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#### List of figure captions

Figure 1. The correlation of Tatiana's dream narrative with the narrative of the novel "Yevgeny Onegin": 1 – Tatiana's letter; 2 – Onegin's arrival for explanation; 3 – The end of Onegin's monologue; 4 – Tatyana's name day; 5 – Duel; 6 – Visit to Onegin's house; 7 – Onegin in pursuit of Tatyana; 8 – Onegin in Tatyana's house

Figure 2. Dreams in the narrative of the novel "War and Peace": 1. Happy dream of Andrei Bolkonsky after the battle (vol.1, part 2, chapter IX); 2. The returning dream of Prince Andrew (vol.1, part 2, chapter X); 3. Nightmare, recollection dream of the wounded Nikolai Rostov (vol.1, part 2, chapter XXI); 4. Nikolai Rostov's falling asleep and dreaming on the verge of reality (vol.1, part 3, chapter XIII); 5. Allegoric nightmare from the diary of Pierre Bezukhov (vol.2, part 3, chapter X); 6. Masonic dream from the diary of Pierre Bezukhov (vol.2, part 3, chapter X); 7. Second Masonic dream from the diary of Pierre Bezukhov (vol.2, part 3, chapter X); 8. Crisis dream of Pierre Bezukhov in Mozhaisk (vol.3, part 3, chapter IX); 9. Crisis dream of Andrei Bolkonsky before death (vol.4, part 1, chapter XVI); 10. Musical dream-fugue of Peter Rostov (vol.4, part 3, chapter X); 11. Continued crisis dream, the dream-parable of Pierre Bezukhov (vol.4, part 3, chapter XV); 12. Nightmare, dream-phantom about Nikolen'ka's future (epilogue, part 1, chapter XVI)

Figure 3. Light and dark circular narratives of dreams in the novel «The Brothers Karamazov»: 1-2-4 – light dreams; 3-5-6 – dark dreams



