

DOI: 10.31648/pw.9037

LYUDMILA SAFRONOVA

ORCID: <https://orcid.org/0000-0003-0337-9418>

Abay Kazakh National Pedagogical University

BOTAGOZ BAIZHIGIT

ORCID: <https://orcid.org/0000-0001-5384-466X>

Dulaty Taraz Regional University

SHMAKOVA ELENA

ORCID: <https://orcid.org/0000-0001-5682-3581>

Dulaty Taraz Regional University

THE FUNCTIONALITY OF DREAM REALITY IN AN EMIGRANT TEXT¹

ABSTRACT: (E)migration as a kind of initiation stage in the fate of an emigrant, when one's life seems to start from scratch, typologically defines an emigrant text as a structure of incorporation into the social layers of a new society. This process happens mostly unconsciously and is characterized by certain typological markers, such as reference to mythological and folkloric sources, pretexts from home and world culture, stylizations, carnival, parodies, etc. In this sense, a collection by Ilya Lipkovich, Stan Lipovetsky and Igor Mandel titled "Morpheus and Orpheus. Both Dreams and Spirits: Eyewitness Dreams and Poet's Commentary" is a model of emigrant writing, broadcasting archetypal conventional imagery systems and allowing a reader to survive the traumatic situation of the still incomplete transition.

KEYWORDS: emigrant text, intertext, dream, unconscious, initiation

Introduction

The 1990s gave rise to a new, fourth wave of "Russian" emigration to the West, which has yet to be reflected in terms of culture. This next historical "gap", zigzag, scarring break in Russian culture generated a specific text that has the features of both basic and unique emigrant etiology of the late twentieth and early twenty-first centuries.

Modern emigrantology includes more and more new texts, as a rule, confirming the archetypal paradigm of the universal emigrant text. O. Demidova (2015, 75) sees typological features common to all exiles: "the formation of types of emigrants over the course of ancient and modern history form a fairly broad paradigm" in the

¹ This research has been funded by the Science Committee of the Ministry of Science and Higher Education of the Republic of Kazakhstan (Grant No. AP14972650).

anthropological type *homo emigranticus*. So, for example, L. Bugaeva (2010, 15) ascertains “creative themes in the post-traumatic period” as an archetypal text in an émigré text. O. Matic (1996, 160) treats exile as “a state of unstable balance, in which inevitable losses are compensated by the discovery of new perspectives”. M. Tlostanova (2004, 232) sees mixed, “impure” forms of sociocultural interactions [...]” as the basis of the emigrant text. But “due to emigration, the process of diffusion of world cultures takes place [...]” (Mineeva 2013, 40).

In Germany, a whole collection devoted to the study of the emigrant text “Ent-Grenzen / Beyond: Intellectual Emigration in Russian Culture of the 20th Century” was published, where, in line with post-colonial concepts, “internal emigration” and external emigration are considered as competitive cultural fields; expatriation, alienation and estrangement, marginality, exile and “fitting” into a new culture (Ent-Grenzen 2006). The modalities of writing and reading extraterritorial narratives are studied by I. Kaspje (2005).

Based on the poems of a New York poet V. Zubareva, S. A. Fokina conducted a specific study of the phenomenon of the modern Russian émigré poet and provided an explication of the borderline factor through indicators of carnivalization:

In the poetic solution of V. Zubareva, the Broadway plot explicates the trickster principle, the spirit of transformations and metamorphoses. [...] Such carnivalization, which takes on the character of a spectacle that turns into a mystery, implies an inevitable displacement of boundaries, even collapse (Fokina 2022, 121).

An emigrant is defined in this study by analogy with a folklore trickster. According to C. G. Jung, who works with the collective unconscious, “the trickster is the harbinger of the savior. He is both superhuman and subhuman, animal and divine being [...]” (1996, 347).

1. “Evacuation to sleep” as “evacuation to the text” (mechanism of traumatic content displacement)

(E)migration as a kind of initiation stage in the fate of an immigrant, when life seems to start from scratch, typologically defines an emigrant text as a structure of incorporation into the social layers of the new society for them, happening primarily on the unconscious level: “он спал, оставивши сознание и погрузившись в подсознание” / “he slept, leaving consciousness, and submerged in the subconscious” ((Lipkovich | Lipovetsky | Mandel 2018, 195).

The inevitable matrix archaicism in the initiation story of emigrant writing (in particular, the actualization of myths and folkloric sources²) is usually provoked

² Folk tales, according to Marie-Louise von Franz, are stories of dreams (Franz 2016, 27).

by various complexes (unrealized desires) and phobias (fears), as the myth promotes the transformation of the psychotic into a person (Safronova 2018, 139). The set of emigrant neuroses (from the anankastic syndrome, replacing various kinds of fears of failure, to paranoid persecution mania) is characteristically associated with a breach in the security system of an individual who finds themselves away from their kin, reflecting deep relic forms of reactivity and intrapersonal self-regulation in a stressful situation of heightened and problematic competitiveness.

V. P. Rudnev writes, “[...] In the case of obsessive-compulsive neurosis there is a symbolic repetition of the past, a blocking of the course of life” (2007, 177). This non-linear, labyrinthine, mythological model of Ilya Lipkovich, Stan Lipovetsky and Igor Mandel’s “Morpheus and Orpheus. Both Dream and Spirit: Eyewitness Dreams and Poet’s Commentary” is similar in its genre (Savelieva 2013) to repetitions in folklore texts designed to relieve permanent emigrant unease.

The anankastic, archaic ritualistic (anti-event) consciousness of the characters who record, analyze and discuss their dreams, conditioned by the fear of the unknown future actualizing in the new environment, fills the collection with intertextual formulae of references to Russian and world classics, whose list is extremely wide: Borges, Kafka, Nabokov, Freud, Pelevin, Apostle Paul, and, of course, Pushkin and Dostoevsky etc. etc.

The classics slow down, “conserve” time: they have the scent of stability and firmness, which temporarily lulls the emigrant’s existential anxiety, since “sleep and reality are a continuum”. As I. B. Vasilevna writes, “the cognitive activity carried out by man is unified both in real life and in the artistic creation that models it” (2014, 106).

“Evacuation to sleep” is akin to “evacuation to text” (a mechanism for the displacement of traumatic content), as reality always threatens death.

[...] From a more or less prosperous but devastated existence in emigration, the ‘hero’ passes into [...] a heightened narrative, semiotically far more definite than reality, living against life [...] This life pleases him in its transgressive quasi-identity. He ceases to be human; he is not afraid of death (Malcolm | Rudnev 2014, 127).

A human being in the process of sleep is as if re-immersed in the hallucinatory state of myth, i.e. in a state of salutary neutrality

(neither conscious nor unconscious; neither living nor dead; [...] neither animate nor inanimate) [...]. The negative impact, meanwhile, is related to the preceding delirium of persecution, while the positive impact is related to the subsequent terminal delirium of grandeur (Rudnev 2014, 96).

2. Initiatory delusions of persecution

The delusion of persecution, the surrender of the self to the power of the Terrible, the surrender to a world with which one cannot cope grow from compulsive dreams. The paranoia of dream semiosis, a heightened signifying perception of the world in which the signifier takes precedence over the signified, searches everywhere for ulterior motives, secret purposes, and special significance, penetrating the characters' intimate fears, illustrating, for example, the fear of "being naked at work".

At the same time, the paranoid discourse of fearful dreams prevalent in the collection (losing a purse, being late for a train, embarrassing yourself in front of your bosses, etc.) is postmodern parody and dystopian, being a caricature sharpening and distortion of sociophilosophical systems of an abandoned homeland and the emigrant's host country, "in the heart of the enemy's headquarters" alike.

These fears multiply exponentially, combining traditional and newer variants: not receiving enough likes on Facebook, being at the mercy of computers, not being recognized by classmates, etc. There can also be guilt about deceased parents, Jewish authors' fear of fascism, and their own conformity to those in power (Putin and Trump). Initial delirium of persecution, the so-called healthy paranoia, according to Jacques Lacan (1997), expresses an underlying extra-jective identification of émigré heroes with the superego, their personal Oedipal struggle, inevitable in terms of the effectiveness of initiation.

As an American psychoanalyst and literary scholar D. Rancour-Laferrriere observed,

as for the more general idea of the parallelism of political and individual repression, I would say that in Russian-language literature, even published in democratic countries, the distortion of the truth or the concealment of the truth under the influence of internal self-censorship shows how thoroughly the Soviet (or ex-Soviet) author assimilates the original experience of external political repression (Rancour-Laferrriere 2004, 99).

The unconscious connection of the emigrant hero with the superego (power) is primarily a protective one. The main mechanism of protection against persecution delusion is the projection of the mirror-rejected parts of the author-hero's personality into the text: *Путин терпеливо смотрел в меня тоскливым бледно-голубым своим взглядом с кровавой жилкой* 'Putin looked at me patiently with his wistful pale blue gaze with a bloody vein' (Lipkovich | Lipovetsky | Mandel 2018, 78). Projection in the language of psychoanalysis means 'that it is not my fault, it is their fault'. The release of guilt for an incomplete or failed initiation is also an important function of the emigrant neurotic style. V. Rudnev (1990) points out the ability of sleep to bring a person back to the past in order to remove guilt.

When it is not possible to act as one should, to fulfill the dictates of the superego, one falls into a psychological trap, regression. Regression (psychosis)

can be counteracted if, along with the function of prohibition, the function of the imaginary – that is, the notion of variation in fate – is formed in the personality structure. Fiction exists precisely in order to implement this variation of life's programs, an epistemological permissiveness neutralizing the neuroticization that results from the trauma of emigration in fate.

Dreams have the same functions. Therefore, *Dream* is a kind of escalation of various kinds of power discourses and their mirror-like, unconsciously opposed projections (the Chinese and Sobchak appear in the text) as a compensatory factor in a situation of painful incomplete initiation.

3. Sleep like carnivalization

The (e)migrant hero perceives actual cultural norms in a carnivalesque inversion, up to their complete negation, which signifies, on the contrary, the process of their acceptance that has begun. The universal function of the carnival is the psychological adaptation of the individual to socially extreme conditions, as the inversion of roles leads to a psychological discharge. Carnivalisation – Odic motifs of Deravin combined with Venichka Erofeev's famous drink and snack recipes, total irony: *продавищица с признаками скоропортящейся красоты* 'a saleswoman with signs of perishable beauty' (Lipkovich | Lipovetsky | Mandel 2018, 27) and self-irony – *чтобы вы зря не выпускали поэтический пар, подставлю-ка я свое корытце* 'lest you let off poetic steam in vain, I'll set up my trough' (Lipkovich | Lipovetsky | Mandel 2018, 71), Stan's sneering, Igor Mandel's commentary poems in the spirit of Dmitry Prigov and *Ремонта Приборова* Bakhyt Kenzheyev and Ilya Lipkovich's philosophical disputes under Plato and Brodsky – in all this the mechanism of the emigrant's adaptation to the coming state of the leveled unit of new society, to its tacit and unwritten social standard.

Sleep, immobility, becomes a metaphor for the temporary death of the initiate. Attachment to the pretext of world culture corresponds to the stadiality of initiation, when the initiate goes as if to the "chthonic dead zone", where he "meets" the souls of his ancestors; where time stops and preparation for the status leap (socialization in the country of emigration) actually takes place.

4. Desemiotisation of sleep

As a consequence of difficult interpersonal communication (loneliness, closed communication environment, language barrier, etc.) in parallel with temporary desocialisation, (e)migrants undergo a process of desemiotisation – the predominance of the plan of expression over the plan of content. Hence, the presence of linguistic ambiguity in the poetic commentaries in the collection, for example. However, this

actually means that the process of disintegration of the “old” language/thought and the construction of the “new”, which is expressed in the creation of new speech formations, often with a meaning which is difficult to understand: *морфеология, набоколюбы и кафкофилы, наявуино* and others. This is initiation renaming, “the vague recollection of language of its long-forgotten original state” (Mikhailin 2003), going back to the situation of the world’s primordial creation in the initiation process. The process of playing the game of meaning-making is an unconscious projection of the process of socio-education, a priority for the marginal emigrant.

The de-tabulation of corporeality, the actualization of physiology, is also evidence of the semiotic degradation of the sphere of communication during the period of the emigrant hero’s initiation: the leitmotif images of the dream collection of these three authors are “money and breads”. Money is scarce, and “it doesn’t work” with women, because a woman in a situation of emigration is a transcendent phenomenon and acts as the main prize for those who have already undergone initiation. The libido is carnally linked to culture (as desire and its limitation) and sex is linked to money (“не допускает ли сам кошелек эротической интерпретации?” / “does the purse itself not allow for an erotic interpretation?”) (Lipkovich | Lipovetsky | Mandel 2018, 71), as money in the language of psychoanalysis denotes a lack of love. The coded sexual imagery of the dream, expresses, above all, the claim to increased competitiveness of the (e)migrant marginalist.

The source of all human development lies in the instinct of competition which is the original engine of communication. Psychoanalysis has established a direct correlation between the dialectic of persecution and homosexual discourse, the subject’s fear of self-control, fundamental in human existence, and exacerbated during the initiation period. This fear is embodied in the image of the scandalously famous Edichka Limonov.

Initial (as if adolescent again) hypersexuality is also the realization of the universal mythologem of the trickster, whose main characteristic is a constant change of masks and increased adaptability to the environment. For the (e)migrant social protoplasm, a specific chronotope is blurred and, to a certain degree, non-existent. “Liminal beings are neither here nor there, neither this nor that; they are in between provisions, prescriptions” (Turner 1983, 169).

Conclusion

Thus, we can conclude that Lipkovich, Lipovetsky and Igor Mandel’s “Morpheus and Orpheus. Both Dream and Spirit: Eyewitness Dreams and Poet’s Commentary”, with its narrator still dormant, is a kind of building autoterror, a philological building sacrificed for the integrity of an (e)migrant’s personality, which allows him to survive

the traumatic situation of an unfinished status transition, an attempt to comprehend and interpret this process in order to bring it to a logical conclusion. It is not by chance that the authors who “thought up this collection for three” chose the most popular genre of expressing unconscious desires and fears – a series of dreams, a series genre based on the ritual of transition, broadcasting archetypal conventional imagery systems (Lozinskaya 2007; Safronova 2004).

This postmodern text is easy for a literary scholar to work with, as the authors’ self-analysis has already been done, the *сквозные темы, которые волновали на протяжении всей писательской жизни* ‘cross-cutting themes that have worried throughout the writer’s life’ (Lipkovich | Lipovetsky | Mandel 2018, 95) have been identified (Kostriakov 2003). These are *происхождение и гибель творческого сознания, подавление свободы, тема ущербного автора, тема потустороннего* ‘the origin and demise of creative consciousness’, ‘the suppression of freedom’, ‘the theme of the flawed author’, and ‘the theme of the otherworldly’. Most importantly, as in the dream/unconscious, the motivation for writing the book is laid bare:

Тут важно все, и каждый штришок
 Есть мой к бессмертию шагжок.
 ‘Everything is important here, and every stroke
 Is my step towards immortality’
 (Lipkovich | Lipovetsky | Mandel 2018, 49).

References

- BUGAEVA, L. (2010), *Literatura i rite de passage*. Sankt-Peterburg. [Бугаева, Л. (2010). Литература и *rite de passage*. Санкт-Петербург.]
- BUGAYEVA, L. | KHAUSBAKHER, Y. (eds.) (2006), *Ent-Grenzen / Za Predelami: Intellektual'naya emigratsiya v russkoy kul'ture XX veka*. Frankfurt am Main. [Бугаева, Л. | Хаусбахер, Е. (ред.) (2006), *Ent-Grenzen / За Пределами: Интеллектуальная эмиграция в русской культуре XX века*. Frankfurt am Main.]
- ДЕМИДОВА, О. (2015), *Jemigracija kak problema filosofii kul'tury*. In: *Vestnik LGU im. A. S. Pushkina*. 3 (2), 74-81. [Демидова, О. (2015), Эмиграция как проблема философии культуры. В: *Вестник ЛГУ им. А. С. Пушкина*. 3 (2), 74-81.]
- Fokina, S. (2022), *Broadway Carnivalization by Vera Zubareva*. To the Question about the Phenomenon of Borderiness in the Reception of the Modern Emigrant Poet. In: *Cuadernos de Rusística Española*. 18, 115-127. [Фокина, С. (2022), Карнавализация Бродвея Верой Зубаревой. К вопросу о феномене пограничности в рецепции современного поэта-эмигранта. В: *Cuadernos de Rusística Española*. 18, 115-127.]
- FRANZ, M.-L. VON (2016), *Put' snovideniya*. Moskva. [Франц Фон, М.-Л. (2016), *Путь сновидения*. Москва.]
- JUNG, K. G. (1996), *Dusha i mif: shest' arhetipov*. Kiev. [Юнг, К. Г. (1996), *Душа и миф: шесть архетипов*. Киев.]
- КАСПЕ, И. (2005), *Iskusstvo otsutstvovat': Nezamechennoe pokolenie russkoj literatury*. Moskva. [Каспэ, И. (2005). *Искусство отсутствовать: Незамеченное поколение русской литературы*. Москва.]

- KOSTRYAKOV, N. V. (2003), Snovideniya v postmodernist'skoj proze. In: Russkaya slovesnost'. 8, 14-23. [Костряков, Н. В. (2003), Сновидения в постмодернистской прозе. В: Русская словесность. 8, 14-23.]
- LACAN, J. (1997), Instantsiya bukvy v bessoznatel'nom ili sud'ba razuma posle Freyda. Moskva. [Лакан, Ж. (1997), Инстанция буквы в бессознательном или судьба разума после Фрейда. Москва.]
- LIPKOVICH, I. | LIPOVETSKIY, S. | MANDEL', I. (2018), Morfey i Orfey. I snom i dukhom: snovideniya ochevidtsev i kommentarii stikhotvortsev. New York. [Липкович, И. | Липовецкий, С. | Мандель, И. (2018), Морфей и Орфей. И сном и духом: сновидения очевидцев и комментарии стихотворцев. New York.]
- LOZINSKAYA, Y. V. (2007), Literatura kak myshleniye: Kognitivnoye literaturovedeniye na rubezhe XX-XXI vekov: Analiticheskiy obzor. Moskva. [Лозинская, Е. В. (2007), Литература как мышление: Когнитивное литературоведение на рубеже XX-XXI веков: Аналитический обзор. Москва.]
- MALCOLM, N. | RUDNEV, V. P. (2014), Sostoyaniye sna. Novaya model' snovideniya. Moskva. [Малькольм, Н. | Руднев, В. П. (2014), Состояние сна. Новая модель сновидения. Москва.]
- MATICH, O. (1996), Diaspora kak ostranenie (russkaja literatura v jemigracii). In: Russian Studies: Ezhekvartal'nik russkoj filologii i kul'tury. 2 (2), 158-179. [Матич, О. (1996). Диаспора как остранение (русская литература в эмиграции). В: Russian Studies: Ежеквартальник русской филологии и культуры. 2 (2), 158-179.]
- Mikhaylin, V. Y. (2003), Vlast', sud'ba, interpretatsiya kul'turnykh kodov. Saratov. [Михайлин, В. Ю. (2003), Власть, судьба, интерпретация культурных кодов. Саратов.]
- MINEEVA, I. (2013), Fenomen jemigracii v russkoj kul'ture XX-XXI vv.: genezis, semantika, interpretacii. In: Russkoe zarubezh'e i slavjanskij mir. Belgrad, 40-49. [Минеева, И. (2013). Феномен эмиграции в русской культуре XX-XXI вв.: генезис, семантика, интерпретации. В: Русское зарубежье и славянский мир. Белград, 40-49.]
- RANCOUR-LAFERRIÈRE, D. (2004), Russkaya literatura i psikhoanaliz. Moskva. [Ранкур-Лаферрьер, Д. (2004), Русская литература и психоанализ. Москва.]
- RUDNEV, V. P. (1990), Kul'tura i son. In: Daugava. 3, 121-124. [Руднев, В. П. (1990), Культура и сон. В: Даугава. 3, 121-124.]
- RUDNEV, V. P. (2007), Filosofiya yazyka i semiotika bezumiya. Izbrannyye raboty. Moskva. [Руднев, В. П. (2007), Философия языка и семиотика безумия. Избранные работы. Москва.]
- RUDNEV, V. P. (2014), Strannyye ob'yekty: Fenomenologiya psikhoticheskogo myshleniya. Moskva. [Руднев, В. П. (2014), Странные объекты: Феноменология психотического мышления. Москва.]
- SAFRONOVA, L. | ZHANYSBEKOVA, E. (2018), Mythological Realism of Anatoly Kim as a Construct of the Schism. In: Przeglad Wschodnioeuropejski. IX (2), 139-152.
- SAVEL'YEVA, V. V. (2013), Khudozhestvennaya gipnologiya i oneyropoetika russkikh pisateley. Almaty. [Савельева, В. В. (2013), Художественная гипнология и онейропoeтика русских писателей. Алматы.]
- TLOSTANOVA, M. (2004), Zhit' nikogda, pisat' niotkuda. Postsovetskaja literatura i jestetika transkul'turacii. Moskva. [Тлостанова, М. (2004), Жить никогда, писать ниоткуда. Постсоветская литература и эстетика транскультурации. Москва.]
- TERNER, V. W. (1983), Simvol i ritual. Moskva. [Тернер, В. (1983), Символ и ритуал. Москва.]
- VASIL'YEVA, I. B. (2014), Literaturnyye snovideniya s kognitivnoy točki zreniya. In: Vestnik Baltiiskogo federal'nogo universiteta im. I. Kanta. 8, 100-106. [Васильева, И. Б. (2014), Литературные сновидения с когнитивной точки зрения. В: Вестник Балтийского федерального университета им. И. Канта. 8, 100-106.]