

ONEIRIC STRATEGY OF PROLEPSY IN THE PHILOSOPHICAL PROSE OF MYROSLAV DOCHYNETS, HALYNA PAGUTYAK, HALYNA TARASYUK

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Summary

The article analyzes artistic visions and dreams as oneiric strategies of prolepsis in the philosophical prose of the early 21st century by Myroslav Dochynets, Halyna Pahutyak, and Halyna Tarasyuk.

It is revealed that among the narrative strategies of prolepsis, dreams and visions occupy a prominent place as forms of shifting temporal planes. Myroslav Dochynets, Halyna Pahutyak, and Halyna Tarasyuk use dreams and visions in a number of their philosophical works, rethinking their role and functions in literature.

It has been found that the dominant narratological feature for Myroslav Dochynets is the use of dreams and visions in the novels about the sages «Vichnyk», «Krynychar», «Svitovan», in which they are a means of rest, instruction and security. The neo-mythological mystical dream in Halyna Patutyak is the driver of the plot, the creator of the character, a text within the text that needs to be decoded. Visions and prophetic dreams in Halyna Tarasyuk become elements of prophecy in the narrative strategy of prolepsis of Halyna Tarasyuk.

It has been proven that traditionally a dream in literature is a means of artistic and psychological analysis, «a way of comprehending the integrity of the character's being», a way to realize the innermost in a person, and in the philosophical prose of Myroslav Dochynets, Halyna Pahutyak and Halyna Tarasyuk it is an honorific narrative strategy of prolepsis.

Key words: dream, vision, mixing of time planes, narrative technique, anticipation, mythologeme, philosopheme, neomythologism.

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1. Introduction

At the end of the 20th and the beginning of the 21st centuries, Ukrainian philosophical prose became actualized, represented by a number of authors, in particular Halyna Pahutyak, Halyna Tarasyuk and Myroslav Dochynets, in whose works prolepsis is particularly widespread among narrative dominants.

Among the narrative strategies of prolepsis, dreams and visions occupy a prominent place as forms of shifting time planes. Myroslav Dochynets, Halyna Pahutyak and Halyna Tarasyuk use dreams and visions in a number of their philosophical works, rethinking their role and functions in literature.

Therefore, the purpose of the article is to analyze artistic visions and dreams, which become oneiric strategies of prolepsis in the philosophical prose of the beginning of the 21st century by Myroslav Dochynets, Halyna Pahutyak and Halyna Tarasyuk.

The study systematizes the views of world and domestic literary scholars on dreams and visions, using the method of narrative analysis, the narrative features of dreams and visions in the works of Myroslav Dochynets, Halyna Pahutyak and Halyna Tarasyuk are investigated,

their common and distinctive features are identified, and the innovation of the writer as representatives of postmodern literature is clarified.

2. Prolepsis as a narrative strategy

Prolepsis as a key definition of narratology is studied by a number of world, in particular J. Genette, R. Barthes, T. Bridgeman, D. Herman, M. Curry, R. Stenberg, T. Todorov, and Ukrainian, in particular I. Kachurovsky, L. Matsevko-Bekerska, G. Maksymenko, A. Menshiy, I. Nabytovych and others, literary scholars. It is quite clear that artistic and literary times do not coincide, since according to the writer's narrative strategy it can be accelerated or slowed down, presented linearly, nonlinearly, mixed, alternate with inserts from the past or future, reflecting various combinations. According to T. Todorov, such temporality is a sign of narrative.

Researchers from ancient times have turned to the analysis of the displacement of time planes in literary texts, which summarizes the narratological approach in literary studies.

In the era of antiquity the concept of «prolepsis» was already known, which Cicero interpreted as anticipation, or prediction of events. Later this term was introduced into psychological science by W. Wundt.

Narratologist J. Genette in «Narratological Discourse» (*Genette, 1980*) devotes the chapters «Order», «Duratio» to the phenomenon of mixing time planes, in which he calls the discrepancies between the order of history and the order of narration anachronisms in the forms of retrospection and anticipation. The researcher describes the definition of prolepsis as «a narrative technique consisting in the anticipatory narration of some later event» and «analepsis» – any later mention of an event that precedes the point in history where the narrator is (*Genette, 1997: 76*). The researcher distinguishes between «announcements»-reminders and «beginnings» without anticipation or even a hint, which R. Barthes figuratively calls «an insignificant sprout» L. Macevko-Bekerska, developing the idea of J. Genette, believes that «beginnings activate the reader's «narrative competence» appeal to his close use in the text, and aim to evoke a reaction that has been determined in advance» (*Macevko-Bekerska, 2008: 393*).

Narratologist T. Bridgman in the article «Thinking about the Future: A Cognitive Approach to Prolepsis» (*Bridgman, 2005*) continues Jeanette's research, believing that announcements prepare the reader, who must keep the hint in mind and recall it at a certain time.

For the characteristics of the narrator J. Genette suggests distinguishing between heterodiegetic (referring to a different plot line) and homodiegetic (referring to the primary narrative) prolepsis (*Jeanette, 1997: 86*).

K. Ireland in the «Encyclopedia of Narrative Theory» (*Ireland, 2005*) operates with the phenomenon of analepsis, under which he differentiates, according to O. Veshchikova, «homodiegetic analepsis – creates a jump in time to a sequence of events related to the same character and plot; heterodiegetic analepsis – switches to other plot lines» (*Veshchikova, 2014: 22*), calling prolepsis a «polar twin» or «flashforward». Two types of prolepsis – objective (the event will happen) and subjective (in the character's vision) – are distinguished by M. Yang in the work «Narratology: A Guide to the Theory of Narrative» (*Yang, 2005*). M. Curry in the work «About Time. Narrative, Fiction and the Philosophy of Time» (2007) distinguishes between narratological, structural and rhetorical prolepsis, which are characterized by O. Veshchikova: «prolepsis 1 is narratological prolepsis, a form of anticipation that takes place during the time of the narrated. It is a prediction (or flashforward) of future events in the universe of narrated events; prolepsis 2 is structural prolepsis, a form of anticipation that occurs in the interval between the time of the narrator and the time of the narrated. These relations are characteristic

of tense classical narration; prolepsis 3 is rhetorical prolepsis that takes place between the time of the narrator and the time of the reader» (*Veshchikova, 2014: 22*).

Ukrainian literary scholars O. Veshchikova, T. Hrebenyuk, I. Kachurovsky, L. Matsevko-Bekerska, G. Maksymenko, A. Menshiy, I. Nabytovych explore prolepsis in the narrative structure of a work of art. Thus, I. Nabytovych believes that anticipation can be realized «in allusive visions, repetitions in certain variants of certain images, mythological and fairy-tale motifs. The climax of visionary events also finds its echo in oneiric anticipations» (*Nabytovych, 2004: 126*). The authors of the «Literary Dictionary-Reference» R. Gromyak, Yu. Kovaliv, V. Teremko (*Gromyak et al., 2007*) distinguish types of intratextual anticipation, in particular direct (immediate), reverse, contrastive, allusive.

The «Encyclopedia of Literary Studies» interprets the concept of prolepsis (from the Greek. – premonition) as «a violation of logical coherence, a break in the chronological sequence of the narrative, when there is an unexpected transition to the future of the depicted events presented in the present tense» (*Kovaliv, 2007: 279*).

A number of researchers, in particular O. Veschykova, T. Bosunivska, Yu. Vynnychuk, T. Hrebenyuk, G. Maksymenko, draw attention to the fact that prolepsis, that is, a narrative technique that consists in an anticipatory story about some later event, is the leading artistic means in philosophical prose, which is inherent in the idiostyle of Halyna Pahutyak, Myroslav Dochynets, and Halyna Tarasyuk. The oneiric narrative strategy, according to O. Fenko (*Fenko, 1999*), becomes decisive in the philosophical works of writers at the end of the 20th and beginning of the 21st centuries.

The literary dictionary characterizes a character's dreams as «vivid visual images, subjectively experienced representations that arise during «rapid sleep», the plot of which in symbolic form reflects the main motives and guidelines of the individual, fragments of his mental activity» (*Grom'yak et al., 2007: 414*).

There are a number of mythologies in literature, including «life is a dream», which originated in the Baroque era; «dream is creativity», in which freedom of creativity is available only in a dream; «dream-dream» and «dream-memory» with a religious-mystical worldview; «dream is oblivion» for a respite from reality, which writers traditionally use in their literary texts.

Postmodernists in their narrative strategies experiment with dreams and visions, O. Romanenko (*Romanenko, 2012*) draws attention to the fact that at the end of the 20th and the beginning of the 21st centuries, Ukrainian «high» and mass literature use the dream narrative differently in the direction of one-dimensionality and multidimensionality. Thus for «high literature» a dream is not just a «reflection of reality», but a psychological, symbolic, mystical-mythological, philosophical artistic means, and for mass literature – a real phenomenon that distinguishes the real and fantastic worlds.

Oneiric dream visions in Ukrainian literature are studied by a number of literary scholars, in particular T. Bovsunivska, N. Zborovska, O. Mishchenko, O. Romanenko, V. Chaykovska, N. Fenko. O. Fenko (*Fenko, 1999*) creates a classification of dreams, which is summarized by O. Romanenko (*Romanenko, 2012*): dream states in fiction (dream pictures themselves; dream fantasy; delusion; vision; daydream); by the nature of the impact on the psychology of the characters (dreams-shocks (dream of «psychological conflict», prophetic dream); dreams-calm (dream-dream, dream-archetype, dream-memory); by their formal features (by location (dream pictures, which are located at the end, in the middle and at the beginning of the work); by volume; by quantity); by type of thinking, worldview (dream-concept; dream-artistic technique).

The modern understanding of dreams in Ukrainian literature begins in the 1960s with the work of V. Shevchuk, whose idiosyncrasy, according to N. Fenko, consists of «a masterful synthesis of elements of Baroque and Gothic, of «magical» realism, which stems from the writer's interest in the world of human contradictions, subconscious impulses and their connections with cosmic existence» (Fenko, 1999: 12).

Prolepsis in the form of dreams and visions becomes the leading narrative strategy of philosophical prose of the late 20th and early 21st centuries in Myroslav Dochynets, Halyna Pahutyak, and Halyna Tarasyuk. We have written a number of articles (Umanska, 2022–2025, 18–23) in which the oneiric visions of writers are analyzed.

3. Narratological dominants of Myroslav Dochynets

Oneiric discourse is significant in the work of Myroslav Dochynets, who resorts to the narrative strategy of prolepsis in the form of dreams and visions in the novels about the sages «Vichnyk», «Krynychar», «Svitovan». The narrator of the novel «Vichnyk» uses sleep for rest and security: «I raked leaves and dry fern into the hole under the upturned root, burrowed like a beast, and spent the night in a timid dream» (Dochynets, 2011: 11). Moreover a restless dream best describes the psychological state of the protagonist.

In the novel of the same name, Svitovan, teaching a journalist, describes an instructive dream as follows: «Bears like to arrange their dens under old poplars. Soft and warm. The trunk creaks, lulls, sweetens sleep. Tonight you too will be tempted, as if to sleep in the belly of a tree» (Dochynets, 2014), giving advice: «Lie down and sleep like a bear. Bears don't have dreams, because they are not afraid of anything. And don't be afraid. Everything will be alright» (Dochynets, 2014).

The journalist came to Svitovan, an enchanted wanderer of the world, to gain life wisdom, so his notebook gradually fills with instructions: «Wherever you are, you are home. Because this world is for you. If you accept it as it is, the world will never be hostile to you... People rush somewhere and for something... They think that there is good where they are not. Bypassing the good in their native lands. Neglecting the great law – the law of presence, which gives a good place and a good time everywhere» (Dochynets, 2014).

It is in a dream that spiritual rebirth and knowledge of the world take place: «The journalist listened to the old man, and sleep carefully took him into its embrace. It was a bearish dream without anxious competitions with the world and himself. A blue notebook also slept in his bosom, in which Svitovan's wise words were noted: in which Svitovan's wise words were noted: «Do not become attached to people with all your heart, and even more so – do not give them your heart. There are many of them, but you have only one heart»; «They do not wait for fate. They choose fate. They create fate» (Dochynets, 2014).

4. Dream space by Halyna Pahutyak

The neo-mythological mystical dreams of the characters in Halyna Pahutyak's philosophical prose give reason for Y. Vynnychuk to call the writer the «Queen of dreams».

A number of researchers decode the surreal artistic world of Halyna Pahutyak: M. Zhulynsky in the preface to the collection «Children» (Zhulynsky, 1982) notes its extraordinary atmosphere; N. Zborovska (Zborovska, 2003: 22) characterizes the writer's creative manner as an escape with the characters «into some strange, fictional world of surreal visions, delusions, dreams»; E. Baran (Baran, 2015) perceives her works as a sacred text that no one believes.

Halyna Pahutyak's oneiric strategy is best illustrated by the novel «Enchanted Musicians» (*Pahutyak, 2010*) with its baroque conviction that «life is a dream», in which in the structure of the narrative, a dream performs a dual function – it is a transitional space and reflects the character's inner life, and is also the engine of the plot, part of the chronotope, time and space, which can be interpreted both as a test within a test and as a text of life, difficult for even the character to decode.

The novel «The Enchanted Musicians» is permeated with a number of intertextual philosophers: dream-reality in Mateusz's jam, dream-abyss, dream-creativity in Jacob's vision, dream of a stone found by Oleksandr Domnytsky, dream-vision in Mr. Lukash's epiphany, dream-memory, dream-reincarnation that envelops Boniface and Ivas, who have fallen into the hands of those who live underground, dream-life, according to researchers, although allusively connected with Lesya Ukrainka's drama-extravaganza «Forest Song», perform the function of a metaphorical unity of dream and artistic reality.

The dream becomes an element of the narrative structure and contributes to the awareness of the violin's voice and oneself: «Who are you? What are you? Who are you?» (*Pahutyak, 2010: 111*), delves into the philosophy of the other «what does anyone really need» (*Pahutyak, 2010: 85*).

In the chapter «Three Dreams Seen That Night in Zhuravne» each dream is a subconscious drive to fulfill the character's desire: the sculptor-carver Yakiv dreamed of an obsession that would elevate him to the level of «not only great masters, but also the Lord himself» (*Pahutyak, 2010: 78*), having received which, he felt the dormant soul of the stone, creating a sculpture of the Mother of God: «it was simply that something that he had always had awakened in the man»; Mr. Lukash seeing the actions of the one he «never aspired to become, the king of an unknown land» (*Hirniak, 2014: 78*), decided to find Mateusz at any cost; Mr. Oleksandr Domnytsky's servant Petro received a warning about the destruction of the master's estate, which later happens in reality.

A mystical dream, rooted in folklore traditions, through the decoding of symbols, sounds, elements, colors in the images of fog, water, depth, is a penetration into a borderline psychological state: at the beginning of the work, Mateush (Matviy) comes to a clearing in the fog, where horses graze, then the Virgin leaves with musicians; the winter dream-oblivion of Ivan and Boniface changes them so that, having passed underground, above the water, they become enchanted musicians of the Beautiful Virgin.

Therefore, it can be argued that Halyna Patutyak's dream is not simply, according to M. Hirnyak, «a semantic reflection of further adventures», but also «the creation of the character of himself» (*Hirnyak, 2014: 338*).

5. Honorary narratives by Halyna Tarasyuk

Halyna Tarasyuk also creates her own oneiric narrative strategy, because the motif of dreaming in her, as in other works of mass literature, serves the function of warning, prophecy. In the short story «The Archduke is Leaving!» (*Tarasyuk, 1995*), the dream becomes a prophecy of the heroine's fate and comes true through several episodes of the text, because the author makes the dream-delusion not just an artistic detail, but also the driver of events in the narrative strategy.

The work is constructed as an alternation of the inner monologues of the hero and heroine, which alternate, but have one common motif – sleep and insomnia. The types of dreams in the novella, in which the world is not divided into real and mystical, are the same: a dream-event: «The

woman fell asleep next to the child, and the new dress dimly whitened on the back of the chair» (Tarasyuk, 1995: 51), a «black heavy dream of the Man, a «strange dream» about the Archduke, a dream-divination, a dream of the Man about a puppy. In the finale, a peculiar meeting of the world of dreams with everyday life occurs; reality The Woman thought that the Archduke galloped past her, as in a strange dream, but in fact it was the Man who «did not brake, only turned the steering wheel with all his might, and the car, crushing the front garden, roared out into the street from the narrow courtyard. – Idiot! – without looking back. The man cursed» (Tarasyuk, 1995: 59).

In the novel-parable of Halyna Tarasyuk (according to the author's definition – a novel-provocation) «The Temple in the Swamp» (Tarasyuk, 2007) also uses the means of prolepsis – visions, prophetic dreams.

At the end of the work, the main character Yuriy is confused about whether the night's events really happened or were dreamed: «Meanwhile, on the opposite side of the swamp, the laypeople, having finally reached the shore alive and well, excitedly discussed the night's events-miracles. No one could believe that they had experienced such a thing, but the fact that they had just crossed the swamp on their own, and no one had drowned, and some had not even gotten their feet dirty (!), testified that the night before was not a dream, but a reality!» (Tarasyuk, 2007: 220). The prophetic dream-vision came true: «And... I could not believe my own eyes: where the Bloody Swamp had stretched a moment ago, a low hill had grown green, and on its summit an ancient, strangely beautiful wooden temple shone with its golden crowns and crosses» (Tarasyuk, 2007: 221).

In the final dialogue, Yuri and Lesya realize the origins of this miracle, which was prophesied in a dream: «– An unburnt bush. They say only initiates can see it, – said someone very close. Yuri looked around: a girl named Lesya. – Do you see her too?! – he asked in a whisper, as if he was afraid to wake up from a dream or scare the mirage. – I see! – the girl echoed» (Tarasyuk, 2007: 221).

6. Conclusions

So, traditionally, a dream in literature is a means of artistic and psychological analysis, «a way of comprehending the integrity of a character's existence», a way to realize the innermost in a person, and in the philosophical prose of Myroslav Dochynets, Halyna Pahutyak and Halyna Tarasyuk it is an honorific narrative strategy of prolepsis. In the form of a dream and vision Dochynets, Pahutyak, Tarasyuk. Narratologically dominant for Myroslav Dochynets is the use of dreams and visions in novels about the sages «Vichnyk», «Krynychar», «Svitovan», in which they are a means of rest, instruction and security. The neo-mythological mystical dream in Halyna Patutyak is the driver of the plot, the creator of the character, a text within the text that needs to be decoded. Visions and prophetic dreams in Halyna Tarasyuk become elements of prophecy in the narrative strategy of prolepsis of Halyna Tarasyuk. Therefore, the oneiric strategy becomes not only a «reflection of reality», but also a psychological, symbolic, mystical-mythological, philosophical artistic means.

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