



Mythocriticism Analysis of Ivan Turgenev's "The Dream"

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Abstract

This article researches at the mythological motives of Ivan Turgenev's short story "The Dream" through the lens of mythocritical analysis. The main objective is to elucidate the profound content of the narrative by identifying and analyzing the constellation of mythological motifs, symbols, mythologems, and archetypes embedded within its structure. The analysis will focus on the identification and interpretation of mythologems – story's images, scenes, or motifs of mythological origin that have specific symbolic meaning within the narrative. Moreover, the study will examine the presence and function of archetypes, understood as universal symbols and primordial images that resonate with the collective unconscious, as theorized by Carl Jung. By dissecting these mythological elements, this work aims to unveil deeper layers of meaning in "The Dream" that may remain obscured by superficial readings. This method will help to a more nuanced understanding of Turgenev's literary artistry and its engagement with the enduring power of myth.

Keywords: mythocriticism, hero archetype, mythologem, structural elements.

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Ivan Turgenev'in "Rüya" Adlı Eserinin Mitokritik Analizi

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Özet

Bu çalışma, Ivan Turgenev'in "Rüya" adlı kısa öyküsünün mitolojik temellerini mitokritik analiz yöntemiyle incelemektedir. Birincil amaç, anlatıdaki mitolojik motiflerin, simgelerin, mitolojik öğelerin ve arketiplerin yapısını tanımlayıp çözümleyerek anlatının derin içeriğini aydınlatmaktır. Analiz, anlatı içinde özel bir sembolik ağırlık taşıyan, mitolojik kökenli yinelenen imgeler, sahneler veya motifler olan mitolojik öğelerin tanımlanması ve yorumlanmasına odaklanacaktır. Ayrıca, çalışma, Carl Jung'un kuramlaştırdığı gibi, kolektif bilinçdışıyla rezonansa giren evrensel semboller ve ilkel imgeler olarak anlaşılan arketiplerin varlığını ve işlevini inceleyecektir. Bu mitolojik unsurları inceleyerek, bu çalışma, yüzeysel okumalarla gizlenmiş olabilecek "Rüya"daki daha derin anlam katmanlarını ortaya çıkarmayı amaçlamaktadır. Bu yaklaşım, Turgenev'in edebi sanatının ve mitin kalıcı gücüyle ilişkisinin daha incelikli bir şekilde anlaşılmasına katkıda bulunacaktır.

Anahtar kelimeler: mitokritik, kahraman arketipi, mitologem, yapısal öğeler.

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INTRODUCTION

The story "The Dream" was written by Turgenev in 1876 and was published the following year. This work belongs to the "mysterious tales", which the author did not conceive as a unified cycle; he wrote them at different periods of time. Obviously, the collection and arrangement of these works into such cycles were carried out by the efforts of literary critics and researchers.

After several attempts to publish in various editions, I.S. Turgenev proposed to have his story published in the newspaper "Novoye Vremya" through V.I. Likhachev – he was a friend of M.E. Saltykov and a co-publisher of the newspaper with A.S. Suvorin. The writer handed him the manuscript in the autumn in Paris. The story of this became known thanks to Turgenev's letter to Likhachev on December 9 (21), 1876.

The interest in the unconscious in human psychology, which forms the basis of the story "The Dream", the complex fate of the characters, and the enigmatic plot connect it with other "mysterious tales" by Turgenev – "Phantoms", "The Dog", "Strange Story", "Triumphing Love Song", "Clara Milich", and others.

MYTHOLOGICAL CRITICISM

Oscar Wilde once said that art is a mirror in which life is not reflected, but rather the one who looks into it. Just as an artist paints life as they see it, a literary work reflects the writer's vision. It is their reality, composed of images created by their own psyche. These images exist as long as human consciousness does, which is divided into conscious and unconscious. The latter, in turn, is divided into individual and collective. The collective unconscious was studied by the renowned Swiss scholar C.G. Jung. In the images of the unconscious, he identified universally recognized human symbols, myths, and dreams (1994: 8-17).

These persistent images are called archetypes in analytical psychology, a structural element of the collective unconscious (Rebeko, 2009: 72-73). According to N.G. Komlev's dictionary (2006: 72-73), an archetype is: 1) an original, ancient form, prototype, original model; 2) *psychol.* a fundamental concept of analytical psychology: a way of linking universal images passed from generation to generation, covering human culture from ancient times to the present. The Swiss scholar contrasted the collective unconscious with Sigmund Freud's theory of the individual unconscious. But even for Freud, the unconscious is nothing more than a collection "of forgotten and repressed contents" (Jung, 2007: 6-7).

Archetypes form the basis of myths; they are the product of human perception. The word *myth* today has various meanings – it is used when referring to fiction, falsehood, misunderstanding, etc. But originally, a myth is an ancient folk tale about legendary heroes, gods and historical events, an ancient tradition, a form of oral folk creativity. A myth is born in the human mind.

In literature, myths and archetypes are studied by mythological criticism – a direction in literary studies divided into ritualistic (pioneered by J. Frazer, author of "The Golden Bough") and archetypal branches (explored by C. Jung). Ritual-mythological criticism interprets myth and related rituals as the main structural and genre-forming

elements of literature from its earliest forms to the modern. Interpreting myth and ritual as special forms of unconscious manifestation allowed researchers to consider myth as the universal foundation not only of any literary work but of creative imagination as a whole.

Archetypal myth criticism interprets the text by focusing on myths and archetypes in the narrative, symbols, and images of literary works. All literary works are either called myths, or so many structural and substantive elements of myths (mythemes, mythemes) are found in them that these become defining for the understanding and evaluation of the work (Nikolyukin, 2001: 561). We can represent the structure of myth as follows:

- the hero's perception of the surrounding world: the origin of the surrounding world, the reasons and conditions for its development, etc.;
- life principles: personal and societal values, ideals;
- relations with the surrounding world: social life, interpersonal interaction, self-realization, socio-cultural activities, ritual-mystical acts, symbols, rituals, traditions, etc.

And there must be an obstacle – something hostile or dangerous; must be a goal – something important and sacred for the hero; and the hero undergoes transformation, changes their inner world, departs from the familiar into the unknown, and grows as an individual.

The protagonist of Turgenev's story "The Dream" transitions from real life to the dream image and in reality finds his biological father. That is, the dream becomes reality. We cannot confidently say which reality – the one people consider real or the one in their consciousness – is the true reality. True reality is never directly given to us. It is understood through experience, which shapes our perception of the surrounding reality. And experience consists of the mental images in our consciousness (Zakharov, 2019: 19).

I. SUBSTANTIVE MYTHOLOGICAL ELEMENTS

To begin with analysis of our work we will identify what myth elements are present in it. Besides archetypes and mythemes, substantive mythological elements can be expressed in various emotions, symbols, idiomatic expressions, natural phenomena, etc. (see table). For example, in a literary work, a dream can be presented as a vision, the protagonist's dreams, mystical or natural phenomena, and knowledge about the afterlife (Zakharov, 2019: 63).

Table

№	Substantive Mythological Elements
A	Emotional experiences, emotional turmoil, hero's suffering, description of vivid feelings, emotions, and hero's experiences; anger, rage, wrath.
B	Something unclear, unexplainable, undefined, unrecognizable; transcendent, metaphysical, unreal, fantastical, illogical, strange, unfathomable, unimaginable, miracle, secret, mystery, mysticism, predictions, divination, sorcery, spells, magic.

C	Recognizable symbols, signs. Symbols can be represented through allegories. Symbols and signs in dreams. Talismans.
D	Idioms, allegories, metaphors, metonymies, antinomies, allegories.
E	Dreams, fantasies, visions, hypnosis, hallucinations, mirages, delusions; lies, deception.
F	Fiction, superstition, rumor, figment of the imagination, fantasies; fairy tales, legends, memories.
G	Eternal archetypes – these are literary characters, who have been repeatedly reproduced in literature of different countries and eras, becoming a kind of "signs" of culture: Prometheus, Phaedra, Don Juan, Hamlet, Don Quixote, Faust, and the others.
H	Depiction of everyday objects, interiors, details of characters' attire.
I	Strange creatures, demons, devils, Satan, ghosts, shadows, someone or something frightening, terrifying, dangerous, evil, spirit.
J	Description of the underworld realm, other worlds, afterlife realms, death, murder, darkness, obscurity.
K	Images of Saints, Christ, apostles, elevating the hero to the level of God, saint, religious, church-related.
L	Description of characters, portraits, images of heroes, transformations.
M	Animal symbolism.
N	Chaotic world. World as chaos, madness.
O	Binary oppositions.
P	Description of rituals, traditions, customs, ceremonies.
Q	Natura, natural phenomena, elements.
R	Images of messengers, envoys, heralds.

Since Ancient Greece, myths have been regarded as something created by people to animate natural forces, endowing them with human qualities. Ancient Greek philosophers believed that gods emerged through the deification of real individuals – kings and heroes of the past. Everything happening around, the entire world, captivated humans, and they conveyed their feelings, thoughts, sensations through stories, legends, myths, rituals, music, or drawings on stone. According to M. Eliade (1996: 28-30), myth in primitive societies: 1) is the story of the feats of supernatural beings; 2) is absolutely true (real to the world) and sacred (a result of the creative activity of supernatural beings); 3) myth always relates to "creation"; 4) by understanding myth, humans study the "origin" of things; this is about knowledge that is relived ritually, during the ritual reenactment of the myth or in the course of performing a rite (myth serves as its foundation); 5) myth is lived by the audience, which is captivated by the sacred and inspiring power of events re-created in memory and reactualized.

II. THE MOTIF OF DREAM AS A LITERARY DEVICE

The central motif in the story "The Dream" is the motif of a dream. It is considered a common literary device and theme, often used in dramatic art, frequently encountered in myths, epics, historical and religious motifs, poetry, and other creations of human consciousness from ancient times. In Ozhegov's dictionary, dream is described as a physiological state of rest and relaxation when the activity of the mind is completely suspended (1997: 747). In literature, dream "serves various purposes of formal construction and artistic composition of the entire work and its constituent parts, ideological and psychological characterization of the characters, and ultimately, exposition of the author's views" (Zundelovich and others, 1925).

The plot of Ivan Turgenev's story "The Dream" tells about a young man who constantly dreams about his father: "I had dreams almost every night. I didn't forget them; I attributed meaning to them, considered them prophecies, tried to decipher their hidden meaning..." (2019: 213). The motif of a dream dates back to symbolism, which uses various conventional signs, images, hints, contributing to the creation of mysterious and enigmatic images. In a dream, a person's consciousness blurs the boundaries between dream and reality. In an unconscious state, people discover hidden desires and aspirations through their dreams, which might be considered inappropriate to discuss openly in society or which cannot (according to societal norms) be expressed. Strange, sometimes very unexpected objects, phenomena, events, and unfamiliar people can appear in our dreams. All of these are unique symbols or explanations of what troubles people, what they represent.

According to the Dictionary of Literary Terms from the Fundamental Digital Library (FEB) "Russian Literature and Folklore" and an article by Dmitry Dynnik in it, "a dream, as a literary device, serves for the formal construction and artistic composition of the work, its constituent parts, ideological and psychological characterization of the characters, and expressing the author's viewpoint" (Dynnik, 1925). Writers enjoy using the motif of a dream to convey the thoughts, emotions, and experiences of characters. The motif of a dream is often used in works of modernist literature, and it receives more intriguing realization with mysterious plots and enigmatic works. The motif of a dream can play various roles in a work. Let's consider them.

Dream as a Framing Device

The dream of the protagonist or one of the main characters in a literary work can serve as a kind of frame, a framing of the plot within which the story unfolds. The dream emphasizes the main plot and highlights it against the background of secondary elements. Sometimes, the author employs the motif of a dream as a form to create the main plot. In this case, the literary work is the content of a character's dream, whereas in the first case, it is only framed by a dream. This literary device allows the transition from reality to artistic invention and then the action moves from the dream to the protagonist's actual life.

Dream as an Important Episode

Sometimes, a dream serves as a small but significant episode in the development of the main plot. The author uses this to draw attention to what they consider important.

Dream as an Unexpected Explanation of a Fantastic Plot

As a literary device, a dream can be effective when a complex, convoluted, or fantastical plot is presented without an explanation that it's a dream. The reader only discovers this at the end. This method is often used in cinema, for example in the film about Alice in Wonderland. The motif of a dream helps the artist skillfully introduce and successfully resolve intricate conflicts.

Dream for Visual Effect

At times, an author may use the motif of a dream for visual effect, highlighting the spiritual qualities of a character through comparison with other characters.

Dream as a Transition Between Scenes

Introducing a dream into the plot can be used as a transition from one episode to another. This can be important when describing the character's movements, such as when they embark on a journey, undertake heroic deeds, or go on a quest. In this case, the portrayal of the character's actions takes on a cinematic quality.

Dream as a Transition from Reality to Utopian Future

In a utopian novel, a dream is used "to transport the action from reality to an imagined future: the hero falls asleep in ordinary circumstances, but his dream lasts for a century or more" (Dyinnik, 1925). The hero wakes up in a new era, in the future. For instance, in Cicero's "Scipio's Dream" from the sixth book of his treatise "On the Republic" (between 55 and 51), the Roman commander Scipio travels through cosmic expanses of the universe in a dream, visits other worlds, and sees the future (Cicero, 1994). This is a very interesting technique, frequently used in literature and cinema.

Dream as a thread that weaves the past and the present together

Authors also use a character's dream in the plot not to transition from the present to the future but as a means to move from the past to the present, to compare two different periods or historical epochs.

Dream as a Foreshadowing of the Hero's Fate, Anticipation of the Resolution, or as a Depiction of the Hero's Worldview

Aside from ordinary dreams, prophetic dreams can often play a major role in the progression of the story. The protagonist of Turgenev's story constantly dreams about encountering his father. Eventually, he does encounter him at a café. In this case, the description of the prophetic dream is a special artistic technique – the plot's development is determined by the content of the dream, and the resolution of the novel is already known to us. When an author wants to vividly depict their character's view of the world using powerful artistic means without getting too philosophical, they employ this technique.

Dream as an Ethical Evaluation

When an author needs to introduce an element of morality into the plot, they might use the motif of a criminal's dream in which they feel remorse for their wrongful actions or admit their guilt. This way, the author avoids moralizing but guides the wrongdoer toward repentance.

Dream as a Mood Setter

Finally, the "motif of a dream" can be used to create a special mood, atmosphere, or emotional tone of the work. Friedrich Nietzsche wrote, that in dreams and fantasies, we traverse the distance that humanity has covered throughout its entire period of development. In dreams, a person thinks just as he did thousands of years ago. "The dream

takes us back to earlier stages of human culture's formation and gives us a means to better understand it" (1878: 13).

In the work we are examining, the motif of a dream is used as a framing device, a transition from reality to the fantastic, and for creating a mysterious plot. The protagonist first encounters his father in dreams, and then the son finds the father washed ashore.

III. TEXT ANALYSIS

We now proceed to a rigorous mythocritical interrogation of the text. Our focus shall be on identifying and analyzing the archetypal and substantively structural mythological elements discernible within Ivan Turgenev's short story, "The Dream". This endeavor will be further enriched by a concurrent lexical-semantic analysis. Carl Jung, in his seminal work on the collective unconscious, posited the archetype as a primordial, transhistorical image or pattern inhering within the human psyche. These fundamental building blocks of myth can be categorized into primary and secondary archetypes. The most widely recognized primary archetypes include: the hero, the mentor, the shadow, the anima/animus, the sage, the father, and the mother. If myths are considered to be collective narratives or imaginative constructs reflecting the human condition, then archetypes constitute the symbolic representations, characters, and motifs that populate these narratives. Through the lens of archetypal analysis, we gain access to a deeper understanding of the characters' emotional landscapes, intellectual frameworks, motivations, and subconscious desires.

E.M. Meletinsky, a prominent scholar in the field of folklore studies, identified several pivotal archetypal motifs that underpin the majority of mythological plots: the heroic figure striving to impose order upon the surrounding chaos; the chaotic principle itself, often personified as a malevolent force, symbolized by natural disasters, elemental forces, or monstrous entities; and the "victim, the object of the struggle of archetypal categories of good and evil" (Meletinsky, 1994: 20).

By meticulously examining the interplay of archetypes within a given literary work, we gain valuable insights into the universal, transcultural images and symbolic representations that have been meticulously accumulated throughout human history and subsequently expressed within the realm of artistic creation. Each archetype has a unique constellation of characteristics and symbolic attributes that facilitate its identification and interpretation within the textual context.

Researcher L.V. Pomyansky explained Ivan Turgenev's interest in the mystical concept of "relict", which in linguistics refers to residual phenomena in language (2000: 451). If we apply this to mythological literature, one of the hero's missions is to earn and find the path to happiness through their exploits. From a psychological perspective, the hero does this to free themselves from childhood traumas and experiences, to remove them from the subconscious.

3.1 The Archetype of the Mother

Carl Jung described the archetype of the mother within the framework of personality structure analysis. In mythology and artistic literature, the mother archetype

can be represented by the image of any female figure who exerts a strong influence on the hero. This image can be both positive and negative. In Ivan Turgenev's story "The Dream", the portrayal of the mother is ambiguous. As we learn from the narrative, the relationship between the protagonist and his mother was alienated and complex, although it's evident that she loved her son. There was a hidden secret between them, which the hero eventually unravels.

The protagonist's mother became a widow when he was seven years old. The author describes her as a blonde with a charming but eternally sad face, a quiet, weary voice, and timid movements: "I had never seen eyes *more deeper, more tender, more sad*; hair more delicate and soft; nor hands more graceful. I adored her, and she loved me" (Turgenev, 2019: 211). The mother and son lived in a constant state of melancholy, as if some misfortune had shattered their lives; "it *seemed that a secret*, incurable and undeserved sorrow constantly undermined the very essence of her existence..., there was *something hidden*, something he didn't understand but *felt vaguely* and strongly whenever he looked into her *quiet and motionless eyes, her beautiful, also motionless lips that weren't tightly pressed but seemed to have frozen forever*" (Turgenev, 2019: 211). In this excerpt, significant mythological elements are expressed through words:

- *no deeper, more tender and sad eyes* – character description (Tab., M);
- *it seemed* – from "to seem" – appear to be, give the impression of being (*seem* expresses various degrees of *doubt*); *as if, seemingly* (Hornby and others, 1992: 140) – indicating something uncertain (Tab., B);
- *secret* – like *mystery* – hidden from others, something unrevealed, not yet known; to hide, to conceal (Hornby and others, 1992: 136) (Tab., B);
- *there was something hidden* – something was concealed – from *secret* (Tab., B);
- *felt vaguely* – from *vague* – unclear, indistinct; *figuratively*: troubled, anxious (Hornby and others, 1992: 408) (Tab., B);
- *quiet and motionless eyes, her beautiful, also motionless lips that weren't tightly pressed but seemed to have frozen forever* – character description (Tab., L).

The protagonist of the story "The Dream" had a peculiar relationship with his mother since childhood. She loved him, yet there seemed to be a veil of sorrowful secrecy hanging over their lives. As we determined earlier, the presence of mysteries can be a mythological element. As previously mentioned, a sign of mythological essence could be something vague, strange, mysterious, incomprehensible, and unexplainable within the plot (Tab., B). The young man felt that at times his mother repelled him, couldn't bear his presence, as if experiencing aversion towards him. Later, she would repent, suffer from it, feel guilt, and cry. The son was struck by these hostile impulses of his mother: "... these hostile feelings could ... be caused by some *strange, incomprehensible impulses of evil and wicked emotions* ... Mother walked around constantly *in black, as if in mourning*" (Turgenev, 2019: 212). Here, the mythological essence is expressed through words:

- *strange* – unusual, unclear, incomprehensible (Tab., B);
- *walked around in black, as if in mourning* (see table J – the image of a woman in black, mourning);
- *impulses of evil and wicked emotions* – emotions and feelings (Tab., A).

In the life of the protagonist's mother, a tragedy occurred (which we will discuss later), and the horror of what had happened to her unintentionally transferred to her son's life. As a result, he grew up in constant doubt and anxiety, which manifested in his dreams. In the life of the hero's mother, a tragedy occurred (we will discuss it later), and

all the horror of what happened to her was unwittingly transferred to her son's life. As a result, he grew up in constant doubt and anxiety, which manifested itself in his dreams.

3.2 The Hero Archetype

The hero archetype is considered one of the fundamental concepts within human consciousness. The hero archetype encompasses the entirety of mythology and serves as the foundation for almost all stories, legends, myths, fairy tales, and more. A hero always pursues a noble goal and overcomes various obstacles in its pursuit. On this path, they combat evil and adversaries, which might take the form of mystical characters, fearsome monsters, or personifications of natural phenomena. For example, the story of D'Artagnan is built upon such a dramatic framework. He constantly defends the weak, rescues others, and undertakes perilous tasks. The hero is willing to risk their life for an idea, another person, their homeland, or even the world as a whole. Their lives are always linked with risk, movement, and challenges, presenting complex tasks. Furthermore, their journey often entails elements of disappointment, heavy emotions, illness, and even death. For instance, the demise of Insarov in Ivan Turgenev's novel "Eve". Frequently, the hero embarks on a journey into the unknown, traversing distant lands and even delving into the underworld. Numerous fairy tales, legends, and adaptations in animated and cinematic works explore the theme of the hero's journey.

According to Carl Jung, a hero is endowed with vivid qualities, and their birth may be extraordinary, shrouded in secrecy, or even divine. Often, mythological heroes and characters are born in exotic, unusual ways or, having been born as regular humans, later undergo transformation. Joseph Campbell delves into such myths extensively in his work "The Hero with a Thousand Faces". Many fairy tales also feature characters who undergo transformation. The hero in Turgenev's story "The Dream" also possesses an extraordinary life history. His birth was surrounded by secrecy.

Dreams of the father often haunted the story's hero. However, these dreams depicted a different father from the one he knew this is a different man: "The *dreams* played a significant role in my life... I never forgot them; I attributed meaning to them, considered them as *prophecies*, and attempted to decipher their *hidden meaning*" (Turgenev, 2019: 213). Let's identify the mythological elements according to the table:

- *dreams* (as *sleep*) – something thought, felt, seen, or heard during sleep; a state of rest and repose, the thoughts or images occurring during slumber, a condition where conscious activity is nearly suspended; what is dreamt while asleep, a dream; a vague, hazy condition (Hornby and others, 1992: 395) (Tab., E);

- *prophecies* – a prophecy – the power or ability to tell what will happen; a statement about what will happen or occur in the future; something predicted (Hornby and others, 1992: 491) (Tab., B);

- *hidden meaning* – hide – prevent from being seen, found or known; keep secret, something concealed from others; to conceal (Hornby and others, 1992: 87) (Tab., B).

The hero archetype can be compared to the human ego. The obstacles the hero faces, whether on a journey, battling an adversary, or entering the underworld, are meant for them to explore their unconsciousness, grow as individuals, and learn about themselves. Great courage, confidence, and strength are needed for heroic deeds; the hero must be determined, intelligent, and resourceful. If they lack these qualities initially,

overcoming various difficulties makes them stronger, more perfect, and allows them to discover their true selves. According to Jung, this is the main feat of the Hero archetype.

In the story "The Dream", the hero didn't have to fight monsters, but he still fought, overcoming his fears, anxieties, and doubts. Previously, he rarely communicated with his mother, let alone his peers or others. He lived in his dreams, read books, and wandered: "I sometimes fell *asleep under the influence* of *vague* thoughts and daydreams... Sometimes it *seemed* as if I stood before a closed door, behind which lay *unknown mysteries... everything froze... or I fell asleep*" (Turgenev, 2019: 212). Let's analyze this passage according to the table:

- *asleep, dream, sleep* – we researched before (see Tab., E);
- *vague* – unclear, indistinct (Tab., B);
- *seemed* – appear to be (see Table, B);
- *under the inspiration* – suddenly arrived thought, inspiration, feeling, or sensation of something (Hornby and others, 1992: 148). This fragment can be associated with mysticism, the unreal (Tab., B); also inspiration – mental and spiritual influences; *spiritual* – connected with the mind or soul (Hornby and others, 1992: 226) (Tab., I), connected with God or with sacred things; *sacred* – holy, set apart for solemn or religious purposes (Hornby and others, 1992: 105) (Tab., K);
- *closed door* – symbol of the unknown, an obstacle (Table, C);
- *unknown mysteries*: hidden = conceal – from *hidden* – unrevealed, not yet understood; known to not everyone or concealed from others (Tab., B);
- *everything froze* – like *stopped living* – *died* – from *death* (Hornby and others, 1992: 322) – dying, the of the life; *figuratively*: to the highest degree, horror (Tab., J).

Similarly, we can analyze the entire story or any other work of fiction (text) for its mythological elements.

3.3 The Father Archetype

The father archetype in psychoanalysis is a figure that disrupts the "mother-child" bond. It can be represented as the head of the family, a god, a king, a ruler, Heavenly Father, and more. This image symbolizes the primary male figure. In the considered story by Ivan Turgenev, the hero's father indeed played a tragic role in the woman's fate – he shattered the life of the mother and her son.

The image of the hero's father in the story "The Dream" is shrouded in an aura of mystery – yet another sign of its mythological nature (Tab., B). The hero constantly dreams of encountering his father, as if he hasn't truly died but is hiding from them with his mother. This man resembles his real father not at all: he was tall, slender, dark-haired, his nose is hooked, his eyes are gloomy and piercing; he looks to be around forty years old (Turgenev, 2019: 213) (Tab., L).

A characteristic feature of the father from the dream (important detail, Tab., L) was that he constantly muttered: "He... starts muttering something and paces back and forth... Then he gradually moves away, never ceasing to mutter... Suddenly I become frightened at the thought of losing my father again, I rush after him, but I no longer see him – I only hear his angry, bear-like muttering..." (Turgenev, 2019: 213). If we dissect the concept of the word "muttering", according to the dictionary, it means speak in a low, indistinct voice, murmur (Hornby and others, 1992: 324) – that is unclear, inarticulate,

inaudible (Tab., B). At that time, the hero did not yet know that this strange individual was a person who had attacked his mother.

The father archetype also embodies authority, supremacy, victory, and will. In the story "The Dream", the hero's real father displayed physical strength and authority by attacking the woman he had been observing and pursuing for a long time. Therefore, in this case, the analyzed character combines two images – the father archetype and the villain archetype.

3.4 The Villain Archetype

The protagonist of Turgenev's story, both in his dream and in reality, experiences mixed emotions upon seeing this enigmatic stranger. The hero's father is depicted by the author in a mystical, peculiar (Tab., B), even somewhat sinister (Tab., I) manner: "Dressed in a long black robe, with a straw hat pulled down over his eyes, he sat motionless... The liquid waves of black hair descended almost to the tip of his nose; thin lips clamped around a pipe... This man seemed familiar to me; every feature of his swarthy, jaundiced face, his entire figure, had undoubtedly been etched into my memory... Sensing, presumably, my intense gaze, he raised his black, piercing eyes toward me..." (Turgenev, 2019: 214) (Tab., L). The stranger's voice was unpleasant too – dry, sharp, and nasal: "Just like my 'night' father, he ended each of his sentences with some unclear muttering... He inquired about my mother's Christian name" (Turgenev, 2019: 214).

Therefore, considering all the components of the character's portrayal – his appearance, behavior, speech – we ultimately create an image of the father that is negative, even devilish. The devil is an evil spirit opposed to God, Satan, invoking fear and fright (Tab., I). It can also mean "unusual, remarkable" (Tab., B). We discussed muttering earlier, and religious (biblical) motifs are also considered mythological elements in art (Tab., K).

The villain archetype is one of the oldest archetypes, a fundamental one in literature. It's often used in the drama of cinema, theater, architectural plots. Stories of villains can serve as the basis for painting, musical narratives, ballet, and more. According to the dictionary, a villain is a scoundrel, one who has done or capable of doing great evil (Hornby and others, 1992: 424).

It's clear that this image was born from ancient legends, fairy tales, and myths. The portrayal of the hero's father from his dreams is interpreted as a dangerous, frightening, ominous person, a villain: "I didn't like the smile with which Baron questioned me; I didn't like the expression in his eyes as he seemed to pierce me... There was something predatory and patronizing in them... something dreadful. I didn't see those eyes in my dream. The baron's face was strange! Pale, tired, and yet youthful at the same time, unpleasantly youthful! My 'night' father also didn't have that deep scar that indirectly crossed my new acquaintance's forehead..." (Turgenev, 2019: 216). The scar is a vivid detail of the stranger's image (Tab., L).

From ancient tales and legends, we know that the devil, villains, and other negative characters can assume the appearance of a nice person or an ordinary traveler, but their essence can be revealed by certain details: animal ears, clawed fingers, a menacing gleam in their eyes, or a deep, scary voice. The villain appropriates what belongs to others. The hero's father from the dreams took possession of another man's

wife, stole happiness from the woman, and disrupted the normal life of a family he had no connection to. He is the cause of the tragic story that happened to the hero's mother. She was an attractive woman, young men courted her. There was one officer, who looked at her incessantly, and wherever she went, she saw his black, malevolent eyes everywhere. He didn't introduce himself to her and never spoke to her, "he just kept looking at her – so audaciously and strangely" (Turgenev, 2019: 219). He constantly circled around, poisoning their moments of rest with his presence. Worried, the woman began persuading her husband to leave as soon as possible. Let's analyze the mythological elements in the mother's story – she presented this tragic incident as a story about her friend.

One day she stayed home alone. Suddenly, she became very scared – so much so that she grew cold and began to tremble. She heard a light knock behind the wall. She looked at the wall. Suddenly directly from the wall, entirely black, long, that dreadful man emerged with his malevolent eyes! The woman tried to scream but couldn't say a word out of fear: "He... swiftly, like a predatory beast, threw something over her head, something suffocating, heavy, white... I don't remember what happened next... It resembled death, murder... When, finally, that *dreadful fog cleared* – when I... when my friend came to her senses, there was no one in the room" (Turgenev, 2019: 220). Let's analyze the excerpt:

- *she became very scared* – she grew cold and began to tremble – the whole phrase indicates fear and fright (Tab., I);
- *suddenly* – something unexpected (Tab., B);
- *entirely black, long, that dreadful man emerged with his malevolent eyes; like a predatory beast* – an image of a villain (Tab., L), bringing danger (Tab., I, N);
- *I don't remember what happened next* – memory loss due to distress (Tab., A);
- *resembled death, murder* – loss of life (Tab., J);
- *dreadful fog cleared* – dreadful – frightening (Tab., I);
- *fog* – thick water vapour (thicker than fog) resting on the surface of the sea or land (Hornby and others, 1992: 505); *figuratively*: a state of vagueness, something unclear. As we understand the woman was in state of fear and danger, as if in fog (Tab., B, I).

The villain archetype, also known as the devil – in religious mythology: an evil spirit opposed to God, Satan represents the ultimate villain. Usually, the devil tempts the hero, subjects them to unfair trials, offers deals that are inherently disadvantageous. Sometimes, under the devil's influence, the hero can become a villain themselves.

As we have already noted, the devil can assume the appearance of an ordinary person, or they can appear in the form of an animal or even an inanimate object. In Nikolai Gogol's work "Evenings on a Farm Near Dikanka", the devil is portrayed as a black rider. Sometimes, the devil symbolizes the end of creation and emerges victorious. In some plots, the devil can appear to a person, especially someone mentally ill or extremely exhausted, as an embodiment of impending death. Sometimes, the devil represents a hostile environment. For example, Big Brother in George Orwell's novel "1984" is merely a hostile system for the main character. In Turgenev's story, the devil is represented in the mystical image of father of the hero.

IV. SYMBOLS

Carl Jung understood archetypes as primordial images that can be perceived as symbols in our consciousness: "Water is the most common symbol of the unconscious" (Jung, 2007: 36). In many fairy tales and legends, water serves as a symbol of renewal – the hero plunges into the water to undergo a transformation: to gain strength, new qualities, and appearance.

Joseph Campbell said: "...mythological symbols are not born of themselves; they cannot be brought to life by the will of the mind, invented and suppressed with impunity. They are a spontaneous product of the psyche, and each one carries in its germ the untainted power of its original sources" (Campbell, 1948: 1). In Turgenev's story "The Dream", an important symbol is the mother's engagement ring, which disappeared in fateful night. Years later, the son found it on the finger of his dead father, lying by the seashore. The ring symbolizes harmony, love, unity (Tab., C). Its circular shape makes it a symbol of wholeness. On that tragic night, the stranger stole this ring from the hero's mother, thus taking away her happiness and harmony in life.

In Turgenev's story "The Dream", the father appears and disappears several times. The hero lost his father in his childhood and then met the father from his dreams in a cafe. Soon he found him dead by the seashore. But when he brought his mother there, it turned out that the father's body had disappeared. In the village, they said he had gone to America. The father vanished as unexpectedly as he had appeared. Earlier, the mother recounted that after that dreadful night when they were planning to leave, "... they suddenly came across a stretcher on the street... On this stretcher lay a man who had just been killed..! This man was the same dreadful nighttime guest with the malevolent eyes... He was killed in a card game!" (Turgenev, 2019: 220). But many years later, he encounters his son and, learning the address of their home, visits the woman, frightening her with his presence.

A mythological artistic text resembles a myth in its structure. The main features of such a structure are cyclical time and a plot at the intersection of illusion and reality. "The most important function of myth and ritual is to use symbols to lead the human spirit forward, to counteract those familiar human notions that tie us to the past" (Campbell, 1948: 3).

V. MYTHEMES

Mythemes are also mythological elements present in the text. A mytheme is a combination of variations on an archetype. The term "mytheme" denotes mythological images that have specific expressions. For example, the mytheme of a house can be represented as a nest, a castle, a yurt, etc. If an archetype is the foundation of non-specific mythological plots and motifs, then mythemes are concrete images, various manifestations, variations of a single archetype.

Let's consider the *mytheme of a dream*. As we mentioned earlier, dreams are often used in literature as an artistic device, an expressive means for plot development, transitioning from one part of the story to another, conveying a character's worldview, and more. In a dream, a person gains access to the unconscious, which, as Carl Jung

stated, is composed of myths. In other words, myths are not our inventions and fantasies but rather what has accumulated in culture over many centuries of human existence. The mytheme "life is a dream" originates from folk beliefs about a dream being a "second", parallel world to ordinary reality (Nechaenko, 2011: 11). In the story we're examining, the dream mytheme is presented as a semi-fantastical family story.

An important mytheme in literature is the *mytheme of water*. In the story "The Dream", it is expressed as the sea. The description of the sea, its sounds, the atmosphere around it, the waves, and seagulls create a sense of weight, tension, obsession, and surreality. There, by the seashore, the protagonist finds his newly discovered father dead: "The sea murmured evenly, heavily, and angrily... the sea was covered with white crests all the way to the horizon, and the steep crests of long waves rolled in succession, breaking against the flat sandy shore" (Turgenev, 2019: 226) (Tab., Q).

Natural phenomena – trees, plants, the behavior of birds, animals, the entire surrounding living reality – in the artistic text serve as vivid strokes that convey the protagonist's emotions, experiences, and how the surrounding world influences the protagonist's feelings and even behavior: "The even, deep, angry noise brought me out of my stupor. I raised my head: the sea was murmuring and roaring, about fifty steps away from me... The sea, churned up by the night storm, was covered with white crests all the way to the horizon, and the steep crests of long waves rolled in succession, breaking against the flat shore... Winged seagulls, flying with pitiful cries on the wind from the distant aerial abyss, rose white as snow against the grey cloudy sky, swooped down sharply and, as if leaping from wave to wave, disappeared again and vanished in silvery sparks in the streaks of foamy spray" (Turgenev, 2019: 226-227) (Tab., Q). Writers often describe animal behavior as part of the landscape to convey the emotional-psychological state of the protagonist at a specific moment.

Natural phenomena are an important part of the dramatic plot. In Turgenev's story "The Dream", the protagonist vividly describes the storm. He couldn't fall asleep all night because of it: "A terrible storm suddenly broke out outside. The wind howled and raged wildly, windowpanes rattled and tinkled, desperate cries and groans filled the air, as if something up there, above, was tearing apart and flying over the shaken houses" (Turgenev, 2019: 223) (Tab., Q). The roaring sea, the howling of the storm, the cries of seagulls have the most immediate impact on the protagonist's state in the story: "The storm abated... but its last tremors could still be felt... "What happened at sea during the night!" involuntarily came to mind when I saw the traces left by the storm... I wanted to go to the pier, but my legs, as if following an irresistible attraction, carried me in the other direction... I walked not fast... with a strange feeling in my heart; I expected something extraordinary, impossible, and at the same time, I was sure that this extraordinary thing would come true" (Turgenev, 2019: 223) (Tab., A).

These frightening sounds didn't scare the protagonist; on the contrary, they pushed him to make a decision. They influenced the protagonist's perception of the situation and his thoughts. In the work, this is conveyed through meaningful mythological elements, which we can analyze using our table: "Before dawn, I fell into a drowsy state... Suddenly, it seemed to me that someone entered my room and called me, pronounced my name... but strangely enough, not only did I not get scared – I rejoiced; a sudden certainty arose in me that now I would definitely achieve my goal" (Turgenev, 2019: 223). Let's analyze the mythological elements:

- *fell into a drowsy state* – slumber, to fall into a dream – half-sleep, drowsy sleepy (Hornby and others, 1992: 401) (Tab., E);
- *suddenly it seemed* (look on footnote 6) – sometimes like *miracle* – marvelous event, something caused by divine power (Tab., K);
- *someone* – unknown (Tab., B);
- *strange* – unusual, unclear, incomprehensible (Tab., B).

In a mythological narrative, one character can manifest in various guises. In the story "The Dream", the following depictions exist: 1) the image of the man from the protagonist's dreams, 2) the portrait of the man the protagonist meets in the café and identifies as his real father, 3) the same man as the frightening 3) unknown officer who assaults the protagonist's mother. This same man is also 4) the lifeless stranger whom the protagonist finds on the seashore and 5) the individual his parents saw before leaving the capital. Thus, the protagonist's father is presented in five images.

In a myth, there aren't contrasts between reality and imagination, life and death, truth and falsehood, illusion and reality. Everything that occurs seems entirely real, smoothly transitioning from one aspect to another. For a person with mythological consciousness, there is no dichotomy between truth and falsehood. The thoughts of characters can exist without being confined to reality, existing solely within their consciousness.

Northrop Frye in his book "Anatomy of Criticism: Four Essays" wrote: "The poet never imitates "life" in the sense that life turns out to be something "more" than the content of his work. Each has a mythological form for the content given to it, but applies it in different ways" (1967: 52). In this work, Frye offers authentic literary criticism that takes its method from literature itself. He believed that literary criticism should be a systematic study of literary works, just as physics studies nature, and history studies human actions and events. Northrop Frye emphasizes that the schematization of literature should be considered as an aspect of criticism, and not as a personal perception of the work.

In essay "Archetypal Criticism: Theory of myths", Frye examines myth as the source of all literature, painting, and music. The basic structures and patterns of these art forms are similar, although each has its own unique style. The third essay combines five symbolic phases (mythical, romantic, high mimetic, low mimetic, and ironic) into an organic whole. This whole is organized around the Great Chain of Being — this hierarchical structure of all matter and life, which, according to medieval Christianity, was established by God. The chain begins with God and descends through angels, humans, animals, and plants to minerals and water (Lovejoy, 1961: 59). N. Frye presents these types as a circular structure and points to the cyclical nature of myth and archetypes. In this system, literature represents a natural cycle of birth, growth, maturity, decline, death, resurrection, rebirth, and cycle repetition. In addition, this classification is a characteristic that shows how the main character is portrayed in relation to the rest of humanity and his environment.

CONCLUSION

This study endeavors to demonstrate the efficacy of mythocritical analysis by examining the substantive and structural deployment of mythological elements within

Ivan Turgenev's short story "The Dream". The investigation focuses on how archetypes, mythologems, and symbolic motifs, embedded within the narrative, provide crucial insights into the individual, societal, and cultural worldview reflected therein.

Drawing upon Jung's theory, we recognize that archetypes, as primordial images and symbols, not only manifest on an ethnological level as myths but also reside within the individual unconscious. Their presence within the literary text offers a window into the character's inner psyche and the collective unconscious of the society from which the work emerges. The analysis scrutinizes the symbolic significance of key elements within the narrative. Furthermore, the study investigates the manifestation of mythologems – specific expressions of archetypes within the narrative.

By examining the interplay of archetypes, mythologems, and symbolic motifs, we gain crucial insights into the cultural context that shapes the character's actions, beliefs, and worldview. This analysis demonstrates the efficacy of mythocritical analysis as a valuable tool for interpreting literary works. By dissecting the narrative into its constituent mythological components and organizing them systematically, as exemplified in the accompanying table, this approach facilitates a deeper understanding of the text's symbolic and mythological underpinnings.

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