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## ONEIRIC SPACE AND PROBLEMS OF ARTISTIC MODELING IN THE PROSE OF BRUNO SCHULZ

Знані шульцознавці слушно зауважують, що незважаючи на численні дослідження шульцівського дискурсу, не всі аспекти студійовано в повному обсязі. Це передусім стосується оніричного простору, його ролі й особливостей функціонування у структурі шульцівських текстів. *Meta* статті – визначити особливості оніричного дискурсу прози Бруно Шульца в контексті репрезентації уяви, втілення метафоричної образності в мотивній структурі творів, співвіднесення сну і яву, ідеалу і реальності. Цьому сприяє використання онірологічних теорій психоаналітичного спрямування, а також матеріалів новітніх онірологічних літературознавчих студій. Дослідження здійснено із залученням описового, психологічного, біографічного, феноменологічного, інтертекстуального *методів* на основі герменевтичного підходу до літературного твору. У процесі досягнення мети наукового дослідження виявлено основні особливості (взаємо)впливу й відповідно схарактеризовано точки дотику й перетину між складниками кореляції *праці З. Фрейда й К.-Г. Юнга* (царина психоаналізу) і *художні твори й літературознавчі тексти* (оніричний дискурс). В історіографічному аспекті зааналізовано проблему оніризму як у сучасному літературознавстві, так і щодо творчості Бруно Шульца. Виокремлено аспекти оніричних досліджень шульцівського спрямування, які потребують у певний спосіб поглиблення чи переосмислення. Схарактеризовано оніричний простір шульцівських прозових творів крізь призму понять *сон, сновидіння й лабіринт* як основних системоутворювальних концептів цього простору, зацентровано на основних структурно-семантичних особливостях окреслених категорій. Розглянуто оніричний дискурс окремих літературно-критичних і епістолярних творів Бруно Шульца. Типовими особливостями оніричних подій шульцівського прозопису визнано асоціативність, велику кількість символів, ірреальність, маркованість сновидінь певними сигналами, (не)наявність подієвої послідовності, недомовленість, обірваність, схематичність, фрагментарність, часопросторова мозаїчність тощо, що підтверджено завдяки численним ілюстраціям із шульцівських творів.

*Ключові слова:* оніричний дискурс, психоаналіз, онірокритика, Бруно Шульц, «Цинамонові крамниці», «Санаторій під клеписдрою», сон, сновидіння, лабіринт, літературно-критичні нариси й епістолярій Шульца.

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*Bruno Schulz is undoubtedly one of the most outstanding dreamers in the history of world literature. Most of his short stories could be told on Freud's couch.*

Ihor Kliekh

Oneiric phenomena in the field of humanitarian studies have been studied and are still being studied by philosophers, psychologists, psychoanalysts, culturologists, historians, philologists, etc., thanks to which oneiric discourse can be considered an interdisciplinary object of research. We are currently witnessing the growing popularity of

oneiric research in the literary research space, as almost every writer in one way or another turns to the dream context in his/her work.

The works of psychoanalysts, such as the Austrian psychologist and neurologist Z. Freud and the Swiss psychoanalyst, psychologist, and philosopher of culture C.-G. Jung, since, on the one hand, they most actively develop oneiric problems, as well as scrupulously interpret dream problems precisely in psychoanalysis, on the other hand, it is Z. Freud and C.-G. Jung are the founders of classical psychoanalysis and analytical psychology.

In particular, Z. Freud, studying dreams as features of the human psyche, represented a new progressive theory, which was published in the monograph "The Interpretation of Dreams"<sup>1</sup>. The Austrian psychologist recognizes the existence of conscious as such processes that are controlled by a person, and unconscious and superconscious as processes that a person does not control and carries out, respectively, unconsciously. Creative inspiration, intuition, premonitions, various (mostly sudden) guesses, as well as dreams, dreaming, hypnotic states, etc. reign in the realm of the unconscious – all those actions that are carried out reflexively, and automatically [Freud, 2010]. The value of this work, in particular, for the literary scientific community, lies in the fact that the author illustrated with numerous examples the manifestations of the unconscious, subconscious, and superconscious in the everyday life of people, in particular, he interpreted a dream as a disguised realization of a repressed desire, and not as nonsense, according to the statements of individual researchers [ibid., p. 183]. The scientist develops his views on the relationships between the conscious and the unconscious, dreams and dreaming, etc., generalizes, and in a certain way rethinks certain provisions of his theory in the book "Introduction to Psychoanalysis" [Freud, 1977].

The founder of analytical psychology C.-G. Jung initially supports the ideas of Z. Freud, and later developed his own theory of dreams, published in "Analytical Psychology" [Jung, 1966a] and "Psychology of the Unconscious" [Jung, 1966b]. In the human psyche, the researcher singles out the Ego, the personal unconscious, and the collective unconscious with the reflection of anthropological, ethnographic, historical-cultural, and religious data in the context of human biological evolution and cultural-historical development. As a unit of analysis of the psyche of an individual, the Swiss researcher introduced the concept of an archetype as a prototype of characters or objects common in culture, distinguishing five key archetypes-symbols that correspond to different levels of the human psyche: Persona ↔ animal, Shadow ↔ universal, Anima ↔ generic, Animus ↔ family and Self ↔ individual [Jung, 1966a].

It should be noted that literary critics mainly use Freud's methodology of interpretation of oneiric phenomena, states; Jung's concept is involved as a secondary, although the latter, in the opinion of the author of the article presented, in some cases more appeals to the figurative system of works of art. In the article "On the attitude of analytical psychology to poetic and artistic creativity" C.-G. Jung emphasized: the subject of psychology should be considered only the part of art that refers to the process of artistic imagery, not the one that is perceived by the component of the very essence of art and along with the issue of what art is, and it is the subject of artistic and aesthetic analysis [Jung, 1987, p. 230].

In literary studies, oneiric issues studied then and have been studied today both from the theoretical angle of view and in the applied aspect, by both domestic and foreign scientists. One of the best "translators", first of all, psychoanalytic, as well as philosophical and other dream theories and concepts in the language of literary studies in Ukrainian scientific-research discourses<sup>2</sup> can be considered the works of T. Zhovnovs-

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<sup>1</sup> The book contains a thorough review of the works of other authors from classical antiquity to the closest predecessors and contemporaries of Z. Freud, as well as an analysis of the problem of dreams in science based on the fundamental facts and the most important circumstances of the outlined direction [Freud, 2010].

<sup>2</sup> It is necessary to emphasize that one of the first thorough domestic literary works, which raised the issue of the subconscious in the artist's work, including various oneiric states, is the treatise by I. Franko "From the Secrets of Poetic Creativity" (1898) [Franko, 2024]. In the context of the unconscious, I. Franko compares, distinguishing similar, sleepy fantasies with fantasies poetic, "Sleepy fantasy is not only reproductive but also creative: it allows us to imagine such images, such scenes and situations that we have never seen or experienced in our lives ... from a huge stock of our usual impressions and ideas, using the increased ease of association ideas in a dream. All the secret caches and hiding places of our lower consciousness, all the treasures of our ancient, forgotten and faded impressions from the most ancient years, all that our conscious consciousness can barely dig out in memory or may not dig out at all, are an opening for sleepy fantasy... And over all that treasure, sleepy fantasy reigns limitlessly, omnipotent" [ibid.]. In this sense, in the opinion of the author, it is possible to put an equal sign between dreamy and poetic fantasies.

ка [Жовновська, 1999], L. Levchuk [Левчук, 2002], N. Zborovska [Зборовська, 2003], T. Bovsunivska [Бовсунівська, 2004; 2015], N. Mocherniuk [Мочернюк, 2005], I. Kozlyk [Козлик, 2020] and others.

T. Zhovnovska in the scientific study “Dream as an Artistic Intentional”, comprehensively analyzing the definition of natural and literary dreams in a comparative aspect, emphasizes the verbalized character of the latter and concludes: symbols in a natural dream are a manifestation of the subconscious, in a literary dream there is an artistic stylization of a natural dream thanks to the word, which acquires the characteristics of a symbol only in the mythological space of a dream [Жовновська, 1999, p. 60]. L. Levchuk in the teaching manual “Psychoanalysis: History, Theory, Artistic Practice” explores the foundations of psychoanalytic theory, offers an analysis of the ideas of Z. Freud and his followers through the prism of transformations in the work of expressionists and surrealists; the sections of the manual “On Dreams in the Context of Psychoanalytic Concept” and “Surrealism as the Embodiment of Unconscious Spontaneous Processes” [Левчук, 2002] deserve special attention in the scope of the study presented. N. Zborovska in the manual “Psychoanalysis and Literary Studies” offers a presentation of the development of psychoanalytic theory in the context of influences on literary studies of the 20<sup>th</sup> century: she presents the classical theory of psychoanalysis by Z. Freud and the analytical psychology of C.-G. Jung in connection with literary studies; publishes her vision of the theory of structural psychoanalysis by J. Lacan, the deconstruction of classical psychoanalysis by J. Derrida, etc.; the manual is about the structural analysis of artistic narrative texts; about Ukrainian psychoanalytic studies, etc. [Зборовська, 2003]. T. Bovsunivska offers a modern representation of the oneiric text as a providential experiment in the context of a spiritual novel. It is about the problems of modern literary oneirocriticism, in particular, the improvement of its terminological and conceptual-categorical structure; properties of the dream space (natural-objectified, fairy-tale-fantasy, mystical-chrysolological) and its parameters, which, according to the researcher, depend on the status of the dream space represented in this or that work of art (dream, dreaming, madness, delusion, somnambulistic wanderings, etc.)<sup>3</sup> [Бовсунівська, 2015]. N. Mocherniuk’s PhD thesis “Dreaming in the Poetics of Romanticism: Time-Spatial Specificity” contains a powerful theoretical section, which, in particular, examines several fundamental issues regarding oneiric literature in general as a verbal art, in which, thanks to the dream motif and, perhaps, the peculiarities of the conditioned it expresses the meaning of this or that artistic work in general, etc. [Мочернюк, 2005]. Using modern interpretive methods, the theoretical and methodological aspects of the academic literary analysis of the phenomena of literary writing in the range from the critical practices of romantics to the most modern critical and literary paradigms are considered in the monograph “Literary Analysis of an Artistic Text / Work under the Conditions of Modern Interscientific and Interdisciplinary Interaction” by I. Kozlyk: it is about methodical approaches to the interpretation of literary works in a synthetic scientific dimension (the first chapter), where several concepts are analyzed in their historical retrospect, including literary oneiristics; the second chapter is devoted to issues of the methodology of literary studies analysis of the work and text [Козлик, 2020].

The modern collective literary study “Oneiric Paradigm of World Literature” is devoted to the problems of oneiric literature and literary studies oneirocriticism – these are the works of T. Bovsunivska (the scientist researches holotropic plans based on literary texts – fragments of madness, visionaries, hypnotic and narcotic states, delusions, dreams, somnambulism, etc. – as artistic evidence of the presence of the unreal, thanks to which the boundaries, properties, and parameters of the artistic dream space are visualized [Бовсунівська, 2004]); I. Letunovska (exploration within the oneiric space of the differences in mental characteristics of images-symbols in the works of different artistic and aesthetic systems are considered [Летуновська, 2004]); O. Shupta-Viazovska (the researcher in a certain way generalizes the theoretical and literary concept of *artistic dreaming* as a type of artistic thinking [Шупта-В’язовська, 2004]).

At the present stage, oneirocriticism as a methodological option allows interpreting the work as a phenomenon of representation embodied in the images of the writer’s imagination of the concept

<sup>3</sup> In the historical-literary context, in a comparative aspect, the author presents the dream text in the novels of K. McCartney “The Road” and J. Lethem “The Master of Dreams”, concluding that the dreams in “The Road” and the novel “The Master of Dreams” differ primarily in direction: in the novel “The Road” they reach into the past, because memory constantly disturbs the characters, and in “The Creator’s Amnesia” (there is also such a title of J. Lethem’s novel) – into the future, since the memory of the characters is lost [Бовсунівська, 2015, p. 202].

of reality. Oneirocriticism contributes to its deconstruction at the level of reification, and objectification in the artistic world. *“Oneirocriticism is the practice and technique for studying the mystical component in a literary work, just as mystery is the practice and technique for religious revelation, initiation into the secrets of the sacrum”* [Бовсунівська, 2015, p. 197]. The use of this approach is justified by Schulz’s creative work with archetypes, their mediated manifestation in symbolism, visible images of his works, etc.

Thanks to the presence of a powerful theoretical and methodological basis, the applied branch of oneirocriticism is developing – more and more often there are investigations of a historical and literary direction, devoted to the analysis of the oneiric discourse of certain domestic and foreign writers. On the pages of the monograph *“Oneiric Paradigm of World Literature”* [Фесенко, 2004]<sup>4</sup> there are interpretations: the literary tradition of using sleep and dreaming in children’s literature (T. Bakina [Ibid., pp. 5–9]); **the role of oneiric fragments in revealing the hidden, mysterious, providential function of dreams in the prose of the French writer S. Germain**<sup>5</sup> (N. Baniias [Ibid., pp. 9–14]); O. Halchuk publishes the results of investigations on the polyfunctionality of the mythologeme of dream in the poetry of the neoclassicist M. Zerov; **focusing on the mythological, allegorical, symbolic way of thinking of the author, his interest in such mental phenomena as visions, revelations, etc.** [Ibid., pp. 22–26], O. Halchuk emphasizes, *“In ... poetry, a dream appears as an intentional unit of an artistic text in terms of form and content, which concentrates the author’s weighty intentions, because the archetype of a dream, like a myth, allows revealing the author’s subconscious in an artistic text indirectly, through a word that acquires the meaning of a symbol in the mythologized space of dreaming”* [Ibid., p. 22]; the concept of *human imagination* as one of the main psychological terms related to the field of literary oneirocriticism has been comprehensively characterized by O. Horenko in a theoretical and applied aspect, in particular on the material of the lyrics of the American poetess E. Dickinson [Ibid., pp. 26–33], **and oneiric symbolism in Dickinson’s poetry has been researched by O. Ostrianko** [Ibid., pp. 103–110]; **oneirism as a strategy of space interpretation – based on Yu. Andruk-hovych’s novel “The Twelve Hoops” – is explored by O. Huseinova** [Ibid., pp. 33–379], **and the combination of the conventional world with the real in the novel “Asanya” by the Spanish writer, C. Rojas – by T. Zaremba** [Ibid., pp. 43–53]; the oneiric space of I. S. Nechui-Levytskyi’s short story *“Mykola Dzheria”* – T. Meizerska [Ibid., pp. 91–96]; **oneiric intertextuality in Byron’s Eastern poems – T. Pashniak** [Ibid., pp. 126–129], **oneiric elements in the poetry by T. Shevchenko and B. Hrinchenko – H. Ponomarenko** [Ibid., pp. 43–53] and others.

Thus, on the one hand, today in literary studies we have a powerful array of works of psychoanalytic and oneiric orientation, on the other hand, a number of oneiric works in diachronic and synchronic scope remain open for theorists and historians of literature, that is, one that can be continued, deepened, refined, rethought, etc. In this context, the oneiric interpretation of the creative work of the famous Galician Polish-language writer of the first half of the 20<sup>th</sup> century of Jewish origin, recognized in the literature of the dreamer Bruno Schulz (1892–1942) is considered to be an interesting and promising direction of research.

The oneiric space in the prose of Bruno Schulz has been studied in more / less detail both by foreign (V. Boletyskiy, Ye. Yazhembyskiy, S. Rosiek [Болецкий, Яжембський, Росек, 2022], etc.) and domestic (L. Taran [Таран, 1997], M. Moklytsia [Моклиця, 2014], V. Romanushyn [Романишин, 2017], S. Matviienko [Матвієнко, 2001], and others) scholars.

The first assessment of the dreamy space of *“The Cinnamon Shops”* [Schulz, 1994]<sup>6</sup> is presented in a concise review by the Polish critic J. Janowski, published on May 13, 1934 in the nineteenth issue of *“Tygodnik Ilustrowany”* [Janowski, 1934]. The review contains both positive characteristics of the collection of Schulz’s short stories (*“lively and dynamic”* style of the book, comparable to poetic, expressiveness of sections about the shops, the town and its streets, *“domestic relations”,* etc.), and negative ones (*“There is no gallery of types or characters, no psychoanalytic research, no excit-*

<sup>4</sup> Here and further the call for the collective monograph *“Oneiric Paradigm of World Literature”* is indicated [Фесенко, 2004].

<sup>5</sup> S. Germain’s first novel *“Le Livre des Nuits”* (*“The Book of Nights”*) (1985) was awarded six literary prizes in France.

<sup>6</sup> The collection of short stories by Bruno Schulz *“The Cinnamon Shops”* was published in 1933 (post-dated 1934).

ing intrigue, no dramatic plot. Currently, the author offers us his own strange vision" [Janowski, 1934, p. 395]'), in particular, about the author's "weird" vision of reality, which, according to the reviewer, reminds the reader of a dream full of nightmares and delusions ("If it did not sound too generalized, one could say that it is a dream full of delusions and nightmare" [ibid.]).

A further retrospective study of the outlined issues gives reason to claim that the discourse of Schulz's artistic dreams has been evaluated mostly negatively for a long time. The opponents of Bruno Schulz – S. Bachynskiy, Ya. Beliatovych, E. Braiter, Z. Brontsel, K. Vyka, N. Vyshnevskaya, E. Krassovska, S. Naperskiy, V. Petshak, M. Prominskyi, K. Trochynskiy, I. Fik et al. – both during the artist's lifetime and after the artist's tragic death, Schulz has been accused of unjustified, inappropriate depiction of the realm of dream, subconsciousness, frenzy, eeriness, unusualness, anxiety, fear, morbid exoticism, delusions, etc. [Rosiek, 2024]. Separate negative reviews, in particular about the oneiric sphere of Schulz's prose, are commented on by the Polish scholar A. Sulikowski in his study "*Creative Work of Bruno Schulz in Criticism and Literary Studies (1934–1974)*" [Sulikowski, 1978].

There are also positive reviews. S. Witkiewicz, an outstanding Polish writer, philosopher, and theorist of literature, almost at the same time as J. Janowski publishes the review "Literary Creative Work by Bruno Schulz", which is about the artistic prose of Bruno Schulz, which "borders on the Pure Form", which was an expression of the highest recognition in the context of Witkiewicz's understanding of art [Witkiewicz, 1935]. Among the achievements of Schulz's prose, Witkiewicz calls its magical style; underlines that Bruno Schulz managed to objectify the personal charm of a dream, to equate madness with normality in a certain way<sup>8</sup> etc. [ibid.].

The study of E. Jarzembki "*The dream of the 'Golden Age'*" can be considered a fundamental foundational work of study on Schulz's oneiric discourse, in which the Schultz scholar is perhaps the first to turn to a thorough analysis of Bruno Schulz's creative heritage through the lens of oneiric interpretation [Jarzębski, 1973], which he will expand and deepen in the work "*The space-time of myth and dreams in the prose by Bruno Schulz*" [Jarzębski, 1984]. Turning to psychoanalysis, the researcher gives answers to numerical questions → **What are dreams, dreaming, phantasmagorical visions, etc.?** What do the journeys of Schulz's characters mean in their dreams? Will they be just a heritage of expressionism? What can be read from phantasmagorical visions? Should it be turned to psychoanalysis and traced the symbolism of dreams in the interpretation, or should they be considered as another option for writing "stream of consciousness"? The answers to these and other questions differ in the level of thoroughness and depth of penetration into this or that problem, in this regard, the scientist's reliance on Schulz's views on the role of dream in literature and the role of literature itself in general [Jarzębski, 1973, 1984] is appropriate in the study.

The position of the compilers of the "Schulz Dictionary" can be considered a kind of summary, of course, intermediate, which presents "Schulz's dream" in the dictionary article of the same name<sup>9</sup> as the name and category most often used in the narrative of Bruno Schulz, under which they also mean "the name of a state or situation that allows the storyteller to talk about crossing the boundaries of normality", and "most often an animated phenomenon" that has its own "inner life"; a dream is a property not only of people "who can perceive the world differently thanks to it", but also of "things, animals and natural phenomena that can sleep and dream"; it is also "an active form of existence, many things happen during sleep and in sleep; it is also a form of the dreamer's contact with the unreal" [Болецкий, Яжембський, Росек, 2022, p. 342]. Emphasis on Schulz's concept of the opposition *dream* ↔ *literary work* is especially valuable: the members of a binary pair, according to Schulz, are two texts, but "recorded with different codes", the mutual identification of which is in a certain way "poetic expertise" [ibid., p. 343]. Therefore, the authors-compositors in the plane of Schulz's oneiric discourse involve the literary and critical works of Bruno Schulz<sup>10</sup>. In the same context, modern Polish

<sup>7</sup> Here and below, the translation is by author – N. M..

<sup>8</sup> Later, this aspect will be thoroughly analyzed by M. Moklytsia [Моклиця, 2014].

<sup>9</sup> Information about oneiric direction is also included in a number of other dictionary articles of the "Schulz's Dictionary", in particular dream and → allusion, ambiguity, labyrinth, metaphor, musicality, suggestion, name, narrative, originality of the word, poetry, space, psychoanalysis, meaning, symbolism, word, text etc. [Болецкий, Яжембський, Росек, 2022].

<sup>10</sup> The author of the article in the studies also (if necessary) uses the epistolographic works by Bruno Schulz.

researchers continue to study Schulz's oneiric discourse: E. Speina [Speina, 1984], J. Kurowicki [Kurowicki, 1994], H. Tronowicz [Tronowicz, 1997], H. Voisine-Jechova [Voisine-Jechova, 2014] and others.

In Ukrainian Schulz studies, Schulz's oneiric problematic has been researched by L. Taran [Таран, 1997], S. Matviienko [Матвієнко, 2001], I. Kliekh [Клех, 2008], V. Romanyshyn [Романишин, 2010, 2017], M. Moklytsia [Моклиця, 2014] and others.

L. Taran, analyzing time and space as one of the central problems of Schulz's prose, emphasizes, in particular, the following characteristic: when reproducing the movement of the mental world of the characters through the categories of space and time, dream, a state of drowsiness, oblivion, and the dreamlike composition as a whole acquire special importance; events that occur in a dream are sometimes condensed, then stretched; the peculiar logic of the story of a "classic" dream – the plot is not an event, but emotions – from the territory of dreams extends to the entire artistic space of Bruno Schulz's works; the researcher compares the plots of Schulz's short stories with peculiar "minutes" of dreamlike states (drowsiness, stiffness, forgetfulness, sleepiness, twilight drowsy transitional states of half-sleep / half-wake, etc.). The scientist concludes: thanks to the dreamlike space of Schulz's, it is possible in one way or another to master events "that do not have their place in time, ... came too late when all time had already been distributed, divided, disassembled, and now they remained as if on ice, disordered, suspended in the air, homeless and restless?" [Таран, 1997, p. 109].

M. Moklytsia in the study "The type of artistic speech in the aesthetics of Bruno Schulz" describes states as delusion, dreaming, and dream as a dominant metaphor that "opens up ... the possibility of erasing the boundaries between reality and fantasy, to bring to life impossible objects" in the modernists of the 20<sup>th</sup> century (especially consistently – among surrealists), states that acquire the powers of reality and even hyperreality, which "allows looking much deeper, discovering meanings that did not exist before, at the same time loses the connotations of nonsense, symptoms of inadequate worldview" [Моклиця, 2014, p. 182]. It is in the context of the metaphorical type of speech, using the studios of R. Nych, M. Heidegger, E. Steriopoul, and U. Eco, that the researcher analyzes the works by Bruno Schulz, commenting on certain passages from the artist's original prose works: it is about a crazy father<sup>11</sup> with his absurd, nonsensical projects as the main image-metaphor of one's inner uniqueness, automatic writing, enlivening a picture, etc. The researcher notes: the metaphor heads the hierarchy of Schulz's poetic devices and creates a unique Schulz's type of speech – the rare poetic prose of Bruno Schulz [ibid.].

V. Romanyshyn in separate studies, and later in his thesis<sup>12</sup>, analyzes the theoretical-literary categories of *dream* and *dreaming* as mechanisms of narration and comprehension of extra-verbal reality in the work by Bruno Schulz; the researcher presents them as one of the main methods of Schulz's nar-

<sup>11</sup> The overarching motif in Bruno Schulz's depiction of the dream sphere is the motif of madness. At the same time, Schulz's madness is not perceived as a disease, but has a mysterious manifestation due to unusual, as noted by the Schulz experts, whimsical actions and deeds. First of all, this is illustrated by the behavior of the narrator's father – the character of most of Schulz's works: with the deepening of his father's madness, his mental abilities become stronger and brighter, in particular, in philosophical reflections, which are related to the thoughts of the lyrical hero. The main thesis of Bruno Schulz regarding the formation of an individual mythic world thanks to the transformation of external reality into internal reality is "a conscious actualization of a child's worldview and at the same time an explanation of why the external world, supposedly one and the same, objectively subordinated to the immutable laws of the existence of matter, in the process of being reflected by a concrete psyche acquires every time a different look. The world consists of an infinite number of fragments that are expressed and gain weight in the process of individual life... The inner hyperreality, so important, alive and tangible for its owner, for any other person... can turn into inadequacy... The more vividly expressed subjectivity... the more and more certain, when going outside, it will look like a fantastic chimera that contradicts reality" [Моклиця, 2014, p. 184].

<sup>12</sup> V. Romanyshyn investigates the problem of the space-time of the town in literature, systematizes methodological approaches to the study of the outlined theoretical-literary category, reveals the diversity and variability of being with its own spatio-temporal coordinates on the material of the artistic texts by Bruno Schulz and Deborah Vogel. The third chapter of the scientific work of V. Romanyshyn is devoted to the reception and creation of the space-time of the town in the literary texts by Bruno Schulz [Романишин, 2017, pp. 90–134]. The protagonist of Schulz identifies himself with the town, and therefore he not only knows the urban space, but also creates it, overcomes a number of obstacles and boundaries, creating labyrinthine spaces (labyrinths of buildings, nature, time, psyche, etc.). However, wanderings take place both in the streets of the city and in the labyrinths of sleep and night [ibid., pp. 108–114]. By the way, not a single oneiric term is declared among the keywords of the qualifying scientific work, which indirectly indicates a concise or cursory analysis of the defined problem in a certain way.

rative [Романишин, 2010, 2017]. Among the tools of dream narration, the scientist calls imagination – a lucid dream, according to Z. Freud, “a dream-in-the-white-day-dream”; according to M. Heidegger, this is already a memory with a new activity and attitude towards the future, and not statically unchanged, as A. Bergson understands this phenomenon; dream and dreaming as such substances that enable the perspective of narration, etc. The Schulz expert concludes that dreams, dreamings, and delusions in the works by Bruno Schulz are not so much the result of the individual-authorial process of embodying various psycho-creative phenomena as, in a certain way, the symbolic perspective of the image, which becomes the optimal way to comprehend reality absolutely, and not individually symbolic [Романишин, 2017, p. 112].

Some scholars consider the problem of the oneiricity of Schulz’s prose only in passing. S. Matviienko, using the works of M. Foucault, M. Merleau-Ponty, J. Deleuze, F. Guattari, and J. Derrida, touches on the problem of oneiricity in the context of Schulz’s prose as a “stubborn struggle with death”. The space of artistic prose, first of all, a coherent visual space-time, is filled with dreamlike events, is created on the material of childhood, in particular children’s dreams, etc., which enables a deeper understanding of a wide range of problems: connections between the sphere of the extraterrestrial within the limits of the human, bodily and spiritual, relationships in the mythological pair *Father – Son*, etc. [Матвієнко, 2001].

I. Klekh, presenting his understanding of the phenomenon of Bruno Schulz, claims that the main value of what Schulz accomplished in the realm of fiction is Schulz’s “territory of dreams”<sup>13</sup>, evidently Bruno Schulz is one of the most outstanding dreamers-innovators in the history of world literature; in this context, according to the researcher, it is necessary to analyze almost the entire creative heritage of the artist. The artist’s remarks about the national-artistic identification of Bruno Schulz are correct, personally, Schulz’s dreams contribute to the perception of Schulz as an Austro-Hungarian-Polish-Jewish-Galician-cosmopolitan writer, because “*dreams have no nationality, race, citizenship and even language. They are omnipresent and alien, alien to living consciousness*” [Клех, 2008, p. 101].

The review of the author of the article presented of the outlined and other works allows concluding: domestic and foreign researchers have repeatedly drawn attention to the presence of an oneiric layer in the prose by Bruno Schulz, starting from the moment of the first printing of the collection of Schulz’s stories until now; critical notes have been both positive and negative; the oneiric space by Bruno Schulz’s prose in the context of artistic realities relies on visions, hallucinations, delusions and dreams not only as options for diversifying the narrative or plot, but also as a separate component of Schulz’s artistic reality, which either intersects with reality, or forms the hyperreal, or creates a narrative from allusions and simulations, thanks to which the oneirological direction becomes a powerful basis and an interesting aspect of the literary interpretation of the artist’s prose heritage. However, not all roles of oneiric discourse and peculiarities of functioning in the structure of Schulz’s prose works, including literary-critical and epistolary works, have been comprehensively and thoroughly analyzed. Obviously, the problem needs further processing, which is evidence of the relevance of the proposed scientific research.

The research object in the scientific study presented is the prose works<sup>14</sup> by Bruno Schulz’s cult literary diology “The Street of Crocodiles” or “The Cinnamon Shops” (Polish “Skłery cynamonowe”) and

<sup>13</sup> In this context, it is appropriate to mention such a fact from the history of the Schulz studies. In 2019, Drohobych’s researcher, Lesya Khomych, in the fortnightly “Świt”, January 2022, sought out and brought into literary circulation the short story “Undula”, published under the pseudonym Marcell Weron (see: Weron Marcelli. *Undula. Świt. Organ urzędników naftowych w Borysławiu. 1922. Nr. 25–26 (15 stycznia). S. 2–5; [Шульц, 2022]. One of the decisive arguments of researchers Schulz’s works in favor of recognizing Bruno Schulz as the author of the discovered work was the dreamlike space of the story with clearly recognizable markers of Schulz’s oneiric space, “All the time I fall back into sleep and wake up again, and the ghosts of reality intertwine with the creations of sleepy obscuration. That’s how time flies. ... I sleep and wake up, fall asleep again, all the time I patiently make my way through the sick thicket of delusions and dreams. These whitish soft thickets intertwine, tangle, travel with me, like pale night sprouts of potatoes in cellars, like ugly growths of sickly mushrooms. ... A dull sleep rolled over me like a truck loaded with the powder of darkness and covered me with gloom” [Schulz, 2022].*

<sup>14</sup> We will interpret the concept of prose writing (or prose works) by Bruno Schulz in different ways: 1) the narrow understanding: it is spoken about the so-called the artist’s original creative work – stories from the literary diology “The Cinnamon Shops” and “Sanatorium Under the Sign of the Hourglass”; this is the so-called discrete, or fragmentary, approach; 2) the broad one – the entire creative heritage of Bruno Schulz, including both collections of short stories, as well as the so-called non-original creative work, i.e. epistolary, literary and critical essays and even biographical materials. Involvement in the analysis of letters, essays, visual works usually significantly affects the interpretation of prose works, in particular, in the aspect of researching such texts within the dream context; this is the so-called general approach.

“Sanatorium Under the Sign of the Hourglass” (Polish “Sanatorium pod klepsydrą”) [Шульц, 2017], as well as separate theoretical-literary works and epistolary by Schulz of the oneiric direction. The reader gets to know Schulz as a critic, philosopher and theorist thanks to “Literary and Critical Essays” (Polish “Szkice krytyczne”) edited by M. Kitovskai-Lysiak [2000], translated into Ukrainian by V. Menok [Шульц, 2012b]; as an outstanding epistolographer, Bruno Schulz is known for the “Book of Letters” (Polish “Księga listów”) [Schulz, 1975], which Ye. Fitsovskiy collected and organized the surviving letters to Bruno Schulz and, accordingly, Schulz’s letters to addressees [Шульц, 2012a].

Without denying the importance and relevance of current developments in the field of literary studies of a psychoanalytic orientation in general and in the field of Schulz’s oneiric discourse in particular, the author of the article presented offers her interpretation of them, her approach to the selected object and subject of research in the outlined scientific investigation.

*The purpose* of the article is to determine the peculiarities of the oneiric prose discourse by Bruno Schulz in the context of artistic modeling of reality, fundamentally new methods, and stylistics of modernism. The study aims to achieve the following objectives: 1) to identify and analyze the influence of the *psychoanalysis* by Z. Freud and C.-G. Jung on the *artistic works and literary texts* by Schulz; 2) to analyze the problem of oneirism both in modern literary studies and concerning the creative work of Bruno Schulz; 3) to characterize the oneiric space of Schulz’s prose works through the prism of the concepts of *dream*, *dreaming* and *labyrinth* as the main system-forming concepts of this space; 4) to consider the oneiric discourse of the literary-critical and epistolary works by Bruno Schulz.

The research has been carried out with the involvement of descriptive, psychological, biographical, phenomenological, and intertextual *methods* based on the hermeneutic approach to the literary work, as well as using elements of the comparison, synthesis, and generalization methods.

Bruno Schulz’s views were undoubtedly influenced by Z. Freud and C. Jung, whose works the artist was well acquainted with. It is obvious that in his own literary (and not only) work, Bruno Schulz used the postulates of these scientists, namely: a dream is an essential reflection of a person’s inner psychological life, a “royal road” to the realm of the unconscious; it is not the dream that creates the fantasy, but subconscious activity takes part in the formation of thoughts that are hidden behind the dream [Freud, 1977]; interpretations of a dream as a spontaneous self-reflection of reality in the subconscious, presented in a symbolic form; the statement about the subconscious as not only a reflection of reality, but also an independent productive activity, an exceptional world, a special reality, a sphere of experience that can be said to affect us as we affect it; about the unconscious as a collection of lost memories, as a device of intuitive perception, which greatly surpasses the possibilities of conscious thinking; classification of dream states or states of the mental sphere of a person (in the broadest sense of the concept), such as: dream and works of imagination – memories of the past, dreams of the future, diseases, clouding of consciousness, delusions, mana, hallucinations, etc.; there are no clear boundaries between these types of states – they overlap or flow into each other [Jung, 1966a, 1966b]. Bruno Schulz, together with well-known psychoanalysts, connected dreams with the function of self-perception (oneiric states of Schulz’s characters are a vivid presentation of the processes of self-cognition): in the state of dream, when a person remains alone with himself/herself and frees himself/herself from the annoying bustle of the outside world, there is an opportunity to look into his/her depth and recognize the true hidden thoughts and feelings; intuition is very active at these moments, which includes, in particular, the role of prediction [Шульц, 2012b].

The short story “Spring” from the collection “Sanatorium Under the Sign of the Hourglass” ends in a very Freudian way. The character says to the courier officer, “*I am not responsible for my dreams*”, and he retorts, “*No, you are responsible*”. The other fragments, in particular about the last pages of the Book from the novel of the same name, resonate with the Jungian concept of the collective unconscious, “*I read this story from behind Adele’s shoulder and suddenly a thought pierced me, from the touch of which I almost caught fire. But this was the Book, its last pages, its unofficial appendix, the reverse side, filled with waste and unnecessary*” [Шульц, 2017, p. 122]; “*On these last pages, which were already quite obviously falling into a senseless delusion, into an undeniable absurdity, a certain gentleman offered his foolproof method of becoming energetic and principled in decisions, and talked a lot about character and principles*” [ibid., p. 126]; “*It was Authentic, the holy original, although in such deep humiliation and decay*” [ibid., p. 127]; “*It would be desired to draw attention to one and only one thing: Authentic is alive and growing. What follows from this? And the fact that the next time we open the notebook, who knows where Anna Chillog and her followers will be at that*



time" [ibid., p. 128], etc. An appeal to the sphere of archetypes (in the Jungian sense), in particular the recall of what is in the subconscious, can be seen in the short story "Spring", "... we are already in the bowels, in the Dungeon. ... It's not at all dark here, as one might expect. On the contrary, everything just pulsates with light. This is ... the inner light of the roots, the deceptive phosphorescence, the sluggish streaks of the aureole, the darkness underpinned by them, the traveling flickering of substances. ... So we branch out in the depths of the anamnesis, shuddering from the subterranean trepidation that overcomes us, secretly daydreaming on the entire illusory surface" [ibid., p. 168].

Thanks to the reading of Bruno Schulz through the prism of analytical psychology and the psychology of the unconscious, Schulz's subconscious is rightly perceived in an inseparable connection with the conscious and becomes even more important when analyzing the artistic world of Schulz or the psychological depiction of its characters than the existing reality, because it is in the world of the subconscious that the main Schulz unfolds "plot" and conflicts arise. Schulz's oneiric space is an original, specific reproduction of reality, a special world, a peculiar reality, a special substance that in a certain way affects the consciousness of Schulz's characters, their decisions, and determines their fate. However, this influence is made possible due to the shift, transfer, condensation, and the so-called "secondary processing" of manifestations of mental life, which, according to Z. Freud, give the dream completion and integrity. In the space of a dream, the conditioned actant feels free and unleashed, his gaze moves synchronously with the events seen in the dream, and he seems to drift and grasp those details and details that are inaccessible to the subject in a state of rational waking consciousness. The dreamer sees the world captured in a moment, in dynamic jumps from one picture to another without any particular obstacles. At the same time, it is worth remembering that the sphere of the subconscious is under the total control of the Other, the continuous supervision of the Father as the personification and projection of one's childhood, infancy as a psycho-emotional complex [Jung, 1966a; Шульц, 2012b].

Thus, in the stories of Bruno Schulz, there are several layers of space that are closely related to each other. The first is real, in which by all signs one can see Schulz's native town – pre-war Drohobych, the second is imaginary, it is what happens deep in the consciousness and subconsciousness of the narrator, who himself is often a lyrical hero. The world of consciousness can be considered the everyday household chores of the characters of Schulz, the communication among the characters, the consumption of food, the way they dress, walks around the city (in particular, the narrator with his mother or with his father), numerous journeys of the characters, their adventures, meetings with different people, etc. The sphere of the subconscious is an important component of the overall structure of Bruno Schulz's works of art – the dream space (dreams, dreaming, visions, allusions, imaginings, delusions, etc.) of the main character and secondary characters, within which fantastic events, metamorphoses of the characters, their journeys are depicted to other worlds, which in a certain way contributes to the creation of a mysterious and magical mood of Schulz's works. Although it can be stated that Schulz's reality also has its logic, which is not reduced to the usual, but often resembles a special chronological-local description, spatiotemporal fantasy, almost a dream, the so-called spatiotemporal phantasm. Even Bruno Schulz's Drohobych, as the researchers rightly note, "was exclusively a product of his imagination and worldview, the author's artistic model of the world, a space of a kind of "symbolic internal emigration"" [Banks, 2009, p. 107].

It is Schulz's original dualism inherent in his artistic outlook. On the one hand, the physically real space in which the characters live, and events take place, the space is static, frozen, unchanging, is a symbol of "everyday life, the ossification of all possibilities", a guarantee of "unbreakable borders, in which the world is closed once and for all" [Шульц, 2017, p. 154]. On the other hand, it is oneiric space which is dynamic, changing, amorphous, and multi-meaningful. Ambivalence and dualism affect the organization of verbal material, the movement of speech flow to the creation of symbiotic pictorial forms in which the visual and verbal complement and manifest each other. In this sense, Schulz's stylistic manner is characterized by a scriptological character, due to which the images of a dream are reproduced at the level of automatic writing, which is very characteristic of surrealist poetics, that is, a continuous recording of the voices of life itself. Therefore, the need to materialize one's delusions, visions, and dreams was almost existential for Schulz. Taking into account his logic, the rejection of writing, and whimsical poetics would mean the automatic suspension of dream acts, and the blocking of the semiotic work of the imagination (we will return to the oneiric space in this context).

Bruno Schulz presents the oneiric space thanks to three main structure-forming categories – *sleep, dreaming/dreams, and labyrinth*.

1. *Sleep as a physiological (periodic) process* is a state of rest of the body, during which the work of consciousness is completely or partially stopped and a number of other physiological processes of a person are weakened, “*Stupid Mariska was lying on the straw... And, as if taking advantage of her sleep, now it was speaking... an evil silence – monotonous, quarrelsome, hollow and brutal*” (“August”, pp. 11–12)<sup>15</sup>; “*Father woke up his subordinates from their heavy snoring and rock-hard sleep*” (“Insanity”, p. 17); “*And then ... he <father> fell asleep for several hours in a thick black sleep*” (“Insanity”, p. 19); “*I have not been yet ... not here, not yet born from the dark womb of sleep*” (“Nimrod”, p. 52); “*Here and there my friends went to bed*” (“The Cinnamon Shops”, p. 72); “*In the kitchen... Adele, warm from sleep and disheveled, was grinding coffee...*” (“Night of the great season”, p. 115); “*Once I woke up to a dark winter dawn*” (“The Book”, p. 119); “*Waking up at night, I often saw him <Uncle Karol> taking off his clothes with a dull and pensive look. Then he extinguished the candle... He did not immediately fall into a restless half-sleep, gradually taking possession of his large body. He muttered something else, caught his breath, sighed heavily, moved under some kind of burden that was pressing on his chest. ... walked on his sleepy heavy path, diligently leaning on some steep mountain of snoring*” (“July Night”, p. 225); the state of animals and plants (hibernation), “*Even in the depths of sleep, <Nimrod> is forced to satisfy his need for touch only by leaning against his person, curled up in a trembling ball*” (“Nimrod”, p. 54); figuratively also occurs in the context of non-beings, “*Sometimes the Book fell asleep, and the wind blew it gently, like a one-petal rose*” (“The Book”, p. 118); “*At a certain hour of the night the constellations dreamed their primordial dream in the sky...*” (“July Night”, p. 224), etc.

Surprisingly, this particular component of Schulz’s oneiric discourse has been studied extremely rarely. The depiction of sleep as a normal physiological state of people and animals and the “dream” of natural phenomena is perceived most often as an ordinary description from the side, usually without immersion in the canvas of sleep, “*Mother fell asleep. ... fainted, I hugged her tighter and finally fell asleep*” (“My Father Will Be a Fireman”, p. 227). Sometimes such a description is perceived in a certain way as spying or hidden observation of a sleeping person, in some cases in the context of visionism – **spying in childhood due to curiosity, the desire for natural knowledge of the world, for example, the image of Father’s dream and Father’s “reconciliation” with God** (“*He seemed to be completely reconciled with God*”), “*At night, the face of a bearded Demiurge would sometimes appear in the bedroom window, bathed in a dark purple Bengal light; for some time he looked kindly at Father in his deep sleep, Father’s singing snoring seemed to be traveling somewhere far away in the unknown terrains of sleepy worlds*” (“Insanity”, p. 22). Sometimes dreamlike pictures appear before the reader in an erotic context, when it seems that Schulz described oneiric states under the dictation of Eros, not without the participation of Hypnos and even Thanatos (probably, because of this, some researchers accused Bruno Schulz of voyeurism). The author enthusiastically admires his sleeping characters, inviting co-viewers and readers to join his other characters, as, for example, in the short story “Dead Season” from “Sanatorium under the Hourglass”, where the narrator’s father and his companion spy on the sleeping maid Adele on a July sultry night, “*... they sneaked into the gate of the house and silently began to climb the creaky stairs to the second floor. So, they got to the back porch in front of Adele’s window and tried to look into the sleeping woman. They could not make out her in any way – she was lying in the dark with her legs apart, unconsciously shivering in the embrace of sleep, her head thrown back, fanatically devoted to sleep. The men knocked on the black windows and hummed shameless verses. But she wandered with a lethargic smile on her parted lips, stuttering and cataleptic, in her distant ways at a distance of unreachable miles*” (p. 258).

Studying Schulz’s prose discourse proves that in “The Cinnamon Shops” real life prevails in a certain way, in “Sanatorium under the Hourglass” it is imaginary, here the binary opposition *dream – reality* is much more powerful than in the first collection of the dilogy, and it is considered mainly in the categories of life and death, but death not as nonexistence, but as another existence; this (= earthly) and that (= hereafter) worlds. In general, the world of reality in the stories from the collection “Sanatorium under the Hourglass” is reduced to a minimum in Bruno Schulz: the main place is occupied by

<sup>15</sup> Here and further we refer to the collection of Schulz’s stories translated by Yu. Andrukhovych [Шульц, 2017].

the description of the imaginary world, a component of which is the modality of sleep. This is a psychological space since the thoughts, aspirations, dreams, and preferences of the characters take place in it. It seems that a person looks into his/her soul and turns it inside out in search of an answer to perhaps the most important eternal question – why does he/she exist?

2. Another category-characteristic of Bruno Schulz's oneiric discourse is directly *dreams*, which reflect the actions of the characters in a dream, and what is dreamt during such a state.

A vivid example of a dream, moreover, with elements of intersection/interweaving of reality with the fictional, fantastic, replacement of the visible with the invisible and vice versa (in this can be seen as one of the features of Schulz's oneiric discourse) can be found in the story "The Cinnamon Shops" from the collection of the same name. This is an example of how, in a dream or imagination, a person can "break away from his/her mind", organize his/her life as he/she sees it or imagines it in his/her most cherished dreams, the fulfillment of which he/she seeks above all else. The cinnamon shops – *osobliwe a tyle nęcące sklepy* (B. Schulz) = *whimsical and so tempting shops* (N. Matořina), *amazing and attractive* (Yu. Andrukhovych), *special and attractive* (I. Hnatiuk; T. Vozniak), *special and terribly charming* (L. Skop, T. Duman; L. Herasymchuk) are the center of ardent dreams of the protagonist, to which he falls in a unique winter night, when "the half-lit streets increase, intertwine and change places among themselves. In the bowels of the town, double streets, false and deceptive, open, so to speak. ... the night in its inexhaustible fecundity finds no better occupation than to invent ever new configurations" (p. 67). And then it is about a fantastic journey in the clearest of winter nights, which smoothly, imperceptibly ended with the narrator's actual walk to school. Both the detailing of the landscapes, the vivid description of the emotional state of the lyrical hero, and the clear indication of the time and place of action in the space of the dream, in our opinion, contribute to the effect of the realism of the oneiric space, erasing the boundaries between real and unreal reality, "I will never forget that enlightened journey... I was happy. My chest drank in that spring air, the freshness of snow and stars. ... I began to descend a rapid serpentine in the middle of the forest, at first with light springy steps, then, gaining speed, I switched to a smooth happy run, which suddenly turned into riding, as if on skis. I could freely change the speed and control the descent with slight turns of the body" (p. 76). And immediately, without any explanation, the narrator returns the reader to real events, "Approaching the town, I slowed down that winning run, replacing it with a decent stroll. ... On Rynok Square I met people walking. ... my school friends crossed my path... We set out as a group for a walk along the street that fell rapidly downwards and smelled of violets, unsure whether the magic of the night was still silvering on the snow, or whether it was already dawn..." (p. 77).

The delineated dream of the protagonist also reveals other active participants in Schulz's dreams: it is, in particular, about a horse, which, according to C.-G. Jung, reflects the magical side of Man, his/her intuitive cognition. No other animal occupied such an unheard-of, exclusive, extraordinary place in Bruno Schulz's imagination as the horse: for the author and his characters, the horse was a guide to the fairy-tale dimension of reality, the artist characterized the horse only positively as a symbol of strength and energy, instincts and passions, "In front of the horse's chest, an ever-higher mound of white snow foam was gathering. The horse struggled through its clean and fresh massif" (p. 76). This episode is the culmination of the short story "the Cinnamon Shops": for Josef, a secret dream of a night carriage ride has come true, for him it is in a way the quintessence of happiness, but it all happened thanks to the suffering of an injured horse, which endured excruciating pain to achieve the rider's goal: "Eventually he stopped. I jumped out of the stroller. He snorted heavily with his head bowed. I hugged his forehead to my chest, his big black eyes glistened with tears. Then I saw a round and black wound on his stomach. "Why didn't you say anything?", – I whispered with tears. "For you, my dear," he replied and made himself the size of a wooden grasshopper" [Schulz, 2017, p. 76].

Z. Freud interpreted the relationship between the rider and the horse as the relationship between I and It, C.-G. Jung – between the conscious and the individually unconscious. In the role of a rider, the lyrical hero of Schulz is in search of himself, and thanks to the horse he moves along life, from time to time crossing the boundaries between different areas: temporal – different seasons ("My father Will Be a Fireman"), spatial – **the town streets, then gardens, parks, forest** ("The Cinnamon Shops"), from a local warehouse to a brick wide inn ("The Republic of Dreams"), etc., determining the purpose of such movement, directing the movement of an animal stronger than him.

The conclusion is: the boy-character must leave the town, rely on his unconscious will, and go on a journey deep into the winter forest at night. There he finds not darkness, cold, and death, but

radiant light, a secret spring, and signs of new life in the midst of dead winter. He finds the flowering of metaphorical relationships and identities: *winter and spring, death and life, earth and sky, night and day, meaninglessness and meaning*. The material presented above is an excellent confirmation of Bruno Schulz's position regarding the determination of the true goal and aspirations of art, which are discussed in Schulz's essay to S. Witkiewicz, "*Its <art> role is to be an explorer launched into the nameless. An artist is an apparatus that registers the processes in depth where value is created; an artist launches his explorer, i.e. rides a metaphysical carriage into the nameless, from the labyrinth of language into the forest of meaninglessness, which at the same time is the hidden source of this meaning*" [Шульц, 2012b, p. 31].

3. *Labyrinth* is another of the names often used in the artistic narrative by Bruno Schulz; the category that explains the compositional principle and semantics of his narration, as well as the category that is in a certain way connected with the oneiric space of Bruno Schulz's prose works. More often in Schulz's short stories, the category appears as a classic form of real space – labyrinths of streets, houses, apartments, roofs, etc.; the form of human organization of nature – labyrinths of parks, garden architecture; human anatomy – labyrinths of human entrails; even as a mental structural unit – labyrinths of sophisticated calculations, etc. and is mostly perceived as a spatial, existential or epistemological metaphor, "... when somehow entering a hall that was not yours and stepped on a staircase that was not yours, you usually found yourself in a veritable labyrinth of other people's homes, porches, unexpected transitions to other people's yards" ("Insanity", p. 16; by the way, this is the first meeting with Schulz's labyrinth as a spatial category on the pages of his stories; in the future, such meetings happen more and more often); "... the town branched out more and more in the labyrinths of nights, barely regaining consciousness during the short dawns" ("The Cinnamon Shops", p. 65); "It was one of those clear nights when the starry firmament is so vast and branched that it seems to be disintegrating, breaking up and dividing into labyrinths of separate heavens, enough to provide for a whole month of winter nights, and also to cover with its silver lampshades all the nocturnal phenomena, adventures, gambles and carnivals" (ibid., p. 67); "Night had come. The whirlwind gained more strength and agility, grew to infinity, and covered the entire space. It no longer rushed to the roofs and houses but built above the city a multi-storied cosmos, multiplied many times, a black labyrinth, which was constantly replenished with new endless levels. And in this labyrinth, it created whole galleries of rooms, illuminated new wings and wide corridors with lightning, polished all the new enfilades with a roar, and then let these imaginary floors, vaults, and casemates collapse, after which it collapsed even higher, forming the entire shapeless immensity with its inspiration" ("Blizzard", pp. 97–98); "This great autumn night, covered with folds, overgrown with shadows ... in those dark folds there were luminous pockets, bags with colorful trinkets ... Those huts and booths, molded from boxes of sweets ... were places of frivolity ... scattered in the depths of a huge, filled labyrinth and wind-blown night" ("The Night of the Great Season", p. 107); "The girls' eyes deepen, and in them some deep gardens with branching alleys, labyrinths of parks, dark and noisy, open up" ("Spring", p. 166); "I have never seen carriages of such an archaic type, long removed from other tracks, spacious like rooms, dark and with many nooks and crannies. Those corridors that broke at different angles, those labyrinths of departments, empty and winter, had a strange, almost depressing abandonment" ("Sanatorium Under the Sign of the Hourglass", p. 260), etc. It can be seen a close connection between the labyrinth and the night, which indicates the labyrinthine structure of the oneiric space in Schulz's prose: without a doubt, Schulz's labyrinth is associated mostly with the dream space, which can, for example, be visualized by the image of a dream through the endless wandering through the labyrinth of a July night in the novel of the same name or reproduction of a quasi-real sanatorium in the "Sanatorium Under the Sign of the Hourglass". A dreamy reality materializes in architecture, outer space, and everyday life. The protagonist moves through corridors, and various rooms, which symbolize the archetypal depths, and the search for the psychic causes of the secrets of human existence.

Thus, Schulz's labyrinth can be anything: a town, a street, a house, a corridor, a train car, or even wallpaper; it is always a surprise, on the one hand, and the unknown, on the other. And this is also an artistic space, which is deformed in the most paradoxical and whimsical way during the stay of the character-narrator or Schulz's other characters in a state of sleep; this is the space where anything can happen, where all the participants in the dream action take on the most diverse forms; it is into the *labyrinthine oneiric space*<sup>16</sup> of the subconscious that the real human consciousness of Schulz's

<sup>16</sup> The author of the article includes the phrase labyrinth oneiric space in the composition of the terminological (oneirological) vocabulary and uses it in the research as a working term concept.

characters “escapes”, it is here that his characters (in the broadest sense of the word – from persons, animals to humanized, animated images of things, natural phenomena, etc.) are able to get rid of existing conflicts and problems, shackles of the real world and find themselves (maybe, in a dream) in the realm of the amazing, fabulous, fantastic, paradoxical, and, perhaps, scary, mystical or prophetic, fulfilling their innermost desires or overcoming your deepest fears. This is a sphere in which there is an opportunity for contact, collision, crossing, and touching of the unconscious with the impossible, which in a certain way helps to explore more deeply the inner world of the individual state of the characters by Schulz.

The labyrinthine oneiric space frees both the narrator and the author from the need to make long transitions, motivate actions and describe various details, justifies fairy-tale movements, and grotesque pictures, allows attracting allegorical images, combines fiction with reality, etc. Branched labyrinths of dreams and visions, metaphysics of the area, and topography are familiar realities for the writer: Bruno Schulz is a master of manipulating time and space, thanks to which sleep, a state of drowsiness, and a dreamlike labyrinthine composition acquire special significance in the writer's works. At the same time, it should be emphasized once again: it is important to realize that the world, presented as unreal, often actually turns out to be more real than what is perceived as real at a superficial approach, that is, it can be concluded that there is no significant difference between this and other dimensions at all: life appears like a dream, and dream is like life. This baroque instruction is connected with ideas about the labyrinth as a model of the world structure, and its metonymic representation. It should be noted: the metatextual character of this spatial image-symbol is parame- trized in Schulz in accordance with his modernist stylistics with elements of surrealist poetics. It is precisely about the correlations of the poetics of sleep with labyrinth-like wanderings in the interworld. The labyrinth appears as an important image of the writer's thesaurus and of the cultural-historical era in general. As noted in “Schulz's dictionary”, the labyrinth “*is associated with the night, a dream, a descent into the deep layers of the psyche or cultural tradition... Schulz's descriptions of squeezing through the labyrinth, and wandering in it are usually heavily symbolically charged, they are associated with overcoming life's complications, delving into the essence of the matter, traveling through a world created by a dream with an incomprehensible ontological status*” [Болецький, Яжембський, Росек, 2022, pp. 190–191]. **The labyrinth in Schulz's world has a branched paradigm, manifesting it- self at the level of writing with its metaphorization, dreams as projections of desires and delusions, including the recipient, the spatio-temporal organization of the text. In addition, the labyrinth erases the boundary and depressurizes the enclosed space. This is facilitated by a dream that overcomes the partitions and niches of local spaces.**

Is there a way out of the labyrinth? There are two opposite options for exiting the labyrinth<sup>17</sup>: the first one is immersion in the event, for example, in the sacramental time of spring as a symbol of inevitable, eternal birth (“The Cinnamon Shops”), and the second one is a combination with profane time, an endless, closed circle, a symbol of endless winter (“Sanatorium Under the Sign of the Hour- glass”). Accordingly, Schulz's labyrinthine oneiric space can be considered open-closed. Overcoming barriers in such a labyrinth, an open-closed space of dreams, is of great importance for the under- standing of Schulz's anthropology. The beds, for example, were for Schulz “*deep boats*” that conquer the “*wet and confused labyrinths of some black visionless Venice*”. On these boats, Schulz's charac- ters travel through the endless spaces of their subconscious. In other dreams, the characters of Schulz are trying to conquer mountain peaks, “*Feeling in the dark, he reached the whitish mountains and fell between the ridges and hollows of cold feathers, falling asleep in an unknown direction, often upside down, often with his head hanging down, sinking his crown into the downy softness of the bed as if he were longing to drill into a dream, to pierce through the massifs of those feathers that the night had grown*” (“Mr. Charles”, p. 61). The reader is immersed in numerous doublings, doublet spaces, and transformations, which leads to the construction of a largely distorted world, solid illusions, phan- tasms, and visions. However, the barriers are not actually overcome but fatally continue to exist, spreading in multiple oneiric spaces. In other words, barriers beget barriers, creating a complex and colorful world of pretense, mimicry, and complete masquerade.

<sup>17</sup> This conclusion is indirectly confirmed by the interpretation of dreams offered by well-known psychoanalysts. The researchers consider the labyrinth a rather contradictory sign in dreams: on the one hand, it can indicate a joyful event, a certain harmony, and on the other hand, a difficult period full of bad moments.

In this context, among other things, it can be noted that this very image determines the topology of Kafka's chronotope with its numerous partitions and gaps. The strange interweaving of micro-worlds, local spaces are found in the "Castle", where some offices pass into others, creating a closed space, an accumulation of delimiting borders, which in fact compact the space even more intensively, making it a hermetic container of horrors and fears, phobias and cautions. Despite the typological proximity of the artistic worlds by Kafka and Schulz, it is necessary to state the essential difference between the dream discourse of "The Cinnamon Shops" and "Sanatorium Under the Sign of the Hourglass", the alternative possibility offered in them to cognate the interworld, the utopian imaginary space of one's desires and delusions.

Bruno Schulz's dreams perform various functions, in particular, the function of stimulating consciousness, presenting the true poetry of life, impressive with the richness of colors, and color nuances, and the play of light and shadows, and the charm of nature, "... *the colored map of the sky increased to the size of an immense vault, on which fantastic continents, oceans and seas were gathered, outlined by lines of eddies and star currents, radiant lines of celestial geography. The air became easy to breathe and light, like a cloth made of silver gas. It smelled like violets. ... the whole forest seemed to glow with thousands of sparkles, stars that fell thickly from the December sky. The air breathed some secret spring, the indescribable purity of snow and violets*" ("The Cinnamon Shops", pp. 75–76). **Some dreams are interesting from the point of view of a fairly accurately captured psychological structure of the physiological patterns of inhibition of higher nervous activity, in particular, the process of fatigue, "Putting our heads on the tablecloth, among the breakfast leftovers, we fell asleep half-dressed. Falling face down against the furry belly of darkness, we floated away on its wavy breath into the starless nothingness"** ("Tailors' Dummies", p. 32). There are dreams that you need to get rid of as soon as possible when you do not want them to finally suffocate you, "... *the apartment was untidy, and the bed was never made. Mr. Charles would return home late at night, exhausted and devastated by night revelries ... The earthy, winter, wildly ruffled bed was for him at such moments a harbor, an island of salvation, to which he fell with the last of his strength*" ("Mr. Charles", pp. 61–62). This also applies to the oneiric space of animals, "*Even in the depths of sleep ... he <Nimrod – N. M.> could not get rid of loneliness and homelessness*" ("Nimrod", p. 54). Sometimes Schulz's characters begin to live "backwards" in their dreams, which leads to a constant return to the past and a desire to escape thanks to one or another memory to live for real, because life in a dream is also real life, only in its naked form, "... *when we sleep, cut off from the world, lost in deep self-immersion, in a return journey to ourselves, we also see, clearly see under closed eyelids, because even then thoughts ignite in us from an inner spark and ghostly gnaw along the wicks, working from nodule to nodule. This is how the retreat is carried out in us along the entire line, digging deep, returning to the roots*" ("Spring", p. 168), etc.

The language of Schulz's artistic dreams operates with its word symbols, creating a significant amount of content in accordance with the author's creative intention and the general atmosphere of Schulz's this or that work.

One of the features of the speech organization of the oneiric space in Schulz's stories is the presence of a powerful array of words of the lexical-semantic group with the dominant nominative theme of *dream*, which contains both numerous terminological names and commonly used vocabulary of dream content: *to wake up, vision, hallucination, forgetfulness, to fall asleep, asleep, cataleptic, lethargy, lethargic, dream, delirium, nonexistence, stupor, half-asleep, prophecy, consciousness, dreaming, drowsiness, drowsy, sleep* (and derivatives), *rest, trance, transcendence, imagination, representation, etc.* The elements of the special organization and arrangement of the oneiric context of Bruno Schulz's works are *ambiguity* (i.e. omission) which is a component of art that allows the author to hint at a deeper meaning of events, behavior, and situations [Болецкий, Яжембский, Росек, 2022, p. 29]; Schulz was sure that in "*the systems of theoretical thought, unambiguity is a requirement and a necessity, but works of art are based on fundamental ambiguity. That which outside the work of art lives and is kept only disjointed as "either – or", in the work of art loses its disunity and exists in the form of "both ... and", and such an apparent error in art is perfectly legal, similarly, as in sleepy delusions*" [Шульц, 2012b, p. 136]; "... *the work lives its own poetic life – ambiguous, inexplicable, which cannot be exhausted by any interpretations*" [Шульц, 2012b, p. 36]; *metaphor* is the main tool of Bruno Schulz's "poetic language"; he used it for a story about inexpressible meanings; Schulz's metaphors transform the original title into a new meaningful order, remaining closely connected with it;

metaphor does not function as a separate figure, but as a movement of concepts that develop over long stretches of the narrative; Schulz's metaphor is actually metaphorization and in the language plane corresponds to such phenomena as transformation and metamorphosis at the level of large semantic figures, such as time, space, character, etc. [Болецкий, Яжембський, Росек, 2022, p. 227–229]<sup>18</sup>; *musicality* (read: poetic) is a category that appears in the concept of Schulz's narrative prose; musicality implies a certain repetition of elements, and their multiplicity, and different ways of presentation and juxtaposition, etc., that is, it is the rhythm of the story; it is musicality that is the basis that establishes in a certain way the relationship between the artistic reality-narrative and the dream in the concept of Bruno Schulz [Boletskyi, Yazhembtskyi, Rosiek, 2022, p. 240–241]; *comparison, list, use of contrast*, etc. as stylistic means of creating, according to the apt expression by Bruno Schulz, short circuits of meaning in prose [Шульц, 2012b, p. 11]. Comparing, for example, real and imaginary spaces, the artist often uses contrast at the level of feelings: *established forms of life – changeable ones, the presence of colors – their absence, pleasant smells – unpleasant ones, unambiguous visions – ambiguous; suggestion* (read: infusion), which implies a non-conflict nature of receiving information as something truly personal or even intimate, etc.

As mentioned, it is advisable to study the oneiric context not only based on Schulz's stories but also on the plane of the oneiric discourse of the literary and critical works by Bruno Schulz, as well as his epistolographic works. In the literary and critical essay "Annexation of the Subconscious (Notes on Kuncewiczowa's "Alien")", Schulz, analyzing sensory observations of contemporary life, noted subtle states of mind and phenomena of a political and social nature in the works of the Polish writer, offers his vision of the connections between psychoanalysis and literary studies, "Kuncewiczowa's story ... is a kind of proof that the methods of psychoanalysis have already matured into fiction. However, I suspect that this happens due to a certain falsification of subconscious processes, due to their artificial tightening in the hierarchy of mental creations and structural approximation to normal processes, which, in the end, I consider acceptable and necessary to achieve comprehensibility" [Шульц, 2012b, p. 54]. In the essay "Zofia Nałkowska against the background of her new novel", Schulz analyzes the work of his contemporary, the famous Polish writer Nałkowska, "The Impatient", focusing, in particular, on the features and role of the dream about the main character Teodora in the literary text, "*Thanks to undeniable connections with the dark, extrasolar hemisphere of life, Nałkowska easily crosses the boundaries of normality, as if into a trusted and close plane, penetrates into the world of extreme sensations, somnambulistic experiences, supernormal states. While almost all such attempts in the literature turn out to be more or less successful falsifications, parasitizing the complete lack of control in this area, the news and rumors that Nałkowska carries from that dark realm are marked by absolute authenticity*" [Шульц, 2012b, p. 142]. Bruno Schulz considers Nałkowska, who perfectly "translates" the incomprehensible texts of the dream realm into poetic language, to be the only writer, at least in Polish literature, whose "poetic expertise from this night cosmos" should be taken seriously<sup>19</sup>. These quotations and, perhaps, brief comments and remarks demonstrate how Bruno Schulz applied the acquired philosophical, psychoanalytical, cultural, and literary knowledge not only when writing his prose texts, but also during a thorough analysis of the work of literary colleagues, and Schulz's literary and critical studies are distinguished by an unexpected reading, a high level of analysis, while at the same time they are written in a clear and accessible way.

Interesting material for the researcher of Schulz's oneiric space can be found in the letters by Bruno Schulz. We know almost nothing about the writer's dreams. Almost the only documentary evidence of one of these dreams of Schulz's has survived<sup>20</sup>. Thus, in the letter to the famous psychologist,

<sup>18</sup> This aspect, as has been noted in the historiographic review of works on the oneiric space of Bruno Schulz, was analyzed in detail in M. Moklytsia's research [Моклиця, 2014].

<sup>19</sup> Not so long ago, the work "Modernists. Anthology of Polish women's prose of the interwar period" [Гнатюк, 2018]. The book contains short prose texts of the period 1914–1944 by sixteen Polish women writers, in particular, M. Kuncewiczowa, Z. Nałkowska, D. Vogel. The introductory article was written by G. Borkowska. The publication contains biographical information, numerous comments and notes, the content of which regarding the figures and creative works of Kuncewiczowa, Nałkowska (and Vogel) in many respects echoes the observations and conclusions of Bruno Schulz about the thematic polyphony of thoughts and feelings of women, which in a certain way indicates a high professional level of literary and critical works by Bruno Schulz.

<sup>20</sup> Due to the writer's penchant for hoaxes, some experts of Schulz's creative work do not consider this information to be reliable.

the author of numerous scientific works on psychology, aesthetics, and pedagogy, Stefan Schumann, dated July 24, 1932, the artist describes the most significant and profound dream he had at the age of seven, about cutting off and burying the male genital organ, which is considered the greatest men's treasure, "... a dream that predicted my fate in advance. ... I seem to be out of time, in front of eternity, which for me will be nothing more than a terrible awareness of guilt, a feeling of irreparable loss for the rest of eternity. I am condemned forever, and it looks like I, for example, have been locked in a glass jar from which I will never come out. I will never forget that feeling of eternal torment, eternal damnation. How to explain at this age that symbolic beauty, that meaning potential of that dream, which I still haven't been able to exhaust?" [Schulz, 2012a, p. 32]. Using the works of famous psychoanalysts, in particular, regarding the interpretation of dreams, it can be argued that it is about the loss of something important or the renunciation of something essential. Indeed, it is generally recognized among Schulz's scholars that the buried treasure is one of the main motives (even the leitmotif) of Bruno Schulz's work.

The analysis of Schulz's oneiric discourse makes it possible to talk about its conditioning both by the aesthetic priorities of modernism and by autobiographical factors, the translation of family archetypes in his own life. In this sense, the reality of the dream becomes inseparable from the author's design experiments, his stylistic innovations, and anthropological research. The associativity, symbolization, unreality, temporal fluidity, sequence of events, and at the same time chaoticity, incompleteness, brokenness, schematicity, and fragmentation inherent in the oneiric space are embodied in the individual system of Schulz as a master of a new type of narration.

Oneirism also causes unpredictable vicissitudes in the logic of the construction of the work. A special type of combination of images and motifs arises based on associativeness. The dream space is constantly changing: either it appears or it disappears; it is not always clear whether this is reality or unreality. The freed subconscious and blurred boundaries between imagination and reality are characteristic features of Bruno Schulz's original works. Imaginations, deformed, changing, freed from archetypes, the unpredictability of their combination serve for Schulz as a powerful means of creating an artistic substance, a basic epistemological law. Oneiric space enables the author to publish his own psychological, philosophical, or artistic thoughts about the meaning of life, art, time, and ultimately about the purpose of human existence in the world; to reflect in more detail the inner world of his characters, their hidden phobias or aspirations and to create a special magical atmospheric world in his works. The writer clearly publicizes his position regarding the belief in the infinite ability of a human to overcome any catastrophes, cataclysms, obstacles, or shocks to achieve his/her true vocation and purpose in life – **to find a way to himself/herself, find his/her destiny and indivisibly devote himself/herself to it.**

The prospects for further studies of oneiric elements in the structure of the narrative, and the laws of the construction of dreams in the literary and critical essays and epistolary by Schulz are related precisely to the search for identity. The oneiric space is quite extensive and powerful in Schulz's prose and is extremely interesting for literary studies due to its variety and obvious openness to further studying.

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## ONEIRIC SPACE AND PROBLEMS OF ARTISTIC MODELING OF BRUNO SCHULZ

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**Key words:** *oneiric discourse, psychoanalysis, oneiric criticism, Bruno Schulz, «Cinnamon Shops» («The Street of Crocodiles»), «Sanatorium Under the Sign of the Hourglass», dream, vision, labyrinth, literary and critical essays and epistolary by Schulz.*

Leading Schulz scholars rightly note that despite numerous studies of Schulz's discourse, some aspects remain understudied. This primarily concerns the oneiric space, its role, and peculiarities of functioning in the structure of Schulz's texts. *The purpose* of the article is to determine the peculiarities of the oneiric discourse of Bruno Schulz's prose in the context of representation of the imagination, the embodiment of metaphorical imagery in the motive structure of the works of fiction, the correlation of dream and reality, ideal and reality. This is facilitated by psychoanalytic oneirological theories, as well as materials from the latest oneirological literary studies. The research has been carried out based on a hermeneutic approach with the involvement of phenomenological, psychological (partially – **psychoanalysis**), **biographical**, descriptive, and intertextual *methods*. Throughout the study, several initial tasks been solved, investigated, and clarified. The main peculiarities of the (mutual)influence have been identified and the points of contact and intersection between the components of the correlation of the *work of Z. Freud and C.-G. Jung* (the queen of psychoanalysis) *works of art and literary texts* (oneiric discourse) have been characterized accordingly. In the historiographical aspect, the problem of oneirism has been analyzed both in modern literary studies and concerning the creative work of Bruno Schulz. Aspects of oneiric studies of the Schulz direction have been singled out, which need to be deepened or reinterpreted in a certain way. The oneiric space of Schulz's prose works has been characterized through the prism of the concepts of *dream, vision, and labyrinth* as the main system-forming concepts of this space, with emphasis on the main structural and semantic features of the outlined categories. The oneiric discourse of individual literary-critical and epistolary works by Bruno Schulz has been considered. Associativity, a large number of symbols, unreality, the marking of dreams with certain signals, the (non)presence of a sequence of events, incompleteness, brokenness, schematicity, fragmentation, spatiotemporal mosaicism, etc., have been recognized as typical features of the oneiric events of Schulz's prose, which is confirmed through numerous illustrations from Schulz's works of art.

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