

The Model of Desire and Fear as an Invariant in Literature

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Abstract

The issue of the projection of the desire and fear model in literature is analyzed from different perspectives in this research. Desire and fear along with forming a dichotomy together, complement each other. Sometimes the feeling of fear turns into a barrier in front of the feeling of desire, whereas, the feeling of fear sometimes saves him (her) from taking some wrong steps. Humans are born as biological beings, but they are formed as social beings. Each person is formed through the relationship between the individual and society; he acts taking into account the stereotypes of the society - the public opinion. This, very fact, forms the balance of desire and fear within each person. When the balance of desire and fear is disturbed, it sometimes leads to tragedy for the individual. In the analysis of a work of art, the psychological basis of the tragedy is called post-traumatic syndrome.

One of the ways to determine the character of images in literature is the model of desire and fear. Throughout the work, as a result of the desires and fears of the characters, taking wrong and right steps, the reader forms an opinion about whether they are positive or negative characters. The main focus of the prose works of Ramiz Rovshan and Isa Huseynov, which we have chosen for research, is the human and his psychological state against the background of war, and the existence of this state was revealed in the archetype model of desire and fear. We analyze this existence with deixis theory as a research method.

Keywords: Archetype of desire and fear, war and psychological states, deixis theory in literary analysis, psychological conflict in prose

Introduction

We can call the model of desire and fear a dichotomy³². Feelings of desire and fear do not only oppose, but also complement each other. Even when a person wants to take a step, it is the feeling of fear that stops him. It would not be correct to see the feeling of fear as an obstacle in contrast with feeling of desire, because sometimes a person can take wrong steps to achieve his dream. In this case, the feeling of fear protects a person from bad events, or on the contrary, sometimes a person succumbs to his fear and even the dream that he can achieve seems out of reach.

Humans are born as biological beings and are formed as a social being. We can explain this in the following way: as a biological being. A person is born with his own genetics, but as a social being, he is formed in the context of relations with society. It would be more correct if we approach the feeling of desire and fear from two aspects: the feeling of desire and fear as related to the biological condition of a person on the one hand, and social psychology on the other hand.

Nikolay Berdyayev mentioned the socio-psychology of fear in his work “The Existential Dialectic of God and Man”, where he emphasized the important role of fear in the construction and functioning of the state and society: “Fear rules the world. Power, by its very nature, uses fear. Human society was constructed on fear. And so, it was built on lies, because fear gives rise to lies. There is a fear that the truth will reduce fear and prevent people from being controlled (governed). Pure truth can bring down empires and civilizations” (Бердяев, 1952, pp. 86-87).

“M. Lotman identifies two main groups of fears: typological fears (permanent, characteristic of a certain culture over time) and sporadic fears (caused by social or natural disasters)” (Лотман, 2005, p. 14).

Our goal in this research is to investigate the feelings of desire and fear in the prose works of Isa Huseynov. In the author’s works, the plot line is based on the conflict between man and his psychological state. From this viewpoint, they can be attributed to the trend of existentialism³³. Existentialism emphasizes how the dichotomy of desire and prohibition can cause turmoil within a person. For example, in “Crime and Punishment” by F. M. Dostoyevsky, the character goes

³² Dixotomiya- yunanca “iki hissəyə bölmə”; “Dichotomy- a division into two especially mutually exclusive or contradictory groups or entities”. Dichotomy. <https://www.merriam-webster.com/dictionary/dichotomy>.

³³ “Existentialism - a philosophical theory or approach which emphasizes the existence of the individual person as a free and responsible agent determining their own development through acts of the will.” *Existentialism*. <https://web.archive.org/web/20120810055736/http://oxforddictionaries.com/definition/english/existentialism>

through many psychological situations; the fear of killing someone for the sake of making money stands in front of his desire. This is not a new model. This model has always been in literature and its different aspects are being researched.

Thus, the artistic situation formed around the psychological state of wish, desire/fear has become an archetypal motif.

1. The model of desire and fear as an archetype

In order to study the archetype of desire and fear, let's first turn to Carl Jung's archetype theory. According to Jung's theory of the "collective subconscious" (Fritscher, 2022: web), the first instincts in man are archetypes by themselves. Both the individual characteristics of a person and the stereotypes of the society in which he lives play a role in the formation of the pattern of desire and fear. The main thing that attracts our attention in the theory of Carl Jung is in which cases the feeling of fear frames human desires and becomes a barrier in front of the desires: according to Moser and von Zeppelin (1996), both psychoanalysts and dream researchers, "dream complexes" activated by current events, process all information from unresolved conflicts and traumatic situations while dreaming. (Fischmann, Russ, Leuzinger-Bohleber, 2013, p. 3).

The most important feature of this theory was the preference of the external influence factor to the internal opportunity factor in the explanation of similarities. In the explanation of that theory, humans were taken not only as beings living an individual destiny, formed by the influences of the surrounding world, but as a part of their species as a carrier of all their potential, opportunities and abilities. It was in the approach of C.G. Jung that the connection and attachment to the past of the individual was characterized not by his childhood, but most importantly, by the past of his species. (Hall; Nordby, 2006, p. 35).

In other words, along with having experiences and abilities according to his age, each individual is also a bearer of humanity, qualities acquired since the existence of the human species (Quliyev, 2016, p. 15).

Thus, along with the collective subconscious, time and space are also important in the desire/fear model according to the individual, the persona (I). Because in the period (time) when the events took place, the stereotypes of a certain society in the region/city/village (space) and their corresponding behavior models regulate people. Thus, the formation of the desire/fear archetype is regulated not only by the collective subconscious (diachrony), but also by the time/space in which events

occur (synchrony). To understand this, let's address the theory of deixis used in linguistics.

2. The theory of deixis

2.1. Desire and fear in the model of women and society

Rahila Geibullayeva brought this theory from linguistics to literature with the elective subjects she taught at BSU. The theory of deixis³⁴ is time according to "I" and space according to "I". Medina, a character in Akram Aylisli's (1937) work "Men and Trees" (Əylisli, 1985) is always eager to go somewhere, to develop, but the place where she lives is a conservative rural environment. Medina lives in the mid of the 20th century in a village in the Nakhchivan region of Azerbaijan, and aspires to break free from the shackles of the stereotypes of this rural environment. The writer describes the inner world of the character through external calmness. Ramiz Rovshan (1946) and Isa Huseynov (1928-2014) express human psychology without rebellion. All three male authors are able to sympathetically express the psychology of the woman character.

If we look at time and place, we find out it is the same place – Azerbaijan - and the same time. If we pay attention to the character of Medina in Akram Aylisli's "Men and Trees" and the character of Chimnaz in Ramiz Rovshan's story "Dash" (Stone), both characters change places - Medina comes to the city, and Chimnaz to the village. The rural-urban dichotomy also plays a role here. Chimnaz came from the city and was more self-sufficient because she grew up in an urban environment and her psychology was shaped by the place. The Muslim's wife lived in the village all her life, and whether she wanted something or not was not reflected throughout the work.

In Isa Huseynov's story "The Pipe Sound", according to the mother, character of Seylu, she must protect her child, so the mother says that she lets Jabrayil into her home willingly. On the other hand, according to the unwritten laws of the society, the sons should kill Jabrayil to protect their family honor, and in this case, they

³⁴ Deixis- Mənası istifadə olunduğu kontekstdən asılı olan söz və ya ifadəyə (məsələn, burada, sən, mən, oradakı). The use of a word or phrase whose meaning depends on who is talking, who they are talking to, where they are, etc., for example "me", "here", or "yesterday". <https://dictionary.cambridge.org/dictionary/english/deixis> .

should be arrested according to the civil laws. As a result, the eldest son becomes mentally ill.

Among the examples of the archetype and fear model in the world literature and film are “Halam Geldi” (My aunt came) (film directed by Erhan Kozan, 2013), “Memoirs of a Geisha” (Arthur Golden, 1997), “Salihat” (Наталья Елецкая, 2021); the most common archetype in the eastern society – women’s desires and wishes and their prohibitions to express them - form the main plot line³⁵.

Thus, the desires of a person and the barriers they face ahead shape the cultural anthropology (in our more familiar phrase, the mentality) of society. Of course, if a person does whatever he wants, it will be arbitrariness. However, when the balance of desire and fear in society and individual relations is disturbed, it leads to post-traumatic syndrome for the individual. In order to understand the psychological state of the literary hero in the conflict of desire and fear, we turn to post-traumatic syndrome in neurobiology, because both the author of the work and the prototype of the artistic work are human beings. Post-traumatic syndrome occurs in various situations, one of which is war.

“Trauma is the result of an event, series of events, or set of circumstances that a person experiences as physically or emotionally harmful or threatening and that has a long-lasting negative impact on the individual’s functioning and physical, social, emotional, or spiritual well-being”. (Abuse, S.Mental Health Services Administration (SAHMSA), Trauma and Justice Strategic Initiative, 2012, p. 2).

3. Trauma- Post-Trauma

3.1. Desire and fear in the extremal situation model created by war (in Isa Huseynov’s works “The Pipe Sound” and “The Dry Branch”)

Another version of the model of desire and fear is related to the theme of war, which creates an extremal situation: losing someone (father, son, husband) for real; fear of loss, hunger, fear of captivity and other situations created by the war are also reflected in literature.

“Our fears direct our attention to a question as important in life as in literature: what will happen next... (Torgovnick, 2013: web)”.

³⁵ See more about this line of comparison: R. Geibullayeva. Women and marriage models on elective subject, 2018-2021.

This question of war and the post-war life makes one think of a person who has seen the horrors of the war, gone through hardships, and lost a loved one.

The heroes of Isa Huseynov's "The Pipe Sound" and its sequel "The Dry Branch" are also faced with this question, because of their unfulfilled dreams, longing mixed with fears born of "fatherlessness"; and like the voice of a baby crying for the "bread" that never ceases to sound in their ears, painful events mark their future lives.

In the work, we understand that the feeling of hunger has turned into a lifelong fear of Nuru's character, from his own statement. Because he could not forget his little brother's crying "bread, bread" during the war, eleven years after the victory over German fascism in 1945. Despite the fact that little Shoshu had grown up, the fact that he remembered it on the very first pages of the work show how it left an impression on his own life. In protest against Mullah Gulen's idea to build a wall between the school and the forest, Nuru says, "These are the children of war. They grew up without vitamins. Craving for fruit is their natural need, he said". (Muğanna, 2009, p. 214)

3.2. "Black papers (Letters of death)" that became people's nightmare.

"In 1941-45, these letters, which were called "black papers" and were news of death, "turned into glory letters after the victory over fascism..." (Muğanna, 2009, p. 219). It sounds ironic that the "black papers", which once became a nightmare for people, were now a symbol of "glory". It was only now that they were able to overcome their "fear of fatherlessness" and their longing, and despite all their fears, they were able to protect and raise the name of their father with honor. Because of that a just school principal Tahir Tahirli was replaced by his son Nuru. Unlike their mothers, they were not afraid of Mullah Gulen (their uncle). Mullah Gulen oppressed their mother when their father was not at home; he tried to get revenge for their father through his children whenever he had the opportunity. But, he tried to do it by delivering moral blows, rather than using his strength. It is for this reason that he destroyed their dreams of "creating a museum" in their hearts and demolished the old school.

The childhood fears of Nuru, which he hid in his heart, did not leave him for the rest of his life. The reason why he did not fire Mullah Gulen, despite all the efforts of Shoshu Bala, Tapdig and Selim, is revealed in Nuru's dialogue with Bibikhanim. The writer tells the reader how painful and deep Esmet's wounds are

with the phrase “one of the shoes was new and the other one old”. Esmet’s leg was injured during Mullah Gulen's beatings, and it was these wounds that caused her death. Esmet said to her son Nuru in her last breath: “Every misfortune is caused by hatred of man against man, my child, don’t forget that! When you have fire in one hand, let the other hand be water” (Muğanna, 2009, p. 230). Nuru tried to follow his mother’s will and understood that his father’s attitude towards Mullah Gulen caused his mother to fall ill and die untimely. It is this story that makes Nuru fear another thing. He tries not to let his younger brother Shoshu know about these matters; he is afraid that he will be harmed by this old conflict. Every time there was a new dispute with Mullah Gulen, his mother’s words come back to him, and he is very worried that Mullah Gulen may harm Shoshu Bala and tries to protect his brother from reality at every step.

The fear of Mullah Gulen not only worries Nuru, but also Ruqayya, whom Shoshu loves. When Ruqayya comes to school, everyone thinks that she is congenitally crippled. As the story unfolds, we do not know what happened to her, and only at the end, when Shoshu confesses his love for her, we learn that she was not crippled from birth, but beaten by Mullah Gulen. The reason Ruqayya rejected Shoshu was precisely because Shoshu had beaten Mullah Gulen’s son Ramazan. The fear of being beaten was Ruqayya’s childhood trauma, and Shoshu’s action causes her to construct a strong barrier between them. “Did you understand, Zyrpi (clumsy)?! Did you know why I won’t marry you?! No difference between you and him! You are so cruel! Ramazan kneels down, kisses your feet, he says, “Let me be a sacrifice, don’t beat me!” – but you beat again”. (Muğanna, 2009, p. 254).

And in the end, Nuru’s fear came true, as he lost his father and mother, he also lost his Shoshu Bala. Thus, young Shoshu, who learned what had happened to his mother, could not suppress his hatred, killed Mullah Gulen’s son and was arrested.

So, no matter how hard Nuru tries, he can’t keep Shoshu Bala out of Mullah Gulen’s grasp. Like his mother at one time, Shoshu became a victim of Mullah Gulen. Nuru’s future dreams about Shoshu Bala are destroyed as Shoshu falls a victim of his greatest fear. Perhaps, if Nuru had not stood behind Mullah Gulen and punished him for all his evil actions against his mother’s will, the events would not have ended like this. His biggest fear, the idea of Shoshu knowing the past and taking revenge, will come true, and the teenaged brother, whom Nuru tries to protect from everything, puts an end to many future dreams of both his brother and himself.

“The Pipe Sound”, where we first met many of the characters, we talked about such as Nuru, Shoshu, Jumru, Tapdig, Qilinj Gurban and Mullah Gulen, was written before I. Huseynov’s “The Dry Branch”, where one of the main characters, Seylu, hides the truth because she is afraid of losing her children and being hold up to shame in the eyes of society; but in the end, this fear turns into her misfortune. After the death of her husband in the war, the collective farm head Jabrayil forcibly entered Seylu’s house and made her his wife. Seylu, who has two teenage sons, hides the truth from everyone because she is afraid of losing them and attempts to protect them from the consequences of honor killing. By announcing that, she voluntarily married Jabrayil, and on the contrary, she causes the destruction of her family and sons’ future dreams.

This reminds us of an idea from the author’s work “The Pipe Sound”: when people try to hide something in order to keep their loved ones away from revenge and big conflicts, they experience the most feared danger, the greatest fear of their lives.

The conclusion

In the end, we concluded that the model of desire and fear is related to the biological and sociological condition of a person and is formed by their balance. The dilemma of desire and fear and the kind of turmoil it causes inside a person are related to the current of existentialism, and the plot line of the work is formed based on the human and his psychological state. The artistic situation created around the psychological state of a person becomes an archetypal motif. In Carl Jung’s theory of archetypes, the main thing that draws our attention is precisely in which cases the feeling of fear frames human desires and turns into a barrier in front of them, which is regulated not only by the collective subconscious, but also by the time/place where the events take place. Disturbance of the desire and fear balance in individual and social relations causes many syndromes. One of them is post-traumatic syndrome, which in the works we have chosen for research, occurs mainly in the situations related to war. The main fears of the people who lived during the war were the fear of losing their loved ones, hunger, and captivity, which caused them to develop post-traumatic syndrome.

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