

## **SOME CONSIDERATIONS ON THE ARTISTIC INTERPRETATION OF THE WORD DREAM**

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**Abstract:** In this article, the specific aspects of the dream motif, its historical-genetic foundations and semantic functions in the structure of the artistic text are studied very seriously in Uzbek folklore and literature.

**Keywords:** *epic, song, riddle, fairy tale and ritual folklore, poetic task.*

The largest and most systematic research on the dream motif belongs to Professor J. Eshonkulov. He analyzed the unique artistic expression of the dream motif in examples of Uzbek folk art such as myths, epics, songs, riddles, fairy tales and ritual folklore on the basis of historical-comparative, psychological-analytical and structural-semantic methods, and the dream motif is one of the leading elements of the epic plot. Proved that [1] his doctoral dissertation is also devoted to this topic, and in this study, the dream and its artistic interpretation in Uzbek folklore, the spiritual-psychoanalytical and philosophical-aesthetic essence of the phenomenon of dreaming, the history of the analysis of the dream motif, the compositional function of the dream motif in the plot of fairy tales and epics, dreaming in folk songs issues such as the semantics of poetic symbols, the artistic-aesthetic functions of the dream motif in folklore works, the relationship between dreams and rituals have been fundamentally researched[2].

In the works of Uzbek folklore and written literature, including the epics, the dream motive is distinguished by the religious views of the people, the mental state of the heroes through symbols, the deep interpretation of their fate, and the high artistic and aesthetic pleasure, usually described in a poetic way. In fact, the depiction of scenes related to dreaming and its meaning has been a unique tradition in both folk art and written literature. One of the traditional motifs typical of folklore - the image of an epic hero's dream - is skillfully described in the great poet Alisher Navoi's epic "Sabai Sayyor". In the twentieth chapter of the epic, the scene of the hero's dream is described in the story told in the language of a traveler-tourist from the first climate. It tells the story of Farrukh, the son of the king of an Indian country, having a dream while lying down. The poet skillfully described the scene of Farrukh's dream:

*Субҳ чун саждаи ниёз этти,  
Қўзига уйқу турктоз этти.  
Жилва қилгоч хаёли руҳоний,  
Минг сувар зоҳир ўлди пинҳоний:  
Ўзини кўрди бир биёбонда  
Ким, улус беҳисоб эди анда.*

Борча кўч аҳлюю сафар хайли,  
 Бир тараф лек борчанинг майли.  
 Бор эди ул арода бир маҳмил,  
 Бухтийи чарх ўлуб анга ҳомил.  
 Маҳмил устида махмали мушкин,  
 Мушк сочиб нечукки нофаи Чин.  
 Мутаҳаррик бўлуб насими сабо,  
 Чунки махмилдин ўлди парда рабо.  
 Ул аморида худ пари эрди,  
 Не пари, меҳри ховари эрди.  
 Ул қуёш ламъаси кул айлади пок,  
 Нотавон жисмин ўйлаким хошок.  
 Боқти Фаррух чу ул тараф бетоб,  
 Тўлун ойни ёшурди тийра саҳоб.  
 Улча етти қулоққа халқ дерди,  
 Бу эдиким: «Эрур бу Қудс ери».  
 Фаррух уйғонди секриб уйқудин,  
 Кўзидин уйқу ўчти қайғудин[3].

It seems that the poet is describing the phenomenon of falling in love by seeing a lover in a dream using the traditional dream motif. This motif is very common in Uzbek epos, especially epics and fairy tales.

For example, the famous Bakhsh of Bulungur, Fazil Yoldosh oglu, is an epic writer who pays special attention to the fact that each episode of the construction of the plot of his epic "Alpomish" is in its place, that they are integrally connected with each other, that one requires the other, and that even a small expression fulfills a poetic function. In particular, let's consider the role of Alpomish, Barchin and Karajan dreams, which were seen in three places in the epic, in the plot of the epic. The storyteller begins his description with the following information: "Alpomish was sleeping in the shepherds' hut." The interest of the night reached dawn. In the morning, he lay down in the shepherds' hut and had a dream. Barchin Yari, who was searching, had a dream when he was lying on the velvet grass at dawn. Karajan Alp also had a dream in the cave of Kashal, in the ninety kalmak. "The dream of the three of them came true before and after." According to Bakhshi's description, these dreams have three different characters, each of which fulfills individual artistic functions.

According to the epic "Yunus bilan Misqal" recorded in the epic repertoire of Rahmatulla Yusuf, a well-known storyteller who lived in the village of Karakisa, Nurota, Goroglubek had a dream one night when he turned twenty and turned twenty-one years old. "That night, in a dream, one was the moon, one was the sun, one was a flower, one was a bud, one was honey, one was sugar, between the sky and the earth, he saw Yunus and the fairy Misqal. One sucks on the right fat, one sucks on the left fat. Someone's hair twisted and fell into the Maghreb, and someone's hair twisted and fell into the East. Goroglibek wonders which one to hug first. He waved his hands like a fool saying "Yes".

After he woke up, he told the forty young men about his dream:

Эй ёронлар, қадрдонлар тушимда,  
 Нурга ўролшимман ичу ташимда,  
 Икки пари, иккови ҳам қошимда,  
 Бири хуру, бири пайкар кўринди.  
 Бири эрмиш бу жаҳоннинг қуёши,  
 Боз бири қамардай анинг тенгдоши,

*Бир-бирига ўхшар жилмайиб кулиши,  
Бири ёқут, бири гавҳар кўринди.  
Бири Юнус эмиш, бириси Мисқол,  
Бўлибман уларни кўрганда беҳол,  
Тушим чинму экан, ё бир масал,  
Бири жоду, бири айёр кўринди[4].*

The word of the hero falling in love after seeing his future wife in a dream is also present in Uzbek folk tales. In this case, the epic function of the dream motif is to inform about a princess or a beautiful girl living in a foreign land and, on this basis, determine the direction of the hero's journey. According to the fairy tale "Kiron Batir", the king's son had a dream and fell in love with a girl. In the fairy tale "Oypari", a young man named Husanboy was lying in his room one day and had a dream. In a dream, the moon gave birth to a suckling; a sucker born on the leg; a sucker nestling in the navel. If he wakes up startled, the dream is a dream[5].

The motif of birds giving information about the hero's fate can be found in the fairy tale "Ahmadjon bilan Luqmonjon". The brothers Akhmadjon and Luqmonjon, who were sentenced to death due to the slander of their stepmother, were not spared the executioners' eyes and were released into the desert. The brothers want to rest under a mulberry tree. Ahmadjan was awake when two birds landed on the tree. Akhmedjon is a bird's tongue, so he is listening: "O friend," said the first bird, "the man lying below will shoot me and kill me, and he will become king." The second one said: "If he shoots me, he will become a minister." Then Ahmadjon shot down two birds and cooked and ate one[5].

According to the mythological views in the folklore of Turkic peoples, the cave was imagined as a passage to another world or a place where people with unusual qualities, pirs, and patrons live[6]. That's why in folklore works, if the hero's entry into the cave means that he has gone to another world, the enlightened old man, the old woman, the characters living in the cave give him advice, show him the way, and make his problems easier. "Sabai Sayyor" also has a scene with a cave detail, which is based on epic motifs formed in Uzbek folklore.

When Sa'd, who heard wonderful words from two birds in his dream, was wandering, not knowing what to do, they advised him to go to a wise man living in a cave. He searches for that cave and enters it:

*Гор аро кирдилар ҳарос била,  
Раҳрави икки раҳиунос била.  
Кўрдилар гор ичинда айвони,  
Кўҳкан теиаси қозиб они.  
Гўшада муътакиф дейилган тир,  
Халқдин гор ичинда узлатгир.  
Фои ҳикмат иуқуҳи зотидин,  
Етти юз йил ўтуб ҳаётидин.  
Не жаҳондин анга умед, не бийм,  
Деб отин халқ Пайлақус ҳаким[3].*

This scene is similar to the motif of the hero's visit to G'ovsil-ghiyos in the epic "Childhood of Goroguli" told by Rahmatulla Yusuf's son. His place is also a cave, Gorogli entered the cave saying "Hello". When he looked inside, there was a woodshed, a bathroom, a living room on one side, a fireplace on the other side, and a bonfire in the middle, now it was extinguished and turned into embers. Around the bonfire, forty people, a large cauldron is standing on the iron hearth. Gorogli's horse Ghirot is also in this cave[4].

In conclusion, the epic interpretation of the traditional dream motif was effectively used in Uzbek folk art and written literature. This motif served to integrate the main event system forming

the plot into the molding narrative environment, to enrich the artistic image of the characters with emotion and detail, and to ensure coherence in the depiction of reality. The main task of the dream motif is to create a full-fledged poetic interpretation of the life reality depicted in the work and serve to describe the character, appearance and inner experiences of the characters of the work.

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