

Dreams in Fiction as a Tool for Enhancing Psychological Drama and Composition

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Abstract. *This paper explores the significance of dream motifs in psychological novels, focusing on their function in shaping the narrative and revealing the characters' inner worlds. By analyzing the dream sequences in Oktam Usmonov's novel "Girdob," we demonstrate how dreams serve as a powerful tool for: psychological exploration, narrative structure, symbolism and metaphor. The analysis of Saltanat's dream in "Girdob" highlights the complex interplay between the conscious and unconscious mind, and how dreams can reflect the character's emotional turmoil and psychological struggles. By examining the use of dream motifs in literary works, we can gain a deeper understanding of the human psyche and the power of storytelling.*

Key words: *dream, psychological novel, literary analysis, character analysis, plot structure, symbolism, metaphor, inner world, subconscious, consciousness, narrative technique, Uzbek literature.*

The author's artistic judgment plays a decisive role in the formation and expression of the artistic concept. The composition of a philosophical-psychological novel is usually aimed at revealing the inner world of the character. The writer can achieve this through internal monologue, stream of consciousness, letters or diaries, or dream motifs. As is known from ancient literature examples, the function of a dream was to introduce a fantastic motif into the work. In the compositional structure of the work, the dream plot played an important role in the logic of the characters' actions. For example, in the Alpomish epic, Alpomish, Barchin, and Qorajon all see the same dream at the same time. This dream motif foreshadows all the events of the epic and is expressed in the language of symbols. That is, the entire subsequent development of the epic plot is shown in this fragment. Therefore, this dream fragment can be considered the "nucleus" of the epic plot¹.

The dream motif, as a significant poetic tool for psychological analysis In literary works, primarily aids in the psychological exploration of the characters' inner experiences. Through the dream motif, the characters' inner feelings and the various problems surrounding them are artistically reflected².

In works based on psychological analysis, the function of a dream manifests in a more distinct way. In such works, the dream serves as a compositional device, reflecting the dominant emotional state of the character. In general, in psychological novels, the character's conscious and unconscious states are depicted in a logically interconnected manner.

Researcher Sh.Istamova emphasizes that in 20th-century Uzbek literature, dream interpretations were widely used as a poetic device in plot construction. She notes that O. Khoshimov used 17 dream motifs in the novel "Ikki eshik," and U. Hamdam used 20 in "Sabo va Samandar." This shows that

¹Эшонқул Ж. Ўзбек фольклорида туш ва унинг бадий талқини. – Тошкент: ЎзФА Фан, 2011. – Б

² Истамова Ш. Бадий асарда тушнинг поэтик-композицион вазибалари. Филол.фан.б.фалс.док. ...дисс. Самарқанд, 2017. – В 33

Uzbek novelists effectively utilized the dream motif in the composition of their works to create vivid and multifaceted characters, reveal their inner worlds, explore their psyche, and illuminate social problems and philosophical ideas.

When dreams are used as a poetic device in a literary work, they contribute to a deeper psychological exploration of the work, effectively revealing the essence of characters and themes. They create dramatic tension and enhance psychologism. They create interconnections between the components of the plot, shaping the composition of the work.”

A dream in a literary work primarily serves to intensify psychological drama, create a logical compositional coherence between the parts of the work, ensure the development of the plot, and establish a connection between the author, character, and reader³.

Based on the studied sources, dreams are classified into three types according to their role in the structure of a literary work and their compositional function. Dreams can appear at the beginning, middle, or end of a literary plot, creating a conflict, developing events, or providing a resolution. Dreams that appear at the beginning of a work often serve as a conflict, while those at the end serve as a resolution. The function of dreams that appear in the middle of a work is more varied.

In the novel “Girdob” (Whirlpool), the single dream motif that appears in the middle of the work is described at a moment when the plot develops rapidly, and the protagonist Aziz’s wife, Saltanat, is unwittingly drawn into the abyss of betrayal. Saltanat, who has sent her husband on a business trip to Moscow to attend a seminar for breeders at the All-Union Academy of Agricultural Sciences, is aware that her affair with Yoldash is a grave sin, especially for a married woman with a child. However, she hopes that “it won’t last forever. Perhaps the feeling will pass on its own,” waiting for Yoldash to cool off. In reality, this desire is nothing more than self-deception. This dream of Saltanat, caught in a whirlwind of indecision, creates dramatic tension in the novel.

That night, Saltanat had a very strange dream and couldn’t fall back asleep after waking up at dawn. She was in a place that was neither a city nor a village, a place she didn’t recognize. It was noisy, even more so than a city, but there was no one around. Suddenly, a familiar voice called out, “Saltanat!” Her heart skipped a beat, and when she looked, she saw a thick, black fog, and from within it, Aziz emerged, laughing. He pointed with his finger and asked, “If I go that way, will I be saved?” pointing to the fog. Saltanat asked, “Saved from whom?” and he replied, “From Bexzod,” laughing again. Then he said, “I’ll be right back” and disappeared into the darkness, only to reappear a moment later leading her mother. Saltanat was surprised and was about to say, “But my mother is dead,” when suddenly someone honked a car and hit them both, crushing them. Then, a giant eagle, with its claws stained with blood, carried the now silent Aziz and, as if saying goodbye to Saltanat, flapped its wings and disappeared behind a black rock in the fog. Saltanat was about to scream, “Oh no!” when she suddenly woke up...⁴

The dream episode presented in the novel carries a symbolic meaning that reflects the inner conflicts and fears of Saltanat, a character whose understanding of life is strange, one-sided, and indecisive. Being in a nameless place, neither a city nor a village, symbolizes her lost feelings and the crumbling bonds of her family relationships. Saltanat’s inability to feel at ease anywhere indicates her frivolous attitude towards life, her indecisiveness, ingratitude, and her tendency to blame others for her misfortunes. The familiar voice calling out “Saltanat!” may represent a need for a higher power to control her life, as she constantly complained that Aziz did not give her enough love and attention. Aziz, emerging from the dark fog with a smile, symbolizes the violation of Aziz’s honor and dignity due to Saltanat’s betrayal. Her question, “If I go that way, will I be saved?” reveals her subconscious desire to escape from family life and maternal responsibilities. The sudden appearance of a car symbolizes a drastic change in Saltanat’s life, and the car hitting and crushing Aziz and his mother indicates the tragic and terrifying nature of this change. The appearance of Saltanat’s mother-in-law in the dream is also symbolic. Usually, seeing a deceased person in a dream is interpreted as a sign

³ Истамова Ш. Бадий асарда тушиниг поэтик-композицион вазифалари. Филол.фан.б.фалс.док. ...дисс. Самарканд, 2017. – В 15

⁴ Усмонов Ў. Гирдоб. – Тошкент: Шарк, 2000. – Б 187

of the deceased person's soul being at peace or, conversely, being restless. The spirit of the mother-in-law, whose son's family life is falling apart, appears in her daughter-in-law's dream. The car accident adds another layer of complexity to the dream's symbolism, suggesting Saltanat's growing anxiety about her fragile marriage and the unpredictable trials of fate. The image of Aziz, shrinking in the claws of a blood-stained eagle, symbolizes Saltanat's subconscious fear of losing her husband, despite all the disagreements between them. Her desire to scream for help indicates her awareness of the impending danger.

Overall, this dream embodies Saltanat's inner turmoil, her conscious and unconscious desires, fears, and anxieties. It reflects her dissatisfaction with her current life situation, her belief that the life she seeks will bring her misfortune and unhappiness, and her awareness of her self-destructive behavior. Therefore, in philosophical-psychological novels, the dream motif can serve several purposes: reflecting the theme of the work, exploring the characters' actions, and investigating the human psyche. Through the analysis of Saltanat's dream in the novel "Girdob," we have identified the following functions of the dream motif:

Predicting the development of events: The dream hints at future events, increasing dramatic tension in the plot, driving the narrative forward, and ensuring compositional integrity.

Exploring the subconscious: Through dreams, characters reveal hidden desires, fears, and contradictions that they are unaware of in their waking state. Dreams blur the lines between reality and illusion, revealing the true nature of reality and consciousness. In philosophical-psychological novels, the dream motif allows for a deep dive into the characters' psyches, exploring their inner worlds, revealing their internal conflicts, and shaping their psychology.

A tool for metaphor and symbolism: In philosophical-psychological novels, dreams serve as a means of symbolic and allegorical representation. The author uses dreams to convey their artistic concept through symbols and metaphorical meanings. Analyses show that in the composition of philosophical-psychological novels, dreams deepen the drama, serve as a compositional link between plot elements, and are of great importance as a reflection of human consciousness and psyche.

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