
Dream of Journey in Eastern Literature

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Abstract: In the article, one of the most important motives in Uzbek folk tales and epics is that the journey is often associated with dream + test motives. Is thought to be a vehicle for transmission.

Keywords: Journey, travel, fairy tale, epic, motive concept, motive-action, active motive.

Introduction

Travel is one of the most important events in human life. Those who have dedicated their lives to travel in history, risked their lives to get acquainted with new and unfamiliar lands and cultures, and wrote their memoirs in various travelogues. The advent of travel dates back to very ancient times. It would be appropriate to trace its roots to examples of ancient mythology and folklore. In any case, in those samples, the images of the heroes going on a journey occupy a much wider place. The image of the hero's specific adventures plays a leading role in this.

The Main Findings and Results

The journey, which was also revered in the Muslim East itself, did not fail to affect his literature as well. Immortal monuments such as "A Thousand and One Nights", "Kalila and Dimna", which were created before Islam and later perfected, talk about various travels.

In the first stereotype of the history of the creation of "A Thousand and One Nights", the betrayal of the wives of Shahizamon and Shahriyar is revealed through travel. The brother kings set out on a journey to forget this pain and, in a sense, found a cure for their ailments through travel [6; 13].

In most of the fairy tales told by Shahrizoda in "A Thousand and One Nights", a trip is organized, sometimes near or far. Caliph Harun al-Rashid takes to the streets of Baghdad in civilian clothes with Minister Ja'far and Mansour. Through the adventures there, the state of the citizen, as well as being aware of the attitude of the officials towards them, will witness interesting adventures. For example, in the fairy tale "On the rich man and the demon", the rich man, who killed the son of the demon without knowing it, survives through his friends, that is, because of the interesting stories they tell [6; 18-20].

Kalila and Dimna are also immortal monuments created in India. Although many of the protagonists appear in the form of animals, it reveals subtle human problems. The chapter on the Prince and his comrades in the book suggests that a person's attitude to life and his future depends on his lineage and upbringing as a child. It depicts four young men - a prince, the son of a nobleman, the son of a merchant and the son of a farmer - making friends and setting out on a journey in search of happiness. They agreed to take a day off, show off their crafts, and find food.

The farmer's son cut firewood and brought food to his friends. The son of the nobleman made another profit, and the son of the merchant made a great profit when he bought a ship in the

harbor and brought it to the city and sold it. The day it was the prince's turn, he happened to be sitting at the palace gate. Seeing this, the courtiers asked who he was. It turns out that the king died that day, leaving no heir. The nobles considered the prince worthy of the kingdom. The prince brought all three of his comrades to the palace and gave them tasks and positions according to their abilities and capabilities.

If we look at the conclusion that follows from this story, the journey reveals the hidden potential of young men and causes them to find their place in life [2; 232-236].

Fairy tales are the brightest mirror of folk thinking. In fairy tales, the heroes sometimes travel out of necessity, sometimes in search of their own happiness, and voluntarily embark on a journey. In general, the motif of the journey has become one of the most important genres in folk tales, one of the oldest genres of folklore and a genre that expresses the mentality, culture and way of life of the people.

There is a special article by folklorist, Doctor of Philology H. Egamov on the importance of the element of motive in folklore works. In the article, the researcher talks about the use and importance of motif in folklore, in particular in fairy tales: We see a number of events, such as the separation of the heroes of the fairy tale in three ways (borsa kelmas, borsa kelar, borsa kelar yo kelmas), the encounter of the youngest hero (son) with the enlightened old man (Hizr), the witch fights with the old woman or giants and defeats them.

We will also witness the struggle of heroes against dragons, giants, crocodiles and other evil forces. The depiction of many such events in the plot of fairy tales is a motif. The plot of fairy tales consists of the association of these motives "[8; 361-362]. In this article, the author emphasizes that the motive is the driving force of the plot, the Russian folklorist B. Putilov, there are several types: "... it distinguishes between motives - situation, speech - motive, motive - action, image - motive, motive - characteristic. He states that among these motives, motive-situation, speech-motive, motive-action come first, and the rest are added directly to the above motives and complement them "[8; 364]. While the researcher defines these types of motives, the expositional state in which the protagonist of the fairy tale is in passive action is interpreted as a motive-situation, and the speech-motif as the king's order, or the protagonist's active involvement in situations such as dreaming.

"The motive of action includes the direct active activity of the hero, his travels, participation in competitions, various conflicts, observations" [8; 364]. So, as we have seen, the researcher in this article is talking about one type of motive - the motive situations that cover the plot. The reason why the researcher paid special attention to the motive of the trip is that the trip was one of the motives that played an important role in the plot of the work.

Magical or fictional tales are examples of folklore created in the most ancient times, as most researchers unanimously point out [4; 97-101]. In fairy tales of this type, the motive of the journey is an integral part of the plot, and the protagonist either flees from his enemies, or sets out on a journey by order of the king, or at the urging of enemies. In fairy tales of this type, additional motives, images, and characters are also arranged, such as the specific difficulty of the journey, the patron forces that help it, rivals or evil forces, and the purpose and outcome of the journey. The difficulty of the journey (a bird's wing, a desert where a man walks, a thick and terrifying forest or grove, invisible high mountains, three roads called borsa keler, borsa hazard and borsa kelmas, Kohi Qaf mountain, the land of giants or fairies) (fairies, giants, licking old woman or pari momo, enlightened old man or Hizr, magic or flying horse, wolf or bird, even monkey) encountering rivals or evil forces (king's evil minister, licking old woman, younger son's brothers, etc.)), travel aids (magic needle, comb, mirror, horse's way, bird's feather, wolf's hair), the purpose of the trip (search for happiness,

magic bird, flying horse, finding a beautiful pair). In particular, the protagonist of the fairy tale "Diamond Hero" - Diamond Hero goes on a dangerous journey to bring a bird to Bulbuligo on behalf of the king. That is, the malicious minister, taking advantage of the king's blindfold, arranges this journey in order to achieve his goal of destroying the Diamond Hero. But this time luck and success will come to the well-meaning hero.

Along the way, the fairies and giants - with the help of patrons - achieve their goal and return safely. In this fairy tale, which is not large in size, we see that the whole of the whole spontaneous direction connected with the motive of the journey has been actively worked in its place. At this point, we also witness that the journey was a means to test the hero's courage, to show courage, to approach the patron forces, and finally to reach his goal.

The participation of the travel motif enumerated in the fairy tales, which is the oldest and most beautiful genre of folk oral art, enabled by the glorification of the journey in Islam. This motive was closely associated with dream, test motives. The hero set out on a journey at the suggestion of someone, either by order of the king, or in a dream. During the journey, he faced a series of trials, such as giants, dragons, and talismans, and was ordained by the patrons such as fairies, giants, themselves, or by the magical items they provided. So, the basis of the story was on the trip. The hero's activism emerged during the journey. Ordinary prince, rich man, or woodcutter, the shepherd showed unparalleled heroism during the journey. So the journey turned a simple, unnoticed man into a hero. The hero, returning from the journey, achieved his goal. So the protagonist became passive again. We are no longer interested in his life.

Epics are one of the largest epic genres in folklore, and epics are divided into heroic, romantic, and historical genres. They are based on more real events than fairy tales. In epics, the motive of travel is one of the most important motives that move the plot, as in fairy tales. In particular, the epic "Alpomish" will be organized three times.

For the first time a letter arrives from Barchinoy, who moved to Kalmykia when Alpomish was fourteen years old. Boybori, who does not want to send his only son to a distant land, hides the letter. Alpomish's sister, who had found him, called Swallow's mother on a journey to rescue Barchinoy. On this journey, as in folk tales, the difficulty of the whole journey, the additional motives, images and characters, such as the patron forces, rivals or evil forces that help it, the purpose and outcome of the journey, became more real. These include the hardships of travel (a bird's wing, a desert where a man walks, a thick and terrifying forest or grove, invisible high mountains, three roads called borsa keler, borsa hazard and borsa kelmas. address - Kalmyk people, Kashal desert, Oyna lake), meeting patron forces (fairies, giants, Yalmog old woman or fairy grandmother, enlightened old man or Hizr, magic or flying horse, wolf or bird, not even a monkey, this is also a concrete Shohmardon pir, chiltans, Karajan alp) to face rivals or evil forces (not the king's evil minister, the greedy old woman, the younger son's brothers, etc., the ninety alps of the Kalmyk people), The purpose of the trip (search for happiness, magic bird, flying horse, not finding a beautiful pair, such as bringing his cousin Barchinoy, who grew up with him). However, the direction remained the same with the realization of the motive. That is, in the epic, as in folk tales, the motifs, images and characters associated with the trip are fixed in place. There are also dream + trip + test motives. Only here the motive for the trip serves as a letter. That is: letter + journey + dream + test.

The dream motifs seen during the trip in the epic served as an important and interesting detail in bringing the course of events to a climax, a solution from it: Alpomish, who spent the night in the Shepherds' Camp, had such a dream. Through this dream, the message of the spiritual

support of the patron saints - the patron saints, who sponsored from birth, gave a name after birth and put a mark on his shoulder, is given.

At the same time, the dream of Barchinoy, who was sleeping in the grass, is even more interesting. Suqsur explains that the maid is a noble dream. The third dream belongs to the Kalmyk alpine Karajan, who in his dream, by the command of God, befriends Alpomish. Reaching Kalmykia, the Kashal Desert, Alpomish had to fulfill four conditions set by Barchinoy. This was the next, that is, the application of the test motive in the epic. The conditions were four: Two of the conditions, that is, drawing a bow and striking a coin in a thousand steps, were originally one condition, and were combined into three conditions, as in fairy tales.

Alpomish fulfills the conditions of the crack and takes Barchinoy home. He is accompanied by the ten thousand-strong Boysun-Kungrad people. However, his father does not want to return to the land of Boysari. The second time in the epic is to bring the humiliated Boysari back to his homeland at the hands of the Kalmyks. On this voyage, Alpomish and his forty companions are captured by Surkhail, who has lost nine Alpine sons. They kill their companions. Alpomish, who had no bullets or a sword in his body, was forced to dig a dungeon near Murodtepa and be imprisoned.

On the second trip, Alpomish will not be supported by the sponsoring forces. However, seven years of captivity in the Kalmyk prison bring Alpomish to spiritual maturity. When Boychibor's path grew to forty gates and reached the bottom of the dungeon, Alpomish, who tied him around his waist, cried out to the saints and prophets. The main test of this trip was to overcome the Kalmyks. So, the dream motif was not used on this trip.

Alpomish, who had escaped from captivity, had to return to his homeland and rebuild his family, which was in his hands. The trip made with this intention is the third trip in the epic.

Needless to say, the game has three nodes, three culminations, and three solutions. All three nodes begin with a journey, and the solution ends with a journey. The epic has the following artistic functions of the journey:

1. On the first trip, Hakimbek, a teenager, reluctantly leaves the road and becomes a brave Alpomish. Not only does he find his wound, but he fulfills the three conditions he has set, shows courage and brings Barchinoy to his homeland. Along the way, he is assisted by patrons such as Shahimardon pir, chiltans, tulpori Boychibor and alpine Karajans, who have befriended him from nowhere.
2. On the second voyage, Alpomish, overconfident in his power, is captured by trickery and imprisoned for seven years. This will allow Alpomish to mature not only physically but also spiritually for seven years. Now he is no longer Alpomish, who previously believed in simple, empty, wrist power. He distinguishes a friend from an enemy, even using cunning to get out of prison, using his mother, Tovka, the daughter of the Kalmyk king.
3. On the third journey, not only the strong but also the wise and cautious Alpomish returns to his homeland and rebuilds his family. He knew who the friend was, who the enemy was, punished the enemies, and rewarded the friends.

Conclusion

To conclude, In folk epics, the motive of the journey is as important as in fairy tales. The only difference is that the journey in the epics and the directions associated with it are much more realistic. In epics, too, the journey is not only one of the important motives of the plot, but also one of the important features that determine the evolution of the hero's psyche. We have considered this idea on the example of the epics Alpomish and Ravshan.

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