

The dream as a narrative and symbolic device in adventure literature

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Abstract: This article explores the role of the dream motif in adventure literature, focusing on Ro'yo yoxud G'ulistonga safar by Ahmad A'zam and comparing it with other works such as Gulliver's Travels, The Land of Sweet Melons, and Alamazon and His Pawns. The study analyzes how dreams serve as a symbolic and narrative tool that shapes the composition, develops the protagonist's journey, and deepens the philosophical and psychological aspects of the work. Dreams in literature often blur the boundaries between reality and fantasy, allowing authors to reflect on inner experiences, subconscious fears, and societal issues. In Ro'yo yoxud G'ulistonga safar, the protagonist's journey is framed entirely within a dream, making it a key structural and thematic element. Similarly, in Gulliver's Travels, Gulliver's dreams reveal his mental state and adaptation to unfamiliar worlds. The symbolic nature of dreams in these adventure narratives serves to highlight moral dilemmas, existential questions, and the protagonist's struggle for self-awareness. The article also discusses how literary dreams function in different ways—sometimes revealing the hero's psychology, sometimes shaping the ideological content of the work, and sometimes acting as a divine or supernatural message. The study concludes that dreams are a unique artistic method in adventure literature, merging fantasy, philosophy, and psychological depth to create a richer reading experience.

Keywords: Dream motif, adventure literature, symbolism in dreams, narrative structure, fantasy and reality, philosophical themes, subconscious fears, self-awareness in literature, magical realism, psychological depth, freedom vs. captivity, allegorical storytelling, compositional function of dreams, myth and dream interpretation, literary dreams.

Introduction: A dream is a psychological phenomenon that occurs in the subconscious during sleep, rich in images and emotions. It is a reflection of processes occurring in human consciousness and subconsciousness, a set of events that did not occur in real life but are embodied in consciousness in a symbolic or real form. "Creators who strived towards the inner consciousness were the first to encounter symbols and the phenomenon of dreams. Symbol is the language of inner consciousness. Dream is the language of the subconscious. Dreams are curious - in our dreams, some reality becomes wrapped in mind-boggling symbols. A dream is a completely secret phenomenon. Anyone who wants to understand its essence must have a perfect command of the symbolic language. Kafka's work 'Metamorphosis' can also be interpreted as a dream." [1;260] In a dream, a person, unconsciously perceiving the essence of the world and

its events, can transcend the boundaries of life's logic, time and space. The interconnection of the creative process and dreams stems from their perception as a mental state. "According to the research of Freud, Jung, and Fromm, dreams are a special function of the brain, in which everything appears with symbols and masks. Unconscious desires, wishes, fears, inclinations, hopes, dreams, delights, amazement, and dread settle in the mind. Even childhood experiences do not disappear: they lie waiting in some corner of the brain; after 40-50 years, they surface and change a person's life." [2;103] The above thoughts of literary critic Jabbor Eshonkul are also important in the analysis of literary works, because the dream motif is often used to express the inner experiences, mental anguish, and internal conflicts of the characters. In particular, in adventure and philosophical novels, a dream serves as a means for the protagonist's personal development and

confrontation with subconscious fears and hopes. The dream symbol expresses ideas more profoundly in fiction, especially in adventure genres, and is a unique means of revealing the philosophical layers of the work. For instance, "among famous Latin American writers, we cannot find one who hasn't deliberately written a story about dreams. Writing a dream story began to determine the skill of using symbols." [2;103] Writers used dreams as a means of introducing the reader to symbolic and philosophical layers. That is, the dream serves not only to express the mental state of the protagonist but also to illuminate the general problems of society. "Romantic writers saw dreams as a powerful symbol of imagination, self-awareness, and heightened emotions." [2] In romantic literature, dreams, connected with imagination, open the way from a limited physical world to an infinite spiritual world. They allowed writers to go beyond the laws of real life and bring the reader into a new realm of perception. This symbol, along with showing the boundaries of human consciousness and imagination, strengthens the connection between real life and imagination. The symbolic meaning of a dream manifests itself in several aspects. Firstly, it reflects the desires, fears, and aspirations that lie in the subconscious. Secondly, through dreams, events are conveyed to the reader in a metaphorical form. Thirdly, it not only enriches the events of the work but also expands their philosophical meanings. "Dreams, which occupy an important place in the composition of works and are harmoniously integrated, perform different functions depending on the authors' goals. Sometimes they express the entire idea of the work, sometimes they serve to express the psyche of the characters, sometimes they explain the image of society, sometimes they serve as symbols. In this way, they give the reader the opportunity to glimpse the invisible aspects of thought and philosophy in the world they created, the relationship between the individual and society, and, finally, the mysterious, divine connections between their inner world and the primary world." [4] The opinion of researcher Bibi Robia Saidova confirms the multifaceted nature of the dream motif in literature. A dream is not just an image in the hero's subconscious, but an expression of the author's idea, a reflection of the hero's emotional experiences, a symbolic image of society, and an expression of divine connections. This approach can serve as an important methodological basis for the analysis of adventure literature and philosophical works. "Literary scholars classify artistic dreams according to their function in the work as follows: 1) dreams that interpret and evaluate the events being described; 2) dreams that give psychological characteristics to the characters; 3) dreams that help to reflect on the ideological content of the work; 4) "divine message, voice" - dreams in the

form of communication with the Creator." [4] The classification of artistic dreams by literary scholars helps to more precisely determine and analyze their place in the composition of the work. Through these categories, it is possible to understand the purpose of the dream motif.

Main Part

In Ahmad A'zam's work "Dream or Journey to Gulistan," the concept of a dream serves as the main motif from the beginning to the end of the work. The meaning of the word "r'yë," given in the title of the work, is defined in the explanatory dictionary of the Uzbek language as "R'yë - [a. - seeing; dreaming, what is seen in a dream] Something that does not exist, an event" [5]. Through this, the writer emphasizes that most of the events of the work are a product of imagination. The widespread use of the dream motif ensures the development of non-traditional events characteristic of adventure literature. The description of the hero's journeys and the unusual situations he encounters through dreams strengthens the fantastic-realistic direction of the work. When the word "dream" is raised to the title, the dream motif becomes the main means of forming the composition, the supporting motif, unites all the events of the work around itself and tries to reveal the main idea" [6] As can be seen from the title of the novel "Dream or Journey to Gulistan," the dream (i.e., dream) here serves as a compositional basis. The hero of the work, separated from reality, wanders in a world of dreams and fantasies. All events are connected by a dream, revealing the main idea. The writer prepares the reader for a complex process. Reality and dream are depicted in harmony.

We witness a similar situation in H. Tukhtaboev's work "The Land of Sweet Melons or the Battle of Wizards." The main character Akbar's arrival in another country occurs in his dream. This style not only influences the development of the plot, but also ensures that the events unfold in the spirit of magical realism. In such cases, a dream serves as a symbolic means of expressing the inner changes of the hero, the process of his self-awareness, and encounters with extraordinary events.

The events in Anvar Obidjon's work "Alamazon and His Pawns" also take place in the main character's dream. Under the influence of medicine received from his uncle, Alamazon falls into a deep sleep and journeys to the Land of Stars. The writer embeds the idea he wants to express into the depths of the dream.

Gulistan, the Land of Sweet Melons, and Yulduzistan are all symbolic spaces beyond the real world, accessible only through dreams, and these realms become testing grounds for the heroes. Through

dreams, they discover themselves, gain new experiences, and broaden their thinking. This approach in adventure literature serves not only to create a magical environment that captivates the reader but also to impart deep philosophical meaning. All three countries in the heroes' dreams are products of the writer's imagination and carry certain symbolic significance. Gulistan symbolizes a perfect society for its inhabitants, as the population lives a prosperous life without having to rack their brains. The portrayal of this country illustrates the fine line between freedom and dependence. In contrast to Gulistan, the "Land of Sweet Melons" represents an ideal society and its decline. In a country where the principles of honesty and justice prevail, with the birth of the sorcerer Iblis, vices multiply and take over people's blood. The writer Kh. Tukhtaboev effectively depicts that the foundation of any just system consists of honest and righteous people, and that the proliferation of vices in the blood leads to societal decline. Yulduzistan, unlike both other countries, is a nation that embodies both positive and negative characteristics. Civilization flourished in the country, but with the rise to power of Dirty I, life changed dramatically. Due to the leader's policies, the country fell into ruin, and filth spread from body to soul, beginning to poison hearts as well. Yulduzistan serves as a typical example of how the behavior, character, and policies of a country's leaders influence its people. By depicting imaginary spaces in dreams, the writers successfully reveal their artistic goals and the core idea of the work.

DISCUSSION AND RESULTS

Ahmad A'zam's words, "The seventh answer: the beginning of this story is a dream, the middle is a dream, and the end is a dream," [7] reveal the significance of dreams. This epigraph from the story of Joseph serves as the next key to the novel. The reader anticipates the vision that awaits them. The selection of this epigraph from the story of Joseph, relating to dreams, can be interpreted in various ways. According to researcher Bibi Robia Saidova's analysis, the work "Dream or Journey to Gulistan" is connected to the story of Joseph in terms of meaning and structure. Her article "Dream Symbols in Novels" explains the similarities between the two works through the harmony of dream and reality, the state of freedom and captivity, longing for family and homeland, and the spiritual and moral trials that befall the protagonist.¹ The researcher's insights into the similarities between "Dream or Journey to Gulistan" and the story of Joseph represent an important scholarly approach, serving to deeply uncover the layers of meaning in the novel. The researcher emphasizes that while the work is not directly related to the story of Joseph, the similarities

in plot and symbolic elements guide the reader to this story. Furthermore, these ideas can be expanded upon. For instance, analyzing the blurred boundary between dream and reality in "Dream" alongside the symbolic dream interpretation in Joseph's story reveals that both works emphasize the divine direction of human destiny. In his dream, Prophet Joseph saw eleven stars, the Sun, and the Moon prostrating before him. This dream symbolizes the elevation of Joseph's knowledge, virtue, and morality to a high rank, and is interpreted as a symbolic turning point in the narrative that determines his subsequent fate. Similarly, in the novel "Dream or Journey to Gulistan," a fusion of dream and reality is observed. The events in the work seem to unfold as if in a dream, leaving the reader uncertain whether they are witnessing a dream or reality. This blurs the line between symbolic and actual reality in the novel, intensifying the story's dramatic power. "Sometimes I have very vivid, beautiful dreams, and in my sleep, I'm aware that I've risen and ventured into airy expanses. How wonderful it is; I press my face harder into the feather pillow, hoping the dream won't end, so I can see it through to its conclusion." [7]

Moreover, by comparing the concepts of captivity and freedom in the story of Yusuf with those in "Ro'yo" (Dream), the depth of philosophical thought in the work becomes even more evident. The Ghulies consider chains as happiness and always live contentedly, while in Ghulistan, the concepts of freedom and captivity are used in the opposite sense. Captivity is portrayed not only as a physical state but also as a mental and spiritual condition. The work depicts a scene where a Ghuly picking apples betrays her spouse and accepts this as a normal situation. The protagonist reflects on this situation as follows: "In short, the condition of all three is not good, and this is due to the chains wrapped around their limbs and necks. What appears to be love between them is actually a silent rebellion against the chains, for betrayal is also a form of rebellion. However, they have not yet reached the level of understanding that this is rebellion, because they are chained, and so on..." [7] The main character emphasizes that it is impossible to chain human desires and passions. While the trials and tribulations in the story of Yusuf serve as a means of spiritual purification, in "Ro'yo," this is illuminated through symbolic and internal contradictions. However, viewing "Ro'yo" solely as a work based on the story of Yusuf may create certain limitations. The socio-political, philosophical, and spiritual issues in the novel, as well as the critical views on modern society, require a broader analysis beyond explanation in a purely religious context. Therefore, it is important to analyze "Ro'yo yoxud G'ulistonga safar" (Dream or Journey to

Gulistan) as an independent philosophical, social, and literary work, without limiting its connection only to the story of Yusuf.

In adventure stories, one of the most common elements is the hero's journey through dreams, facing various trials, and striving for self-understanding in the process. Such dreams reflect inner experiences and echoes of the subconscious. The protagonist who finds himself in Gulistan continues in his dreams what he sees in life; if he quarrels with someone during the day, it all directly transfers into his dream. [7] He relives in his dreams the people and situations he encountered during the day. The events and characters of the work may also be depicted from real life, as described above. Through these dreams, reality and fantasy merge, and the reader feels as if they too are experiencing this journey. Dreams appear here not only as simple wishes or products of imagination but as the hero's search for identity, striving for freedom, and attempt to break free from constraints. In reality, he feels confined, but in his dreams, the open expanses and the ability to go anywhere give him a new sense of freedom. However, he cannot fully grasp this freedom - because it exists only in dream form. This represents the hero's inner conflicts on the path to self-discovery.

When Gulliver finds himself in Brobdingnag, the land of giants, he dreams of his family. Gulliver feels small, weak, and frail among the giants. Although he is a mature, knowledgeable person in real life, in this country he is completely different - small and in need of protection. In such conditions, his mind returns him to his family through dreams to imagine himself in a safe and familiar environment. [2] When a person feels in a difficult and uncomfortable situation, their mind tries to take them to familiar and safe places. For Gulliver, this place is his family and homeland. He tries to overcome his inner fears and loneliness by seeing his family in his dreams. Gulliver's dream after escaping from Brobdingnag can be understood as a process of mental recovery after difficult trials. The prolonged dangers and sense of helplessness in an unknown world among giant people left a deep mark on his psyche. This is one of the classic features of adventure literature, where the hero, having passed through new trials, renews himself and continues his journey.

In "The Land of Sweet Melons," Akbar the melon-grower creates the sorcerer Iblis and falls into a two-year sleep. "Sometimes I even talked in my sleep. Everything I said was recorded on tape. The worst part was that during those ramblings, I apparently called out a girl's name." [8] The dream depicts the hero's inner experiences and subconscious events. There is a connection between dreams and reality, and a fear of revealing hidden secrets. Here, the phrase "recorded

on tape" intensifies the drama of the events, as the hero unknowingly reveals his secrets. Moreover, the phrase "I called out this girl's name" implies love, loyalty, or inner turmoil. From the perspective of adventure literature, this dream indicates that the hero is caught in a whirlpool of dangerous and intriguing events. It also foreshadows the dangers that await the hero in the future.

In Anvar Obidjon's work "Alamazon and His Pawns," the Filthy First sees himself in a dream being chased by an armed mob. He tries to escape, but the crowd keeps catching up. He locks himself inside and searches for a way out. At this moment, he encounters an extraordinary scene: a ghost riding a donkey appears in the fog, looking at him with a terrifying appearance. The mob, threatening him, bursts inside. As the ghost says, "First I will gouge out his eyes, then you can ask," [9] the king wakes up in extreme fear [9] This dream is a powerful artistic device that reflects the inner experiences of the Filthy First, the hero's feelings of guilt or fear, and expresses his psychological state and internal conflicts. The dynamics of the dream are based on elements of fear, persecution, uncertainty, and confrontation with reality. The images of the ghost and the mob express the hero's inability to escape from himself and the necessity for him to face reality. "According to the traditional compositional-stylistic pattern of dreams, the narration of events in them is often expressed through the incomplete narrative verb 'emish.' [10] The same situation is observed in the above dream. This feature helps the reader to perceive and understand the dream as a distinct element within the plot events.

CONCLUSION

In works such as "Dream or Journey to Gulistan," "Gulliver's Travels," "Land of Sweet Melons," and "Alamazon and His Pawns," the inner experiences, mental states, and subconscious fears of the characters are revealed through dreams. For the characters, the dream serves as a means of confronting reality, a struggle between freedom and dependence, and an echo of internal contradictions and desires. The characters relive in their dreams the reality they encounter in real life, which demonstrates the complex connections between their inner world and the external world. Through dream adventures, the heroes come to self-realization, confront their inner fears, and progress towards personal development.

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