

O‘ZBEK FOLKLORIDA ONEYROSFERA

Allayev Zafar Mengboyevich
“Xorijiy tillar” kafedrasida stajyor o‘qituvchisi
Termiz Iqtisodiyot va servis universiteti

ОЕЙРОСФЕРА В УЗБЕКСКОМ ФОЛЬКЛОРЕ

Аллаев Зафар Менгбоевич
Преподаватель-стажер кафедры иностранных языков
Термезского университета экономики и сервиса

ONEIROSHERE IN UZBEK FOLKLORE

Allaev Zafar Mengboevich
The trainee teacher of the department of foreign languages
of Termez University of Economics and Servis



zafarallayev598@gmail.com

<https://orcid.org/>

[0009-0006-2360-0852](tel:+998902450997)

+998902450997

Annotatsiya: Tushlarning roli va ularning talqini ko‘p asrlar davomida o‘zbek xalqining ajralmas qismi sifatida qaralib kelgan. Ular kundalik hayotida muhim ahamiyatga ega bo‘lganligi sababli, biz ularning ta‘sirini hatto ularning folklorida ham ko‘rishimiz mumkin. Shu bois mazkur maqolada o‘zbek xalq og‘zaki ijodida, xususan, “Alpomish”, “Ravshan” va “Go‘ro‘g‘li” dostonlarida oneirosferaning tutgan o‘rni haqida so‘z boradi va ularning maqsadli xalq tomonidan qanday talqin qilinishini tushuntirishga harakat qilinadi.

Kalit so‘zlar: oneirosfera, tush, tush talqini, xalq og‘zaki ijodi, epik she‘rlar, tush timsollari, tush turlari.

Abstract. The role dreams and their interpretation is considered as inseparable part of uzbek nation for many centuries. As they are crucial for their daily life, we can the effects of them even in their folklore. Therefore this article discusses the role oneirosphre in uzbek folklore, particularly epic poems, like “Alpomish”, “Ravshan” and “Go‘ro‘g‘li”, and make an attempt to explain how they are interpreted by the target nation.

Key words: oneirosphere, dream, dream interpretation, folklore, epic poems, dream symbols, dream types.

Аннотация: Роль снов и их толкование на протяжении многих веков считается неотъемлемой частью узбекского народа. Поскольку они имеют решающее значение для их повседневной жизни, мы можем наблюдать их влияние даже в их фольклоре. Поэтому в этой статье обсуждается роль онейросферы в узбекском фольклоре, особенно в эпических поэмах, таких как «Алпомиш», «Равшан» и «Гўрўгли» и делается попытка объяснить, как они интерпретируются целевой нацией.

Ключевые слова: онейросфера, сновидение, снотолкование, фольклор, этические поэмы, символы сновидения, виды сновидений.

INTRODUCTION

Although, we are living in modern world with all necessary conditions for living and working, there are still intrigue aspects in our life which have always attracted the attention of public for many centuries. One of them is a phenomenon of dream and its interpretation. As this field connected with the psychology of people, there is no exact scientific or practical ways to explain the events and symbols in dreams. Therefore, humankind have been interested in this sphere since pre-historic times. The branch of science which deals with the area of dream and its interpretation is called oneirosphere. This term is derived from ancient Greek language, means “oneiros” – dream and “sphere” – circle or field of study.

THE ANALYSIS OF REFERNCE AND METHODS

To study folk art is to delve into its history, customs, traditions, ideas, present, and future. It expresses the nation's self-awareness and identity, as well as its characteristics, goals, way of life, and worldview. Our President, Islam Karimov, stated, "Of course, the spirituality of any people or nation cannot be imagined without its history, unique customs, traditions, and vital values." [1] Of course, spiritual legacy, cultural heritage, and old historical sites are among the most essential considerations in this regard. To truly comprehend folk art, which serves as the base of our high spirituality, its ideological-artistic and genre features, poetic structure, historical roots, and mythical foundations must be thoroughly researched. Such a complex approach to the study of folk art under the conditions of its live oral performance, the characteristics of life, the characteristics of dissemination, the people's long view of the world, and the degree of reflection of certain phenomena related to the psyche, the role of concrete works in the plot system, artistic requires a separate study of its function and essence. One such phenomenon in folklore is the examination of a dream's picture and essence. For millennia, dreams and their interpretations have played a major role in Uzbek history, worldview,

daily life, ethnography, national psyche, oral and written literature.

Dreams have a wide range of mythological, religious, and scientific interpretations. There are two categories of phenomena, particularly in the twenty-first century: a) a physiological state that has no relevance in human life; b) human consciousness, psyche; it is preferable to think of it as a mysterious phenomenon tied to fate, the essence of which has yet to be fully discovered.

The dispassionate attitude toward dreams is more characteristic of an atheistic worldview; the interpretation of dreams, scientific approach to them, the system of visions related to dreams of the world's peoples, including the Uzbeks, and the study of dream motifs in folklore all confirm the superficiality and groundlessness of thoughts. In Uzbek folklore, the mythological, traditional-religious, and artistic expressions of viewpoints relating to the dream occurrence have been well maintained. Furthermore, Uzbekistan's independence has created several chances for the objective study of visual forms of religious, particularly Islamic, folk art. Overall, independence has opened up a new stage in the development of folklore studies, and the conditions have been created to study our subject. The dream picture episode, which plays a significant role in the story, is representative of all oral and written literary genres, including dramatic, lyric, and epic. In the folklore of Uzbekistan and other countries, dreaming is regarded as a traditional motif, given that it is a universal experience. The examination of the motif's artistic and aesthetic function through a variety of genre examples provides a wealth of opportunities for investigating the role and importance of dream events in human life, fate, and the psyche, as well as defining the topic's applicability.

DISCUSSION AND RESULT

Dreaming is a physiological-spiritual phenomena that has been a feature of humankind throughout history. All societal development phases have seen people fantasize. There is no need for evidence to support the claim that people dream from infancy to the very end of their lives

and that they always will. Dreams therefore play a crucial part in both human life and artistic creativity. The history of thought can be viewed, in a way, as the history of the relationship with the phenomenon of dreams, just as the academician A.N. Veselovsky once succinctly characterized the history of literature as "the history of adjectives (epithets)".[2] He is a master of practical illustration, a dream figurative representation of the phenomenon of fine art. reams are mentioned by the great philosophers of the Eastern and Western Renaissance, as well as in Greek and Roman mythology. [3] The fact that Dante Alighieri's "Divine Comedy" describes the events as his dreams, or the voyage of his soul, and that Alisher Navoi gave dreams particular emphasis in his epics⁴ demonstrate the need for a thorough investigation of this extraordinary occurrence.[4] Dreams have fascinated writers and artists from ancient times to the present. No creator has ignored the topic of dreams. Our topic choice is significant because folklore provides a means of examining the development of artistic thought throughout history and serves as a foundation for a detailed examination of Uzbek folklore as a whole [5]

CONCLUSION

It is not incorrect to claim that the history of the scientific study of dreams in its broadest sense began in the East with the work of

interpreters. Researchers in the West began to explore dreams as a representation of the human mind only after Sigmund Freud's work. Imam Ghazali uses the definitions of Sigmund Freud and his followers.

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