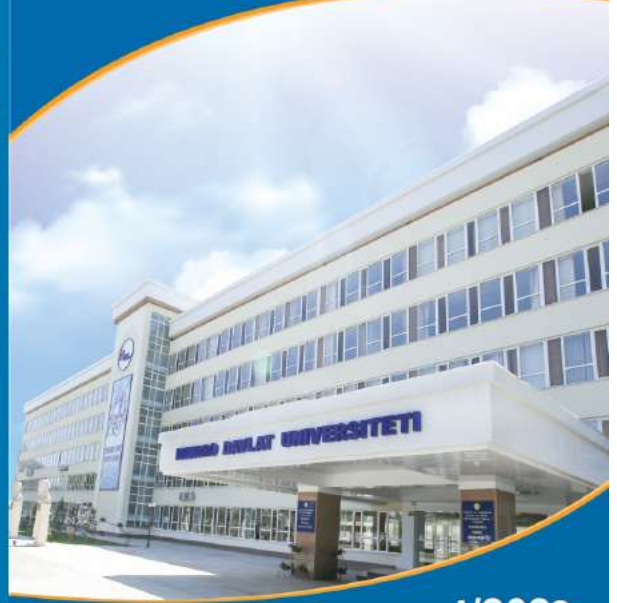




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## INTERPRETATION OF DREAMS IN "JANE EYRE" AND "WIDE SARGASSO SEA"

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**Abstract:** There are countless instances in literature in which dreams are employed as a motif. The way dreams are used in literature varies greatly, depending on the author, the period and society in which the author lived. As an aesthetic phenomenon, they serve to reveal and deepen the mental state of the characters in a piece of art. Dreams in a piece of art help to increase its aesthetic impact while ensuring the life and veracity of the depicted world. One of the dramatic artistic devices is the dream episode, which illustrates how the characters are connected to divine forces, gives the work a mysterious and mystical air, boosts its efficacy, and allows the author to more clearly express his intended message to the reader. The dream has a significant educational impact on the reader. In "Jane Eyre" by Charlotte Brontë and "Wide Sargasso Sea" by Jean Rhys, the characters' suppressed lives and selves are shown through the examination of Jane and Antoinette's dreams. In these two works, Jane and Antoinette each experience some visionary dreams that serve as a metaphor for their missing selves.

**Keywords:** dream, interpretation, analysis, motif, symbolism, psychological state, composition, character

## ТОЛКОВАНИЕ СНОВ В ПРОИЗВЕДЕНИЯХ "ДЖЭЙН ЭЙР" И "ШИРОКОЕ САРГАССОВО МОРЕ"

**Аннотация:** В литературе есть бесчисленное множество случаев, когда сны используются в качестве мотива. То, как сны используются в литературе, сильно различается в зависимости от автора, периода и общества, в котором жил автор. Как эстетическое явление они служат раскрытию и углублению душевного состояния персонажей художественного произведения. Сны в произведении искусства помогают усилить его эстетическое воздействие, обостряя при этом жизнь и достоверность изображаемого мира. Одним из драматических художественных приёмов является эпизод сновидения, иллюстрирующий связь героев с божественными силами, придающий произведению загадочно-мистический вид, повышающий его действенность и позволяющий автору ясно выразить задуманное читателю. Сон оказывает значительное воспитательное воздействие на читателя. В «Джейн Эйр» Шарлотты Бронте и «Широкое Саргассово море» Джин Рис подавленные жизни и личности персонажей показаны через исследование снов Джейн и Антуанетты. В этих двух работах Джейн и Антуанетта переживают несколько призрачных снов, которые служат метафорой их отсутствующего «я».

**Ключевые слова:** сон, толкование, анализ, мотив, символизм, психологическое состояние, композиция, характер

## "JEYN EYRE" VA "KENG SARGASSO DENGIZ" ASARLARIDA ORZULARNING TALQINI

**Annatatsiya:** Adabiyotda tushdan motiv sifatida foydalanilgan holatlar son-sanoqiz. Adabiyotda tushlarning qo'llanilishi muallifga, muallif yashagan davr va jamiyatga qarab har xil bo'lishi mumkin. Badiiy asarda tushlar tavsirlanayotgan voqealarning hayotiyligini, haqqoniyligini ta'minlab, ularning estetik ta'sirchanligini kuchaytirishga, asardagi personajlarning ruhiy holatini ochib berishga xizmat qiladi. Tush motivi orqali yozuvchi hitobxoniga aytmoqchi bo'lgan fikrni samaraliroq yetkazib beradi, ya'ni tushning hitobxoniga bo'lgan ta'sirini ta'siri kuchli. Sharlotta Bronte'ning "Jeyn Eyre" va Jin Ritsning "Keng Sargasso dengizi" romanlari bosh qahramonlari Jeyn va Antuanetaning hayotdagi azob-uqubatlari, ruhiy holatlari ularning tushlari orqali tavsirlanadi. Bu ikki asarda bosh qahramonlarning tushlari bashoratchiлик ruhida bo'lib, o'zishlarini anglatishga, hayotda o'z yo'llarini topishga yordam beradi.



*Kalit so 'Jar: tuzh, ta'iqin, tahili, motiv, ramziylik, psixologik holat, kompozitsiya, xarakter*

**Introduction.** The analysis of Jane and Antoinette's dreams illustrates how these characters' suppressed lives and selves are reflected in "Jane Eyre" by Charlotte Brontë and "Wide Sargasso Sea" by Jean Rhys. Both Jane and Antoinette encounter some visionary dreams that represent their misplaced selves in these two works. Symbolic meanings are frequently portrayed by specific visuals in dreams. Dreams frequently feature repressed feelings, fears, and desires that are not allowed in the conscious mind. The dream actually exposes the emotions that the dreamer tries to conceal in order to be a perfect and well-liked member of society.

Jane has had several dreams throughout her life, most of which feature babies. To dream of children, according to Bessie, the maid in Gateshead "to dream of children was a sure sign of trouble either to one's self or to one's kin" [1:193]. Until the night at Thornfield, when she has multiple dreams of an infant over a period of nights, Jane has faith in Bessie's superstitious notion that she will see a kid in a dream. The problems Jane experiences following each of these nightmares, such as Mr. Mason's response to Bertha's attack or the news of John Reed's suicide and Mrs. Reed's deteriorating condition, are foreshadowed by these dreams.

**Research methods.** Dreaming children goes back to the dreamer's psychological issues and are a symbol of her repressed feelings. They are not merely a sign of trouble or a bad omen. Jane's visions show her passionate but repressed inner personality.

Jane apparently sees her married self in her nightmares as a newborn infant whose arrival she does not know about, and she worries that by changing her name from Eyre to Rochester, she will lose her autonomy and independence. Being Mrs. Rochester is not enough for Jane, or she is afraid of being Jane Rochester because she believes it will rob her of her freedom. She is aware that, like other women in her society, she must be dedicated to Rochester in order to be a proper wife in the occasion of their marriage. As a result, she experiences this feeling in her dreams and sees the fictitious Mrs. Rochester as a baby who "shivers" and "clings about her neck".

The child is the real representation of Mrs. Rochester as an unborn child, a child who is sickly, shivering, and sobbing, in Jane's two significant and succeeding dreams. According to Homans, "in these dreams, Jane is the surrogate mother of a kid she seems to not know, but the fact that they nearly immediately follow a birth image suggests that the child actually belong to the dreamer, who is unwilling to acknowledge" [5:154]. Jane believes that the pretended Mrs. Rochester serves as a barrier between her and Rochester since she is not ready to be Mrs. Rochester.

She appears to be in Thornfield Hall in the second dream, which appears to be a continuation of the first. The problem that follows this dream, as Poovy states, "is Mason's denunciation in the church, Rochester's revelation that he is already married, and obliteration of Jane's hopes to formalize her kinship with Rochester" [8:183]. Consequently, the second dream is the prediction of some events, such as the destruction of Thornfield Hall and also Jane and Rochester's separation foretold as he is riding away from Jane in the dream.

The first two dreams allude to Jane's secret worry that getting married to Rochester will alter who she is—a dread she hides from both herself and others. In the first dream, Jane finds herself on an unfamiliar route, symbolizing her worries about her future as Rochester's bride. She lacks Rochester's global perspective, thus she has no idea what her future holds. The dream kid stands in for Mrs. Rochester, for Jane's new identity, and for Jane's upbringing as an orphan.

Because it is the root of her inequity with Rochester and his status, Jane is fascinated with it until she reaches adulthood, independence, and equality with him. As a result, Jane feels unwelcome if she becomes Mrs. Rochester because of the dreams.

The third dream, in which Jane herself is the kid and the mother is a spirit, a visionary mother, occurs two nights after Jane decides to leave Rochester. The red chamber is the setting for the third dream. However, a dazzling, gorgeous human form descends and consoles Jane rather than the scary ghost of the Gateshead red room. The dream represents Jane's escape from Thornfield Hall and her wandering across the wilderness. Although Jane refers to the environment as her mother, this mother is merely a metaphor who is powerless to shield her from the perils of the outer world. According to Homans, who illustrates the third dream, "The self has become a child, yet the wedding has failed, and the dream child is now obviously not Mrs. Rochester" [5:156].

Jane regresses to a memory of her own childhood since she is unable and unwilling to bear that bothersome child. The reverse of earlier dreams in which the dream child is not loved by a mother figure and is perceived as a burdensome child is being a child who is adored by a mother. The mother figure in the third dream deceives Jane into running away because she is helpless outside and Mother Nature, in contrast to her comforting voice in the dream, cannot assist her in the real world. In the third dream, Jane's dream ghost may be a component of her unconscious that gives her the ability to reject Rochester.

**Results and discussions.** A patriarchal society makes it impossible for Jane to achieve independence, thus she struggles to do so throughout the book. As a result, her suppressed personality manifests itself in her dreams of having children. In a patriarchal society, the married woman finds it challenging to maintain her individuality and autonomy. She is compelled to follow her husband's lead and fully surrender to his will. If Jane is dependent on Rochester, she will become repressed and lose her independence. Despite giving birth to Rochester's son in the end, Jane unintentionally rejects motherhood in her nightmares.

In the dream before her wedding Jane dreams herself "burdened with the charge of a little child" [1:248]. In the next dream, she is also burdened with the small child, in which "an unconscious negativity towards motherhood is evident" [7:50]. Jane is unprepared to begin a married life because she feels unprepared to be a mother, which highlights her inequality with Rochester. Although she adores Rochester and is eager to wed him, this feeling of unfairness indicates that she is not yet prepared for marriage, and her reluctance is manifested in her nightmares as an uncooperative mother and a troublesome kid. Her wrath is primarily caused by male identity oppression. She dreams of the repressed fury because patriarchal societies believed that ideal women should not display anger. Both in her fantasy and in reality, Jane is kept apart from Rochester due to her inferiority complex.

Like Jane's, Antoinette's dreams are closely related to her life and sense of self. The three scary visions served as the foundation for Jean Rhys' creation of the character Antoinette. Each of Antoinette's three dreams is a continuation of the one before it and provides insight into Antoinette's journey through life. Her dreams are prophecies of future events in her life. According to Mairal, "This threefold nightmare partakes of the prophetic dimension of *Wide Sargasso Sea*" [2:140].

Each dream alludes in some way to a significant future event in Antoinette's life. In some ways, her dreams are an abridged version of her reality. Dreams of Antoinette show the suppressed side of her. In her visions, Antoinette sees herself as a restrained, submissive member of a patriarchal society who also loses her sense of self. In fact, "through her dreams, Antoinette continues her exploitation of the otherness eclipsed by European rationality" [2:48].

On the evening of the day she argued with Tia, Antoinette first had her nightmare dream as a little child. The fact that Antoinette faces hostility in this dream is a key component. Unknown person, whose sex is unclear, is trailing her with "heavy footsteps". She is also immobile since she is unable to move. The entire dream is an expression of Antoinette's feelings of isolation, dread, and hatred. On the other hand, her struggle to move shows that she is trying to escape an uncomfortable circumstance. According to Gregg, "The dream in its first appearance hints at the danger which awaits the protagonist, as she is in a forest being followed-by-someone who hates her" [3:162].

Thomas comments on Antoinette's first dream and points out that it is caused by a "mocking little girl", "Tia's verbal attack", laughter of English gentleman, and "her mother's passive aggressive refusal to speak to or look at her" after her appearance in dirty dress [10:184].

The night Tia defrauds her, takes her dress, and calls her a "white nigger", Antoinette has one of her earliest dreams. This dream, which mirrors her immature personality, is brought on by Tia's verbal abuse and disdain as well as the English visitors' mocking laughter. The frightening masculine steps may be represented by the heavy footsteps, which might be interpreted as a negative omen and a foretelling of Rochester's oppressive footsteps in the future. The dream seems to foretell Antoinette's anxieties going forward. At the age of seventeen, in the convent, following her stepfather's visit, Antoinette experiences her nightmare for the second time. As Harrison states, when "she is fearful of what it may mean to be outside the world of the caretaking sisters and the company of the other girls, with 'strangers' – not only men" [4:167].

In contrast to the first dream, where Antoinette was being pursued through the forest by an unknown person who detested her, in the second dream she was being pursued by a guy whose face was "black with hatred". The man's expression foreshadows Rochester's contempt and lack of affection for Antoinette. Her garment is also "length", which makes it difficult for her to move, and "white and gorgeous" which can be a representation of a bridal gown.



In actuality, Antoinette's adolescent sexuality and her concern over her forced marriage are suggested by the dream. It also alluded to the difficulties Antoinette would experience after meeting Rochester.

The final vision has additional meaning because it connects Rhys' work to Brontë's. Her final desecration of Thornfield Hall is hinted to in the final dream. She analyzes her prior life after realizing her circumstances as a result of this dream. She claims, "At least, I understand why I was brought here and what I must do" [9:155]. In her last dream, Antoinette is transported back in time to those times in Coulibri, the convent, and Aunt Cora's home. She switches between Thornfield and Coulibri in her description and floats rather than walking this time. In this dream like the first one, Antoinette is followed by someone, by a ghost that is said to have haunted the house. She is in a room in Thornfield Hall in which the softness of couch annoys her and makes her anxious because "Antoinette is not used to such comfort in the separation conditions of the attic rooms where she is confined" and also "Possibly her desire to 'get out of the room' reflects a desire to be free of all the restrictions imposed on her by [Rochester]" [6:169].

The third dream also leads to the end of dreams and to the end of the text. It illustrates how Antoinette's identity is completely diminished through patriarchal oppression that when she looks in the mirror she does not recognize her own reflection, "It was then that I saw her – the ghost. The woman with streaming hair. She was surrounded by a gilt of frame that I knew her" [9:154]. Antoinette does not realize that what she sees is a reflection of her selfhood, because as her name has transformed into Bertha, her selfhood also has been spoiled and divided into two parts.

In fact, Antoinette is an individual who has been changed into other by patriarchal oppression. By gazing in the flames Antoinette flashes back to her past life seeing her grandfather, Aunt Cora's patchwork, orchids, jasmine and her doll's house. She hears Coco's call and the man calling 'Bertha'. Antoinette's inability to recognize her voice as she screams reflects her loss of self-recognition. According to Gregg when Antoinette calls Tia by name and jumps, she joins her lost identity, her self. The break is removed and the scar of Tia's stone on Antoinette's face as well as on her life will be removed [3:164]. When Antoinette decides to jump into the pool to join Tia, she is deciding who she is. By escaping "the man who hates me" and his cries for 'Bertha', Antoinette refuses to be Bertha. This escape is not possible but through her death. Finally, Antoinette regains her identity when she figuratively jumps from the battlements of burning Thornfield Hall.

**Conclusion.** It may be concluded that Jane and Antoinette's dreams, in "Jane Eyre" and "Wide Sargasso Sea", reveal their mental states. Jane's dreams reflect her repressed self and the soul mate she desires to have and Antoinette's dreams reflect her search for lost self. In these dreams, both Jane and Antoinette seek for someone and as Harrison notes, "The 'someone' of [Antoinette's] first dream – identified with Rochester — has become herself, a woman, the one that she seeks, unlike Jane Eyre, who, in her dreams, seeks Rochester" [4:172].

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