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Brief Analysis on Dream Motif in Uyghur Folk Dastan

Uyghur Halk Destanlarındaki
Düş Motifi Üzerine Kısa Bir Analiz

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Abstract

Since ancient times, dreams and literature have formed an indissoluble bond, Uyghur literature and dreams have been inseparable from the beginning. The origin of dream culture can be traced back to ancient times, and the Uyghur “divination book” has been recorded in divination dreams. Dreamland is one of the most expressive artistic means in folk literature. Uyghur folk Dastan used dreams to express themes, construct plots, and portray characters, which has become a common phenomenon. Because dreams often endow dastan with rich imagination and unique charm, this makes the relationship between colorful dreams and Uyghur dastan become an academic field worthy of in-depth discussion. From Oguz

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Khagan to Abdurahman Han, works describing dreams are not uncommon. These descriptions and records about dreams. The forms of “omen of birth”, “dreaming about love”, “helping in dreaming”, “omen in dreaming” and other forms in the Uyghur folk dastan have loaded the spiritual pursuit of our ancestors in the past years and also recorded their spiritual explorations the track, and thus formed a broad and profound. The Uyghur folk dastan is particularly good at breaking through the obstacles of reality through the construction of dream images and the description of dreams, displaying his ideal world, and realizing his emotional transcendence. This article focuses on the dream motif in Uyghur folk dastan, discusses the dream motif in Uyghur folk dastan and other forms of expression, and analyzes the religious consciousness, ethnic habits and ethnic consciousness expressed in the dream motif.

Keywords: *Uyghur folk dastan, motif, dream, culture*

Öz

Eski zamanlardan beri, rüyalar ve edebiyat ayrılmaz bir bağ oluşturmuştur. Rüya kültürünün kökeni eski zamanlara kadar uzanabilir Örneğin Uygur “kehanet kitabı”nda antic rüya yorumları kaydedilmiştir. Rüya halk edebiyatındaki en etkileyici sanatsal araçlardan biridir. Uygur halk destanlarında temaları ifade etmek, geleceği kurgulamak ve karakterleri tasvir etmek için rüyalardan yararlanılır. Rüyalar destanlara genellikle zengin hayal gücü ve eşsiz çekicilik kazandırır. Bu bağlamda rüyalar ve Uygur destanları arasındaki ilişkiyi daha derin incelemenin gereği ortaya çıkar. “Oğuz Kağan” dan “Abdurahman Han”a kadar çok sayıda destanda rüya tasviri var. Destanlarda rüyalar “doğum alâmeti”, “rüyada gören birine âşık olma”, “rüyada yardım”, “rüyada haber verme” gibi şekillerde ortaya çıkar. Rüyalar atalarımızın ruhsal arayışlarını ortaya koyar ve ruhsal keşiflerini yansıtır. Uygur destanlarında kişiler, rüya tasvirine dayanarak engelleri bozmaya, kendi dünyasını yansıtmaya ve kendini aşmaya hazırlanır. Bu makale çerçevesinde Uygur destanlarındaki rüya motifine odaklanarak Uygur destanlarında rastlanan rüya motifleri tartışılmıştır. Metin ve motif analizleriyle rüya motifine yüklenen dini bilinç, ulusal yaşam alışkanlıkları ve etnik bilinç analiz edilmiştir.

Anahtar sözcükler: *Uyghur destanları, rüya, motif, kültür*

Introduction

Dream is a cultural phenomenon. Dream is not only a physiological and psychological phenomenon of human beings, but also a cultural phenomenon. In ancient times, dreams began to be noticed by ancestors, and divination of dreams was the most common activity. Dreams not only appeared in the daily life of ancient people, but also described in literary works and oral art at that time. In the XIth century, the famous poet of the Yusuf Has Hajib, recorded in *Wisdom to Happiness*: Divination dream is a kind of learning, and the diviner

can enlighten you. If you dream while sleeping, good diviners can make a sign based on your dreams (Yusuf Has Hajib, 1984: 901). This shows those a thousand years ago, there were people in Uyghur society who specialized in divine dreams. In addition, there is a large amount of content about dreams in Uyghur folk Dastan. For example, dreaming of having a baby, Dreaming of love, Dreaming of Immortal, Dreaming of Death and so on. Almost every Dastan will have a dream motif. It can be seen that there is a close relationship between the Uyghur dream culture and the Uyghur folk literature. If dream is a cultural phenomenon, then the dream in Uyghur folk literature, which is an important part of Uyghur culture, is also an indispensable part of Uyghur culture.

Motif can be a theme, a character, a storyline, or a style of words. Motif will appear in a literary work for many times and will be the main clue to unify the whole work. Motif may also be an image or a prototype. Motif is repeated in the work so that the whole work has a clear vein, and the repeated appearance of motif can enhance the aesthetic appeal of the work. Motif may also be a symbol that represents a certain meaning in the work (Dashan Li, 1982: 391). Motif is a cultural factor with inheritance in cultural inheritance. It is the smallest narrative unit and meaning unit in literary works. It is a recurring concept in literary works. These concepts include basic human behavior, spiritual phenomena and understanding of the real world. The role of the motif is to be able to be preserved in cultural heritage and to continue and replicate in later generations.

In Uyghur folk literature, the range of motif is very rich and has a long history. These motifs are directly related to the Uyghur's regional life, history, production methods, customs, and religious beliefs (Kerim, 2014: 235). Dream that appeared in the Uyghur folk Dastan is an ancient motif. In the long-term creation, refinement and circulation of Uyghur folk Dastan, dream motif formed a relatively fixed narrative mode and it repeated in different works, thus dream motif gradually becoming stylized. Driven by the cultural exchange of the Silk Road, dream motif has been continuously supplemented and developed, and its narrative model has become perfect. Dream motif is not only a simple narrative unit, but also based on a certain national culture, thus dream motif is closely related to the Uyghur national production labor, religious beliefs, lifestyle and national customs, and has rich cultural connotations and symbolic meanings.

1. Dream motif in Uyghur folk dastan can be divided into four form

A. Dreaming of having a baby

This form is often associated with the motif of praying for a child. The motif of praying for a child is often found in Uyghur folk literature, especially in the Uyghur folk Dastan. In this type of Dastan, the parents of the protagonist are usually very rich, but they are depressed and sorrow because they have no children. They prayed for a child by holding a ritual or other form of prayer and moved Allah to let the wife miraculously pregnant. Before the wife's pregnancy, her husband will have a magical dream. The person who divined the dream told

him that he would become a father in the near future. In one variation of the Uyghur folk Dastan *Senuber*, the king of the *Qinmaqin State*, *Khurshid*, has no children and he feels very sad. He prayed to Allah to have a child. One day in a dream, he heard a voice from the sky saying that he would have a son. As a result, his youngest concubine was really pregnant and gave birth to a son. The king held a grand naming ceremony and named his son *Senuber* (Rustem, 2014: 61).

B. Dreaming of love

Dreaming of love is one of the most common motifs in Uyghur folk love Dastan. Uyghur love Dastan is the most popular, most infectious and widely spread type of folk literature (Ismayil, 2009: 646). In Uyghur folk love Dastan, the protagonist of the story grew up to an adult, dreaming of a beautiful girl he had never seen before. After waking up, he missed the girl in the dream day and night, he couldn't eat things and couldn't sleep and became thinner. Later, the protagonist, despised the blockade of his parents, embarked on the way of finding the girl in his dream. He went through many places, experienced a lot of suffering, and finally found the girl. In the end, he took her back to his country and succeeded to the throne, and lived happily with the girl he found.

Prince Kamer and Beauty Shemsi is a typical love Dastan. This Dastan describes the love story between *Prince Kamer* and *Beauty Shemsi*. When *Prince Kamer* grew up, he dreamed of a beautiful girl. From then on, he couldn't sleep and eat. The king was worried about his son's condition. He sent someone to ask what happened and knew that his son had dreamed a girl. The king found the man who can divine dreams, let him guess who the girl is in prince's dream, the divination said that the girl is *Shemsi*, the only child of the *Demon King*, she lives in the city of the demon, who wants to find her must go 360 years' journey. After the king knew it, he urged the prince to change his mind, but the prince refused to give up so the king had to let him go. *Prince Kamer* began to travel to the city of the demon after bidding farewell to his parents.

Umay Günay, a Turkish scholar, believes that in Turkish Dastan, there are several preconditions for the dreaming of love: (1) Special person, for example, a prince, a princess or a national hero, etc. (2) Special place, for example, gardens with four seasons, some holy land, etc. (3) The protagonist used a special wine glass and drank and fell asleep (U. Günay, 1986: 109). *Senuber*, the protagonist of the Uyghur folk Dastan *Senuber*, is the only son of *Khurshid*, the king of *Chin Machin State*. *Senuber* was very handsome and smart. When he was seven years old, the king entrusted him to a master who was proficient in Qur'an. He completed his studies when he was ten years old. One day, *Khurshid* said to *Senuber*: "Son, you already have enough knowledge, now it is time to learn martial arts. After I die, this castle will be governed by you." The king built a forbidden court and selected 500 teenagers born on the same day as the prince. These teenagers and the prince lived together in the forbidden court to study martial arts. One day, *Senuber* and the teenagers played in the forbidden court and drank. *Senuber* was tired, he left his companions and went to the gazebo in the garden

alone and fell asleep in bed. The prince had a strange dream. He dreamed that the daughter of King Farruh, who run the Bernstein Castle, floated down from the sky, sat beside him and talked with him intimately. After the conversation, the princess held a rose, and the fragrance of the rose floated into the prince's nose. Senuber woke up and found that it was just a dream.

There is no one around him, let alone a princess. He was full of sorrow, sad and distressed, crying for the princess.

In some folk Dastan, not only the male protagonist dreams of his lover, but the female protagonist also dreams of her lover. For example, in the Uyghur folk Dastan Prince Nizamiddin and Princess Rena, Princess Rena, the female protagonist dreams of the male protagonist. Princess Rena, the daughter of Sharm's King, is very beautiful, smart and kind. Many princes and nobles asked the king for the princess, but they were all rejected by Princess Rena. Because Princess Rena dreamed of a handsome young man and fell in love with him (Omer, 1982: 399).

It can be seen from the above stories that dreaming of love is an important plot of Uyghur folk Dastan especially in folk love Dastan. Dreaming of love reappears in love Dastan, and gradually forming a stylized feature, thus becoming an important part of Uyghur folk love Dastan.

C. Dreaming of help

Protagonists of the Uyghur folk Dastan are not ordinary people. They embark on a journey in pursuit of love or friendship regardless of any difficulties. What they are pursuing is actually the wishes of the people. Therefore, the protagonists of the Uyghur folk Dastan can always get magical help. Dreaming of help belongs to this magical help. The protagonist has a magical dream when he/she encounters great obstacles or his/her life is at stake. In the magical dream, Allah will tell him/her how to get out of danger, solve difficulties, or when he/she wakes up, he finds what he/she needs.

For example, in Horlika and Hemrajan, there is a fragment describing that, Qinmaqin's King Khosro dreams of a parrot that can talk. When he woke up, he found that the parrot in his dream did not at his side, so he felt very painful. He has three sons, the eldest is Eskar Shah, the second one is Norton Shah, and the younger son is Hemrajan. The king asked the three princes to find the parrot in his dream, otherwise the three sons would not be qualified to be his son. The three princes are ready to travel, and the two brothers of Ai Hemrajan want to get back the parrot as soon as possible in order to get the reward of their father. They conspired to sneak up early and left Hemrajan far behind. After Hemrajan discovered this, he went to catch up with his brothers. On the third day, he caught up with his brothers at a fork road. On each intersection, there is a large stone with a number of striking words on it. The stone on the first intersection is engraved with "this toad is easy to go and easy to return. The stone on the second intersection is engraved with this road is easy to go but difficult to return. The third intersection is engraved with there is no return. Eskar Shah picked the first road, Norton Shah picked the second road and Hemrajan chose the last one. Hemrajan

walked into the deserted. He walked for a long distance and felt very tired, he fell asleep on the side of the road. He dreamed of an old man who gave him directions and told him how to get the parrot (Rahman, 1981: 192). Another example is in Prince Kamer and Beauty Shemsi. The protagonist found the food he needed after he woke up. After falling in love with the girl in the dream, Prince Kamer took the road to the city of demon, regardless of his parents' dissuasion. He walked for a few months and the solid food prepared for the journey was eaten up. He did not give up and kept going. In the desert he was thirsty and hungry and fainted. He had a dream, dreaming of Hezir, the saint. The saint told him how to find Shemsi. Kamer woke up and found that there was a jar of yogurt and nine loaves of bread. He ate the bread and drank the yogurt, and continued on his journey (Eli, 2014: 58).

The motif dreaming of help adds some mystery to the folk Dastan. The protagonist of the folk Dastan has the power and courage beyond ordinary people. The protagonist of the folk Dastan is a means of expression of friendship and love, and the good wishes and pursuits of the people are usually embodied in the protagonist. Therefore, this mythical motif often appears in the Uyghur folk Dastan.

D. Dreaming of Omen

Dreaming of omen add a mysterious veil on Uyghur folk Dastan. In folk Dastan, almost every omening dream appears in the form of a harbinger from Allah or a phenomenon to the protagonist. There are two kinds of omens in Uyghur folk Dastan. One is a dream that means auspiciousness, and the other is a dream that implies bad luck. The harbinger of dreams will be realized in the real world. These dreams have a strong predictive effect on the development and ending of the story.

Dreaming of omen has a long history in Uyghur folk Dastan. In Oghuz Khagan, the oldest folk Dastan, contains such a fragment: Oghuz Khagan has an old minister named Uruk Turk, his hair and beard are both white and he is very wise, just and kind. One day, he dreamed of a golden bow, which stretched from the east to the west. There were three silver arrows on the bow pointed directly to the north. After waking up, he told Oghuz Khagan what he saw in his dream: Oh, my Khagan, may you reign forever! My Khagan, may our laws be fair! May Allah's guidance in the dream make me foreseeing the best of your country! May the land you conquered be handed down from age to age (S. Geng, 1980: 26). This is a typical dream of auspiciousness. In this story, the Minister explained the dream from Allah's guidance and then told Khagan, emphasizing that the territory should be sealed to the prince on time. From the nature of the dream, this is a dream of auspiciousness and a dream with warning. Actually, in the monarchy society, the internal struggles of the royal family members often originate from territorial disputes and competition for the throne. The Minister's interpretation of the dream is a very good strategy for solving such problems.

The other omen is the sign of bad things. This kind of dream often indicates the occurrence of disasters. In AlPalmis, one of the Uyghur folk Dastan, the protagonist AlPalmis was not in his hometown. One day he dreamed of a fierce vulture flying into his bed. AlPalmis made

all his skills to drive it away but failed. AlPalmis was awakened from his dream and laden with anxiety. He worried that something bad had happened in his home so he rushed back to his hometown. When he returned home, he found that his hometown was occupied by the Kalmaks, and both his parents and sister became slaves. The Kalmaks leader was holding a wedding with his wife (ECD-3 2006:191). This is what his had dreamed before. The vultures represents the Kalmaks and their leaders.

Yusuf and Ahmat is a Uyghur hero Dastan. In this story, there is an Egypt king called Guzelesha. One day he had a dream: He put a jar of gold on his head and walked on the street, suddenly two tigers rushed to him, and the gold in the jar was scattered on the ground. Then there was a black bird wheeled in the sky, circling around above his head. Guzelesha was very scared after he woke up. He summoned the ministers in the court and asked them to explain his dream, but no one could explain that. Then a villager reported to the king that there was an old man lived in Qinmaqin who can explain his dream. Guzelesha immediately sent people to find this old man. The old Kanbair said: The two tigers represent Yusuf and Ahmat they will occupy your city. And the black bird represents the god of death, he wants your life. The king was very angry after he heard the old man's words and sent him to prison (ECD-5, 2006:16). This is the dream of a tyrannical king in Dastan that indicates bad luck, and these signs would come true at last.

Dreaming of omen is just like a set of wireless signals for Uyghur folk Dastan, it can give the protagonist some mystic instructions. The protagonist's action will verify these signs, and Dastan's ending will prove the accuracy of these signs. In conclusion, the motif of dream is a proof of the direct connection between the psychological activities of human dreams and the human subconscious. Dreams have their own cultural meanings and characteristics.

2. The cultural connotation of dream motif

The motif of dream has certain symbolic characteristics. Freud has an in-depth study of the symbolic meaning of dreams. The symbolic relationship is still basically an analogy, but it is not any analogy. We believe that the symbolic analogy is subject to some special restrictions, although we cannot specify what these conditions are. Human psychological activity has a strict causal relationship, there is no one thing is accidental, and dreams are no exception. The characters and situations seen in dreams are the visual content of dreams, and the hidden meanings are the hidden meanings of dreams. The manifestation of dreams is just some disguise only through psychoanalysis only in this way can we reveal its true feelings and reveal its hidden meaning. We learned from Freud's conclusion that dreams have symbolic meanings. The following are the symbolic meanings of dream motifs in Uyghur folk Dastan and other internal connections.

A. Dream motif and religious belief

Religion's reflection in human ideology cannot be a narrow wishful thinking, nor is it

possible to terminate its role in human ideology by means of administrative order. Only when studying folk literature and religion, strictly draw the line between existence and reality, and put religious reality in the world of all mankind to investigate. In order to understand the relationship between the two, there is a higher level of analysis.

Uyghurs believe that everything has spirits, because dreams and religious beliefs exist and develop in human ideology. Therefore, Uyghurs believe that human dreams are also divine. Uyghurs' understanding of dreams can be divided into two stages. One is the period before faith in Islam. The concept of dreams in this period is recorded in the Book of Divination. Although there is no detailed description of the meaning of dreams in this book, 65 kinds of dreams are recorded, including 9 kinds of auspicious dreams and 18 kinds of nightmares. The dream concept of the Uyghurs in this period is related to Shamanism. As a primitive religion, Shamanism is closely related to various Uyghur cultural phenomena. In the narrative structure of dream motifs appearing in Dastan, such as Oghuz Khagan and Alp Arslan, the brand of Shamanism can be seen. The old man with silver hair and white hair beside Oghuz Khagan is a shaman. Because, he interpreted Khagan's dream from the perspective of one of the gods. Shamans are spiritual leaders of clans and tribes. They communicate with the soul, have the ability to predict the future, and guide their people through difficulties in the dark ages. Shamans have the ability to control the weather, prophecy, dream interpretation, astrology, and travel to heaven or hell. He used songs and dances to pray to the gods for the coming of the gods, to pray for the prosperity of the people, to show the shaman's piety to expel evil and people's longevity, to show the shaman's journey to heaven and the obstacles encountered on the road, and the struggle against evil and evil. Therefore, the dream interpretation of the silver-haired old man in Dastan is a sacred order for Oghuz Khagan. Therefore, Oghuz Khagan immediately held a grand ceremony to distribute the territory to nine sons.

After Uyghurs believe in Islam, their views on dreams have undergone tremendous changes, and they accept the concept of dream interpretation from the perspective of Islamic culture. "Islam believes that dreams are a means of communication between Allah and people. Dreams can be divided into three types. One is the auspicious dreams given by Allah; the second is the nightmare given by Satan; the third is the thought formed by the experience of life Dream ". After the Uyghurs' understanding of dreams changed, Dastan's dream motif appeared to be related to Islamic mythology. For example, in Prince Kamsar and the Beauty of Shamsi, Prince Kamsar dreamed of Saint Hezir. The saint pointed how Prince Kamsar could find Shamsi. When he woke up, he found a jar of yogurt beside him and nine naan. Hezir refers to a saint in Islam, representing a kind and immortal kind man. He helped the people to solve their difficulties. It is a lucky sign to meet him in reality. The image of Hezir in Uyghur folk Dastan is related to Islam. In Horlika and Hemrajan, Hemrajan dreamed that an old man gave him directions and told him how to get the specific route of Bulbul Goya. After Hemrajan woke up, he kept remembering the Hadith of the Hezir saints and went on. The Senuber in "Senuber" also received the help of the Sage of Hezir.

From the above example, we can deduce that the theme of dreams in the perspective of Islam is displayed with the Hezir saint as the main means. On the one hand, this phenomenon

shows that the Uyghurs “Allah is supreme, Hezir is a saint who helps civilians. Allah’s lovers are in trouble. It is the piety of Islam that Hezir saints help him.”

B. Dream motif and life habits

For a long time, folk literature has always accompanied the people’s lives, and played various direct or indirect roles in the production struggle, class struggle, and people’s daily lives (Zhong, 2013: 35).

Uyghur folk Dastan is an art belonging to the people. It is closely connected with the production and life of the majority of Uyghurs. Uyghur life is the basic theme of Uyghur folk Dastan. Whether it is the heroic Dastan or the love Dastan, the historical Dastan or the religious Dastan, they are all related to the lives of the Uyghur people. Therefore, any motif in Dastan has a direct relationship with Uyghur life habits, and the dream motif is no exception. The dream motif that appears in the Uyghur folk Dastan reflects the living habits of the Uyghur people. For example: In Prince Kamer and the Beauty of Shamsi, Prince Kamer is tired, hungry and thirsty in the desert, sleeps unconsciously, dreams of Sage Hezir, and when he wakes up there are 9 naan, a jar of yogurt. There is a folk song in Xinjiang: If you don’t eat nan for one day, you will panic; if you don’t eat nan for two days, your legs will be like sieve bran; if you don’t eat nan for three days, dare to scold Lao Dang (father); If you don’t eat nan for five days, you will worship the king of Maza (tomb). This shows that nan, as the most important food in the Uyghur diet structure, has far exceeded the needs of the mouth and mouth, and has become the most important cultural point in the Uyghur dietary customs. Its cultural connotation is not only in the field of folk customs, but even penetrates in all aspects of the Uyghur’s material and spiritual lives have a special cultural symbolism.

The vulture in the dream of Alpalmis is the key to defining his dream as a nightmare. Vultures are unlucky animals in the eyes of ancient Uyghurs, because vultures mostly eat the corpses of mammals and feed on rotting animals. The eating habits of eating corpses are a dirty act for Uyghurs. So dreaming that vultures represent unlucky.

Umay Günay believes that sleeping in the garden is a prerequisite for the dream of love in Dastan. The protagonist of the Uyghur folk Dastan’s Senuber Sainuber slept in a pavilion in a forbidden garden built by the king, and only dreamed of the daughter of King Farokh of Shepstein Castle. In Prince Nizamiddin and Princess Rena, the heroine Princess Rena is also sleeping in the garden to see her lover. Prince Kamer also slept in the garden before dreaming of Shamsi. The garden that appeared in Dastan was like a holy place. These gardens symbolize the four seasons and were built according to the will of the monarch. Then he presented these gardens to his only son or daughter to express his love for them. However, the real meaning of this content in Folk Dastan is not to describe the surface of the beautiful garden, but to express the Uyghurs’ pursuit of beautifying the ecological environment. The description of nature is also suitable for the Uyghur ecological environment concept and psychological desire.

C. Dream motif and desire

The motif of dreams in Uyghur folk Dastan is closely connected with the national desires and desires. Freud mentioned: In fact, it is human instinct impulses, such as hunger, thirst, bowel sensation, etc. In short, it is simple convenience or comfort. A dream is a repressed wish that is achieved through modification. The unconscious instincts are various instincts, mainly sexual instincts, which follow the hedonistic principle and show tenaciously. However, social reality and general social norms suppress it, which forms the suppression and supervision of the self in the conscious superego and the subconscious self. The self follows the principles of reality and the superego follows the ideal. The conflict between the three and the complex state of human psychology and behavior (Song, 2007: 152).

Dream of love in Uyghur Dastan has two meanings. The first is to express the desire to create Dastan; the second is to express the desire of the protagonist. Folk literature is the product of the living conditions of the oppressed class. Under the constraints of religious belief and other factors, free love is impossible. Therefore, the creators of Dastan entrust their own wishes to the heroes in the folk Dastans, thus getting a sense of comfort. In fact, Senuber's dream of love is the expression of the people's wishes in his works. In addition, Prince Kamer dreamed of water and food when he was hungry and thirsty in the desert. After waking up, he did get a jar of yogurt and nine naan. In fact, this satisfied the protagonist's desire for food because of thirst and hunger. In addition, the Dream Signing Child appearing in Dastan is also a manifestation of desire. The protagonist's birth is not only the satisfaction of desire, but also the beginning of the story that Dastan tells. Therefore, the dream motif in the Uyghur folk Dastan is the result of being satisfied by the unconscious desires suppressed by the collective and the fantasy and folk creation.

Conclusion

Motif is a cultural factor with inheritance in the cultural tradition. It is the smallest narrative unit and meaning unit in literary works. It is the basic human behavior, spiritual phenomenon and the concept of the surrounding world that appear repeatedly in literature. Factors that coexist intact and continue and replicate in later generations. The dream sign in the Uyghur folk Dastan is like a set of wireless signals, so that the protagonist in Dastan gets a mysterious sign. The protagonist went to the scene to confirm and verify this information with his own actions or Dastan's tail proved the accuracy of these signs. In short, dreams are a direct link between human mental activity and sub consciousness. Dream has its own cultural meaning and characteristics. The dream motif is a cultural phenomenon, which is closely connected with various cultural environments related to the creation, development, and existence of folk Dastan. The deep meaning of Dastan's meaning. The core concept of "Cultural Ecology of Folk Dastan" is to examine the role of Folk Dastan and the cultural environment in which it survives and the impact of this state on the development and evolution of a folk Dastan. While the dream motif in Dustan depends on this cultural environment, it also reflects the national consciousness, desire and anxiety in this cultural environment.

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