



THE GENESIS OF THE WIND IN FICTION

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Abstract: The article discusses theoretical views related to the origin and genesis of the wind detail in fiction, Greek mythology, myths and legends about the wind in Eastern and Western literature. Mythical ideas and rituals associated with the cult of the wind, found in Uzbek folklore, are taken into account. Also, in classical literature, in epics of Alisher Navoi's work "Khamsa", wind is used in symbolic meanings, places where its negative and positive properties are used according to the author's purpose are analyzed. In particular, in the epic "Farhod and Shirin", the influence of the detail of the wind on the plot of the work, its importance in the system of events is highlighted.

Key words: Mythology, north wind Borey, east wind Eur, south wind Not, west wind Zephyr, Zada Khan, sarsari, Ishq Garmseli, winds of Navruz.

The introduction of the detail of the wind into fiction, its genesis goes back to ancient Greek mythology. That is, it is expressed in a way related to the birth of gods and heroes in ancient Greek myths and legends. In this, the gods of heaven and earth, Gaia and Uranus, had twelve children, and from them, gods such as the sea, dawn, and the sun were created. based on a famous legend: "And from Astraea and Eos, the stars and winds shining in the dark night sky (the vigorous north wind Boreus, the east wind Eurus, the humid south wind Not, and the gentle west wind Zephyrus, which brings a cloud of water to the rainless rain) will be born" [1]. Such views arose in Western literature as a result of the imaginations of people of ancient times related to the worship of nature cults. Not only in Western literature, but also in Eastern literature, there are various mythological interpretations of the origin of the wind, which were manifested among the people in the form of rituals, songs, and legends. For example, according to some views in Turkish mythology, there are gods who own the winds, information about which has been preserved in ancient Turkish literature: "Zada [Azəricə: Zada] Zada Han – Türk, Moğol və Altay mitolojisində Rüzgâr Tanrısı. Yada Han olarak da bilinir. Moğollar Zasa Han derler. Rüzgârlar ve fırtınalar onun emrindedir. 13 rüzgârın kesiştiği yerde yaşar. Yağmur yağdırır, fırtınalar estirir. Yada Taşı'nın sahibi ve hâkimidir. Rüzgârların üzerine bir ata biner gibi binip yolculuklar yapar. İsteddiği yere böylece bir anda ulaşır. Kahverengi bir atı vardır ve bu atın şahin kanatları bulunur. Onunla birlikte rüzgârları sürer. Moğollara göre bu Tanrı Boğa kılığına girer"[2]. Also, in Turkish folklore, one can observe beliefs such as the deification of natural phenomena, the belief that the sky is a sacred place and that gods live in it. According to Fatma Zehra Uğurcan, a Turkish scholar of literature, there are many legends about the gods of wind and storms, and in them the wind has a positive place as a divine messenger of nature and a farmer's helper. But in some sources, it is said that he performs tasks such as the helper of evil forces or the punishment of God. There are different views on the creation of wind in Turkish literature. "In cosmogony

myths, we often see the wind presented as a "creative force" in various fictional forms as a divine force. Zephyros, Boreas, Notos, Euros, children of Aurora and Astraia, are the rulers of the four winds" [3].

There are such verses in Sura Saba of the Holy Qur'an:

"...and we (gave) the wind to Solomon. It (the wind) left in the morning was a month's journey, and returned in the evening was a month's journey." [4] That is, it was said that the wind given to Suleiman traveled a two-month journey in one day. Or it is said in Surah Sad: "So, We made him obey the gentle wind by his command in the direction he wanted" [5]. There are such verses in Sura Saba:

"...and we (gave) the wind to Solomon. It (the wind) left in the morning was a month's journey, and returned in the evening was a month's journey. Or it is said in Surah Sad: "So, We made him obey the gentle wind by his command in the direction he wanted" [7]. These verses were the basis for the creation of narrations related to the wind in "Qissasi Rabguzi".

We can see it somewhat clearly in the "Kissasi Hud alayhissalam" in "Kissasi Rabguzi". In the story, it is narrated that a wind was sent as a disaster to the people of Od, who had not repented even in forty-seven years. The power of the wind is shown through the dialogue between Gabriel and the angel in the part where the angel Gabriel tells the angel to open the door of the wind:

"-How much do I open?

- The eye of the ring.

- If I open this much, there will be no mountains left on earth.

-Open up to the hole in your jaw.

- There are no trees left in the building

-Open up to the hole of the needle".[8]

The wind that came out of the needle hole was at first a pleasant breeze, then turned into a strong storm, and the fact that the giants of the Od people were blown away, lifted into the sky and torn apart showed that the wind could be extremely dangerous. It appears as a symbol that cleanses the earth from sinners. The use of a needle's eye to describe the majesty of the wind increases the impact of the story and defines the high artistic skill of the writer. About this event, Navoi quotes the following rubai in his work "Tirikhi Anbiyo va Hukamo":

"Ul's people used to say Azim, Od,

Their leaders are Shadid or Shaddad.

After a while, the people were stubborn.

Like Khoshok, everything failed." [9]

The wind has an incomparable power that cannot be equaled, it obeys only the will of the creator. In this regard, some information can be found in the works of contemporary writers: "...Also, the tools found in the rock-hewn houses in Egypt confirmed that the people who lived there were really big and strong people. According to the legends, they were destroyed by a strong wind." [10] From this, it can be seen that the wind, which is an element of nature, sometimes brings pleasure to people as a gentle blessing, or turns into a disaster and destroys the earth.

In the epics included in A. Navoi's work "Khamasa", which was created at the stage of creating romantic-philosophical, moral-educational works in Uzbek classical literature, Navoi used various forms of wind to express the content of the work. In Navoi's works, elements of

nature such as wind, fire, and rain are reflected in different forms and shapes. This is given as a factor determining the direction of the reality of the work. For example, in the epic "Layli and Majnun" the wind is called the night wind, the wind of the morning, the wind of love, the light breeze of the soul, the wind of disaster, the wind of horses, the wind of madness, the wind of illness, the wind of sighs, the wind of angels' wings. reflects positive and negative symbolism such as the wind, Nowruz winds, flying on the wings of the wind[11]. In symbolic terms, the author uses specific aspects of the wind. In describing the situation of a lover suffering from love pain, he used the details of the wind especially effectively. "Last night, when the treacherous sky cast darkness over the light, the night wind blowing over the world spread darkness over the blue bosom. That is, the wind was blowing harder, and the rain was even more terrible. The dreamer woke up unable to open his eyes from the calamity and calamities. The wind of the morning swept away the ashes of the night and drove away the clouds of suffering. This is the work field; adventure is one of the disasters of the soul. His body is made of the soil and water of grief, and the fire and heat of love are written on his heart. The fate of such a person is to wander like a snake in the deserts of sorrow. The soil of his body is from the dust and dust of the street of pain, and his water is from the spring of pain. The windy part of his body is like a sardari, and the grassy part is a flame of life-giving love.

In this passage from the epic "Khairat ul Abror", the wind is described as a breeze wind:

"Turki Kho'tan found a beautiful handsome man,

The wind was blowing.

Blowing breath nafhai anbar nasim,

I close the page safhai abhar shamim" [12].

In the seventeenth article, he writes that the early morning wind cleaned the garden:

"Esti's morning breeze is musky

He exposed his cleanliness in the garden

By sticking the horn to the ground

Maybe with a broom

It's just a gust of wind

A cloud that sprinkles water is an example" [13]

This article describes the awakening of nature in the month of Hamal, the wind sweeps the branches and cleans the earth like a cleaner, the clouds sprinkle water, and finally trees, grasses and various herbs rise up in the garden, breaking through the black soil and coming to the surface. It is shown that it is shown as a wind purifier, an important element that creates conditions for renewal.

In the epic "Farhad and Shirin" a similar description is given, only it emphasizes more symbolic meaning:

"Chu swayed in the morning breeze,

My thoughts in the morning, Farhad ohi.

He swept the sky from the dust of the night,

No night, the trade was stained with smoke" [14].

In this epic, Navoi makes a radical turn in the plot of the work by causing a storm in the sea. The way to Farhad's real adventures opens up due to the raging wind in the sea. In the twenty-eighth chapter of the epic, the author dwells on this event in detail:

"Khaqan and Farhad ride on the horse like a horse and ride in the jungles like a sky bay, and ride in the jungles like a sky bay of Chin Siro, and enter the sea like a sea sable like a sable, and show the target of the kaza oqid with a sky bracket with a sky bracket, and make a grave from the mouth of the grave with the mouth of the bodbons with the shroud and to say how many letters of Safa's strangeness and to draw how many patterns of Amvoj navoyib and to draw out "va izal-biharu fujjirat" from the world of the river and write on the page of the tafsir mavj khututidin bahr and "va izal-jibolu suyirat" meaning "va izal-jibolu suyirat" with a ship's bow to write to the sky." [15].

In the work, Farhad's sadness and sleeplessness are explained by the fact that, just as the autumn wind turns yellow leaves before shedding them, a person experiences changes in his soul like the blowing of the wind of destiny before becoming a victim of calamity.

"Shamoliga samumi hajr hamroh, Samumi hajr yakkim, shu'lai oh" that is, the wind of emigration will be as fiery as samum, burning the soul. Samum hot wind, garmsel.

Navoi emphasizes the wind when drawing nature scenes:

"Itikrak blew until the gulshan wind, made Chaman all flowery" [16]

That is, when the wind scatters the yellow leaves of the trees on the surface of the water, everywhere, it gives the impression that it buried the chaman in gold. That is why he compares the wind to a gold scatterer. Or, in the title of the XVII chapter of the epic, it begins with the words "The spring breeze is breathing and the tulip is lighting up the firewood and the buds are opening" [17]. In addition, Shirin's horse Gulgun is described as "yelkadam" and "its speed is like the morning wave of a flower." The author refers to the characteristics of the wind when showing the qualities of the animal. "In the work, you can find many places where elements of nature and seasonal scenes are skillfully depicted. therefore, at the same time, the author widely used the detail of the wind to express symbolic meanings such as the hot wind of love, the wind of emigration resulting from the sigh of a lover, or the gentle morning wind that dispels sorrows.

Even in lyrical and epic works created in modern literature, the wind can be found in various forms as a detail and image. In the plot of the work, details of the wind are effectively used in matters such as revealing the character of the characters, changing the system of events.

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