

WOMEN MYTHOLOGICAL CHARACTERS IN BRITISH  
AND UZBEK LITERATURE

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**Abstract:** English and Uzbek people live in several regions, however it may be similarity in subject, classification and representation of heroes can be watched in their faces. This following article discusses mainly women mythological characters in comparison with two nation's literature.

**Key words :** Myth, mythology, fables, legends, fairies, positive and negative, mythological system.

### **Literature review**

Mythological thinking is thinking that comes from the domination of the imagination," say Y. Golosovker said,

"Imagination is not the result of ordinary activity, but a form of higher thought, a form of both creativity and knowledge." This phenomenon is also characteristic of the tabloid of mythological images. At the same time, in the imagination of our people there are a number of traditions, ceremonies associated with mythological images (giant, demon, lizard, fairy, humo, squirrel, semurg, etc.) and an important archeological page in the history of our people. There are findings, ethnographic data, which show that these images are not only a product of art, but also have their own historical basis. Accordingly, it is appropriate to study the historical roots of mythological images, to make a comparative analysis of their mythological and historical features on the basis of folklore and written sources. M. Afzalov, N.Y. Bichurin, M. Bois, A.N. Veselovskiy, Y.E. Golosovker, F. Jalolov, K. Imomov, D.S. Lixachev, A.F. Losov, B. Y. Folklorists, ethnographers and historians such as Pronn, B. Sarimsakov, E. B. Taylor, K. M. Meletinsky, G. P. Snesev, M. Murodov, N. Rakhmonov, B. Tokhliyev have studied folklore works in mass publications and various sources.

### **Introduction**

The word "myth" comes from ancient Greek word "mythos" which denotes "narration", "story"; Latin analogue "fabula" has the meaning "fable". In modern literature myth is referred to as "ancient folktales about gods and legendary heroes as

well as about the origin of the world and existence of life". Myth and mythological characters have been existing in any nation's literature for centuries and their origin dates back to many centuries. Ancient myths and legends such as "Iliad", "Odysseus", "Mahabharata", "Alpomish", and "Beowulf" are still popular among readers.

Among mythological characters women characters also play an important role. In British and Uzbek literature we can come across a great many examples of women mythological characters that are both positive and negative. For instance British literature there exists a woman character named the Guinevere. She is British literature. She is well-known character from Arthurian legends, Guinevere is the queen consort of King Arthur. Often depicted as beautiful and conflicted, she becomes involved in a love affair with Arthur's knight, Sir Lancelot, leading to the downfall of Arthur's kingdom.

Another prominent figure from Arthurian legends, Morgan le Fay is a sorceress and Arthur's half-sister. She is often portrayed as a complex character with both benevolent and malevolent qualities, using her magical powers for both good and evil purposes.

One of the famous British woman fall heroes is Galadriel. She is powerful elf queen in A. J. R. R. Tolkien's "The Lord of Rings" Galadriel is wise graceful and possesses great magical abilities. She aids the protagonists on their quest and provides guidance and wisdom. The most widespread negative image in British mythology is The Wicked Witch. She is popularized in fairytales like "Hansel and Gretel", and "Snow White" the wicked witch is often portrait as an evil enchantress who plots harm and plays the role of the antagonist.

In comparison with British woman characters in Uzbek mythology, there also exist both positive and negative woman mythological characters such as Bibi Goran, Demonesseness, Gulayim and Female, Shopeshifters and others. In Uzbek folklore, there are several positive and revered women characters. Here are a few examples: In Uzbek literature, Bibi Ghoran (also known as Bibi-Khorezm) is a renowned legendary figure. She is depicted as a wise and powerful woman who possesses immense knowledge and spiritual insight. While Bibi Ghoran is not a shapeshifter, she is often portrayed as a mystic and a healer, with extraordinary abilities and deep understanding of the world. Bibi Ghoran's image in Uzbek literature reflects her role as a revered figure in Uzbek culture. She is often depicted as an elderly woman with a serene and dignified countenance, exuding wisdom and grace. She is commonly described wearing traditional garments and accompanied by symbols of wisdom, such as books or an illuminated manuscript. In many stories and folk tales, Bibi Ghoran serves as a mediator between the physical and spiritual realms. She is seen as a font of knowledge, offering guidance and counsel to those who seek her wisdom. Her image in Uzbek literature embodies the qualities of insight, empathy, and spiritual enlightenment. Bibi

Ghoran is deeply respected and her character represents the importance of wisdom, knowledge, and spirituality within Uzbek cultural traditions. Her image in Uzbek literature continues to inspire readers and serves as a symbol of wisdom and guidance.

In Uzbek folklore there are stories about demonesses, who are considered as female demonic creatures with dark powers. They are often associated with black magic, curses and evil actions. In Uzbek mythology and folklore, these demonesses are often depicted as powerful and dangerous creatures that cause harm to people and disrupt the harmony in the world. They can possess magical powers and use them to achieve their own goals, causing disasters and suffering around them. However, it is important to remember that these descriptions are fictional and exist within the context of folklore stories. They serve to create conflict and convey lessons within the narratives, but should not be seen as representations of real women or reflecting negative stereotypes.

Gulaim is a well-known character in Uzbek literature. She is a symbol of beauty, grace, and kindness. Gulaim is often portrayed as a young woman with fair skin, delicate features, and expressive eyes. She is usually described wearing vibrant traditional Uzbek clothing, adorned with intricate embroidery and jewelry. In many stories, Gulaim embodies purity, loyalty, and inner strength. She is often depicted as a courageous and independent woman who faces various challenges with resilience and grace. Her character represents the ideals of love, compassion, and resilience in Uzbek culture. Gulaim's image in Uzbek literature has been celebrated by many authors and poets who have depicted her in their works. She serves as an inspiration for readers and has become an iconic figure in Uzbek literary tradition. In Uzbek literature, the concept of shapeshifting or transformation is not as prevalent as in other mythologies or literary traditions. However, there are some instances where shapeshifting or transformation is mentioned in Uzbek folklore and storytelling. One such example is the story of "Qahramonning o'ylasi" (The Hero's Dream), where the main character encounters a mystical being who possesses the power to shapeshift. In this story, the shapeshifter appears to the hero in the form of different animals—a lion, a snake, and a bird—to challenge and test his courage, intelligence, and resilience. While the image of shapeshifters may not be extensively explored in Uzbek literature, transformation and metamorphosis are sometimes used as metaphors to depict personal growth, spiritual evolution, or the changes that characters undergo throughout their journeys. These transformations often represent a transition from ignorance to wisdom, weakness to strength, or darkness to enlightenment.

### **Conclusion**

In conclusion, In both British and Uzbek literature, women are often portrayed with mythological attributes, embodying a range of qualities and archetypes. In British literature, mythical female characters such as Morgan le Fay, Lady of the Lake, or the

three witches from Macbeth, are complex figures associated with magic, power, and often with a touch of ambiguity. Similarly, in Uzbek literature, figures like Gulaim and Bibi Ghoran represent mythical images of beauty, wisdom, and grace. They symbolize ideals of femininity, spirituality, and strength, providing guidance and inspiration to readers. These mythical women in both literatures transcend the boundaries of reality, often possessing supernatural abilities or serving as intermediaries between the human and ethereal realms. They contribute to the richness and depth of their respective literary traditions, shaping cultural values and offering insights into the human condition. While their specific roles and characteristics may differ, the portrayal of women with mythological attributes in both British and Uzbek literature highlights the enduring fascination with powerful and magical female figures in storytelling. It emphasizes the recognition of women's agency, wisdom, and the significant impact they have in shaping narratives and cultural imagination.

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