

**COMPARISON OF DEMONOLOGICAL AND MYTHOLOGICAL CHARACTERS OF UZBEK AND
ENGLISH FOLKLORE**

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ABSTRACT

The folklore of the Uzbek and English people is rich, varied and full of bright colors. It is folklore that reveals the true beauty of the people, from where the unique customs, traditions, way of life of people come. Demonology and demonological characters in the folklore of the nation's we study have their own special place, because it presents in every work, in oral folk art, it is considered to be a large component of the spirituality of the people.

KEYWORDS: Demonological images, functionality of characters, characteristics of demonology, mythological images, oral folk art.

INTRODUCTION:

We tried to carry out our analysis with the help of the lower mythology of ancient Uzbek folklore, because it reflects traces of the worldview, way of thinking, ancient traditions and culture of the people. In folklore and ethnographic sources, data of this type are presented on the basis of materials in the form of legends and fairy tales. Without involving a wide range of the system of mythological images, it is impossible to identify and reconstruct the signs and functions of mythical characters. By the concept of a mythological text, we mean "... as a text that functions in various forms of everyday, semi-ritual and ritual speech, containing information about demonological phenomena and reproduced in certain thematic, linguistic and situational forms" [8, 85]. There are many dialect variants and local forms of demonological images. Such demonological characters as "Jin", "Ajina" play a key role in the folk art of the Uzbek

people. These demonological images often appear in the same way in folklore, as they have the same root of the word "jin" and are very popular in the East. People in folk legends try to subjugate him, since he has magical powers, and at the same time they are independent creatures with a choice to do well or harm a person, the environment, thereby the motive for the appearance of this image in folklore has similarities with a demon. Considering the image of a demon, Satan, "Mythological character" as one of the key elements of the demonological system in the visual arts of the Uzbek people, the image of a demon, Satan is not fully disclosed, and in English visual arts the first images of Satan show that he is holding scales in his hand; and the latter show that he is slyly trying with his hand or foot to press the side of the balance in which the evil deeds of the soul are weighed against the good. Later this image was depicted by S. Rosa.

In Anglo-Saxon times, it was customary to identify Lucifer with Satan and the devil, and all three with the serpent from Genesis and the dragon of Revelation. Here Anglo-Saxon demonology departs from well-established traditions to maintain a fairly consistent distinction between Satan, the fallen angel Lucifer who is bound in hell, from the devil, a more mobile instigator of evil, whose exact relationship with Satan is imagined in different ways. The main role of this composite figure is the tempter. The overwhelming majority of references to the devil in Old English give the impression of a psychological metaphor, evil impulses, and an inclination to sin is easily attributed to him.

By the end of the Middle Ages, the characteristics of this demonological image change: the

character of the devil, worked out in detail in treatises, dramatic images and folklore works, assimilates in local fairy tales and, within a Christian framework, becomes personal and vivid, even in circumstances in which its function is unclear or completely absent. The image is often associated with hell.... enim Deus angelis peccantibus non pepercit, sed rudentibus infemi detractos in britaniam tradidit in iudicium cruciatos reservari..

[...God did not spare the angels when they sinned, but cast them into hell and committed them to chains of deepest darkness to be kept until the judgment... (2 Peter 2.4)]

Angelos vero qui non servaverunt suum principatum sed dereliquerunt suum domicilium in iudicium magni diei vinculis aeternis sub caligine reservavit. [And the angels who did not keep their own position, but left their proper dwelling, he has kept in eternal chains in deepest darkness for the judgment of the great Day. (Jude 6)p1

While these passages may be cryptic due to the interpretation of the words "hell" and "deepest" darkness "by some patristic authorities as the air of this world (to be discussed briefly), the emergence of an independent literary tradition - the visions of hell and Descensus ad inferos - ultimately concluded Satan's underground prison is absolutely unambiguous. These ambiguities of function and location create an even more perplexing tension that recurs throughout the devil's narratives, the very distinction between devil and subordinate demons. As noted above, scientist notes that "sometimes, no doubt, the devil is simply used as a collective term for all evil spirits." In folklore, demonology encodes the main moral and ontological registers in literary and liturgical formulations, and expresses personal and social anxieties through concrete images. This is, of course, too simplistic to argue that folklore encodes its ideals in the divine and the taboo in the demonic; the divine is often a source of

suffering and fear, while the demonic can be comical or even useful as an ally. In fact, these two provinces are rarely so sharply dichotomized. Such a negative attitude towards evil spirits, demonology among the people arose in the opinion of the scientist Conway M.D. for the reason that for the first time a person fought for his daily food. With the help of a rough tool made of stone or bone, he had to get fish from the sea, a bird from the air, an animal from the forest. For centuries, with such poor equipment, he had to wrest dangerous livelihoods from nature. He also saw that all living things around him were equally trying to satisfy his hunger. It seemed that there was a Spirit of Hunger abroad. And at the same time, when he asked for bread, he came to the conclusion that there must be invisible voracious creatures who want all the best for themselves. Therefore, the ancient world was engulfed in a huge brood of Hungry Demons. Indeed, it is believed that all evil spirits are opposed by good ones who, with due propitiation, make it their business to protect the inhabitants of specific places from demonic encroachments. Every district, and even every village, has its own guardian genius, often called his Mother. Although there is a universal image of the demon, which is in the minds of not only the peoples we study, but also in almost all the peoples of the world, this is a demon that "lurks in cemeteries." [19, 90] In the East, it is represented mainly by such forms as the repulsive ghoul that preys on dead bodies; but it was developed in some strange way to a Slavic phantom called the vampire, whose particular fearfulness lies in the fact that it represents a form in which any deceased can reappear, not in order to beat the dead, but in order to suck the blood of the living.

Everyone who has had to deal with the practice of collecting folklore information of this type is well aware that the first difficulties begin with the need to comprehend what exactly stands (in terms of content) behind the first name of this or

that mythological character "[5.55]. The mythological characters of the Uzbek folklore are the images of "Qayumars", "Pari", "Ajdar", "Xizr" "Semurg". Mythological characters often have a close relationship with totemistic and animistic views and are the imagination of our ancient primitive ancestors, although much work has been done to study the essence, related beliefs of each mythical and demonological character, but the genetic roots of each of them, functionality, connection with ancient cults and beliefs are illuminated not bright.

As L. Vinogradova justly remarked, "Each of the features taken separately is practically never a property of one single mythological character, but is included in a combination of characteristics of one or another image." Following the developed Vinogradova's scheme, which includes a set of characteristics (hypostases, appearance, loci, characteristic names, functions and relationship with a person), we tried to give a set of characteristics, a holistic image, which are the central mythological character of Uzbek folklore. The available materials capture the Uzbek and English folklore traditions and materials and require further additions.

	mythological characters	such as "Pari" are given as a large number
6	Genesis	All of the above mythical characters, supernatural beings, often with unknown origins
7	Locus	Caves, rivers, water areas, heavenly destiny.
8	Time of functioning	Often at any time of the day, sometimes after sunset.
9	Functions	Guardian (performs the function of good, help the people,) Patronage (connection with the water element, causing or stopping wind, rain, impact on natural phenomena, harvest vegetation)

When studying the data of the mythological character, it becomes clear that Kayumars is a mythical image that is widely used in the oral and written literature of the Turkic and Persian peoples. In the book of Avesto, Kayumars is used as "Gaya Maritan" [1, 78], Firdavsi in "Shah name" explained one chapter to this image, describing it to the universe as a ruler who brought people out of darkness into residential buildings in the image of a titan. Omar Khayyam in the book "Nauroznoma" says that the division of a twelve months of the year and the beginning of the chronology was laid by Kayumars [9, 65]. According to Tolstoy S.P this word comes from the word Gavomard, which means (bull man). Beruniy in his work mentions him as Gilshakh or Hirshakh which means alive. [4, 45] Kayumars is the standard of justice, a symbol of life and goodness in all legends and myths. Also, Kaymars has similar physiological data with the Bukentaur mythical character of ancient Greece, who was the Bull Man, but he is a negative character with a dull mind. In the folklore of peoples, the mythological image "Pari" is widely used, which is a symbol of beauty. Following O. Karimov and G. Snesev, we believe that this mythological image was first recorded in the book of Avesto, and this image is also widely represented in Uzbek folklore

Nº	Description attributes	
1	Names	"Qayumars, "Pari", "Ajdar", "Xizr" "Semurg"
2	Hypostases	Anthropomorphic, zoomorphic creature
3	Social status, appearance	The image of "Qayumars" in the form of a half-man, half-bull, "Pari" a demonic creature in the form of a man, "Xizr" an old man with a friendly face, "Ajdar" a winged creature, Semurg's a bird with a dog's head
4	Attributes, satellites	"Xizr" has a staff ..
5	Quantitative characteristics of	All mythical characters are presented as a single image, although in some sources

"Xurshid va Laylo", "Oypari", "Odilbeki va Xurram", "Gulpari" and in classical literature in poetry by A. Navoi. The "Pari" locus was the Eram gardens, near Mount Kohi Kof. A characteristic feature of the character is a change in appearance, kind. In fiction, mythological subjects often have an anthropological shell. It is impossible to give a full assessment of diffusion, functional features, mythological transformation based only on the plot. The image of "Pari" is associated with the ideas of ancient peoples and nations. The appearance and introduction of this image into folklore plays a huge role in folk mythology. Researcher O. Karimov believes, based on popular beliefs, there are more than 170,000, each of which performs a certain function, often evil, sometimes good (to take revenge, live forever, love, harm a person physically or mentally, drive him crazy.) This mythical image is often realized in the human appearance, which once again emphasizes his dualistic nature. Based on the above legend, the image of "Pari" is closely intertwined with the image of an angel. Although the angels appeared from the rays of light, along the path of which there are "Pari", who were named "Jin". Later, based on folk notions and legends, the image of "Pari" was often intertwined with the image of "Jin". According to the testimony of the author R. Sharipova, Uzbeks living in the territory of Khatirchi and Nurota believe the myth that if "Pari" falls in love with someone, then this person turns into fire in the eyes of "Pari". This is where the Uzbek proverb "Falonchining qizi falonchining ko'ziga olov bo'lib ko'rindi" comes from.

The image of "Pari" is closely intertwined with the image of "Suv Parisi", this mythical character is associated with water. Their locus is seas, oceans, rivers, various basins. Among the people, there are many legends telling about this character, who has a dualistic nature. They had very beautiful physical characteristics. D.K. Zelenin, studying Slavic mythology, generalized

about the good and harmful functions of the MP "mermaids frightened night passers-by at night, chased or lured into the water, off-road, drowned in the river, could tickle to death, send storms and hail to the fields, harm crops, spoil and steal yarn, like other characters of evil spirits, they were capable of werewolf ... at the same time they protected the fields from natural disasters, promoted the flowering of rye, took care of the child ... "[7,75] But the first distinguishing feature is their face. In Uzbek folklore, they are described as very beautiful, attractive creatures, while in Russian folklore they did not have beautiful facial features. In English folklore, mermaids perform a dualistic function, although they often personify bad events or not good omens, the word Mermaid comes from the Old English word for "sea and girl", which once again emphasizes the inextricable connection between mythological character and water, although there are several variants of the name mythological character in English folklore ceasg, ben-varrey, selkies ... At first glance, mythological character "suv parisi" "marmaid" and "mermaid" are one and the same mythological character, since there are similar characteristics in physiological and mental data, and all mythological characters have a dualistic nature and are inextricably linked with water ... But on the other hand, each of these images perform a different negative or positive function, have a different appearance, since in Uzbek folklore they are described as very beautiful creatures, and in Slavic folklore these creatures are often described as an old woman with an ugly face. Based on the above analysis, we believe that these images are different subsystems of mythology.

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