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G-mail: kamolaikramova471@gmail.com**THE IMPORTANCE OF MYTHOLOGIES, ARCHETYPES, AND MYTHIC UNITS IN
THE CREATION OF A FEMALE IMAGE IN NOVELS “PRIDE AND PREJUDICE” BY
JANE AUSTEN AND “O'TGAN KUNLAR” BY ABDULLAH QODIRIY** <https://doi.org/10.5281/zenodo.15078416>**ABSTRACT**

This article explores the significance of mythologies, archetypes, and mythic units in shaping female images in two well-known works of literature: Jane Austen's *Pride and Prejudice* and Abdullah Qodiriy's *O'tgan Kunlar* (Bygone Days). By examining the main characters of these novels, Elizabeth Bennet and Kumush as central characters, this analysis highlights how universal themes such as family, marriage, social status of women, cultural narratives, and symbolic structures contribute to the portrayal of women. Both novels reflect their respective societies while transcending cultural boundaries, offering insights into gender roles, individuality, and societal expectations. This scientific paper attempts to demonstrate a comparative linguistic and cultural analysis of how women are depicted in the works of Jane Austen, a central figure in English literature, and Abdullah Qodiriy, a major author in Uzbek literature. Both authors lived during times when women's roles were evolving in society, and their literary works capture various aspects of gender dynamics, societal expectations, and women's empowerment.

Key words: mythologies, archetypes, mythic units, female images, gender roles

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G-mail: kamolaikramova471@gmail.com**"JEYN OSTINNING “G'URUR VA ANDISHA ” VA ABDULLA QODIRIYNING “O'TGAN
KUNLAR” ROMANLARIDA AYOL OBRAZINI YARATISHDA MIFOLOGIYALAR,
ARXETIPLAR VA MIFIK BIRLIKLARNING AHAMIYATI"****ANNOTATSIYA**

Ushbu maqolada ikkita taniqli adabiy asar: Jeyn Ostinning " G'urur va andisha" hamda Abdulla Qodiriyning "O'tgan kunlar" romanlarida ayol obrazlarini shakllantirishda mifologiyalar, arxetiplar va mifik birliklarning ahamiyati o'rganilgan. Ushbu tahlil romanlarning asosiy qahramonlari – Elizabet Bennet va Kumush obrazlarini tahlil qilish orqali oila, nikoh, ayollarning ijtimoiy mavqeyi,

madaniy rivoyatlar va ramziy tuzilmalar kabi universal mavzularning ayollar tasviriga qanday hissa qo'shishini yoritib beradi. Ikkala roman ham o'z davrining jamiyatini aks ettirib, gender rollari, shaxsiylik va jamiyatning umidlari haqida tushunchalar beradi. Ushbu ilmiy maqola ingliz adabiyotining buyuk namoyondasi bo'lgan Jeyn Ostin va o'zbek adabiyotining yirik vakili Abdulla Qodiriy asarlarida ayollar qanday tasvirlanganligini taqqoslash orqali lingvistik va madaniy tahlilni amalga oshirishga maqsad qilgan. Ikkala yozuvchi ham jamiyatda ayollarning roli o'zgarib borayotgan davrda yashab ijod qilganlar va ularning adabiy asarlari gender dinamikasining turli jihatlari, jamiyatning kutilishlari va ayollarning jamiyatda mavqeyi oshishini aks ettiradi.

Kalit so'zlar: mifologiyalar, arxetiplar, mifik birliklar, ayol obrazlari, gender rollari.

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“ЗНАЧЕНИЕ МИФОЛОГИЙ, АРХЕТИПОВ И МИФИЧЕСКИХ ЕДИНИЦ В СОЗДАНИИ ЖЕНСКОГО ОБРАЗА В РОМАНАХ «ГОРДОСТЬ И ПРЕДУБЕЖДЕНИЕ» ДЖЕЙН ОСТИН И «МИНУВШИЕ ДНИ» АБДУЛЛЫ КАДЫРИ”

АННОТАЦИЯ

В данной статье исследуется значение мифологий, архетипов и мифических единиц в формировании женских образов в двух известных литературных произведениях: «Гордость и предубеждение» Джейн Остин и «Минувшие дни» Абдуллы Кадыри. Анализируя главных героинь этих романов, Элизабет Беннет и Кумуш, данный анализ показывает, как универсальные темы, такие как семья, брак, социальный статус женщин, культурные нарративы и символические структуры, способствуют изображению женщин. Оба романа отражают свои соответствующие общества, одновременно выходя за рамки культурных границ, предлагая понимание гендерных ролей, индивидуальности и общественных ожиданий. В этой научной статье предпринимается попытка провести сравнительный лингвистический и культурный анализ того, как женщины изображены в произведениях Джейн Остин, центральной фигуры английской литературы, и Абдуллы Кадыри, крупного автора узбекской литературы. Оба автора жили во времена, когда роли женщин в обществе эволюционировали, и их литературные произведения отражают различные аспекты гендерной динамики, общественных ожиданий и расширения прав и возможностей женщин.

Ключевые слова: мифологии, архетипы, мифические единицы, женские образы, гендерные роли.

Introduction

Modern directions of world linguistics are rising to a new level in the study of the human image in works of art. In particular, the development of the anthropocentric paradigm made it possible to analyze language and linguistic text from a cognitive and cultural point of view. Today, it is important to study language not only as a communicative tool, but also as an enlightening tool that reflects spiritual and cultural values. In the works of famous writers such as Abdullah Qodiriy and Jane Austen, the features of using lexical, pragmatic and linguistic tools are observed especially in the creation of female characters. Through the image of a woman, writers show not only the social and moral image of the society, but also the cultural and conceptual structures of the language. As a result, it becomes possible to research the interaction of Eastern and Western cultures in the creative outlook of both writers. Chevalier and Gheerbrant (1996) provide a comprehensive overview of symbols and archetypes across various cultures, highlighting the enduring power of these universal motifs in shaping human understanding and expression. Literature has long employed mythologies and archetypes to frame characters, providing a deeper resonance and connection with universal human experiences. In Austen's *Pride and Prejudice*, Elizabeth Bennet epitomizes the independent and

intelligent heroine, challenging patriarchal norms in 19th-century England. Similarly, in Qodiriy's *O'tgan Kunlar*, Kumush symbolizes feminine grace, loyalty, and moral strength within the context of early 20th-century Uzbek society. Both characters draw from archetypal frameworks to embody and subvert traditional female roles. Mythology often serves as a reservoir of cultural values and narratives that influence literature. Elizabeth Bennet aligns with the archetype of the "Rebel Heroine" who defies societal expectations. Her journey is reminiscent of mythological figures who confront societal norms to assert individuality. Elizabeth's wit and courage parallel classical heroines like Athena, symbolizing wisdom and agency. Bolen (1984) argues that archetypal images of goddesses, such as the Warrior, the Mother, and the Wise Woman, offer valuable insights into the diverse aspects of the female psyche and can be seen reflected in the character of Elizabeth Bennet.

Materials and Methods

This study employs a comparative literary analysis approach to investigate the portrayal of female characters, Elizabeth Bennet in Jane Austen's *Pride and Prejudice* and Kumush in Abdullah Qodiriy's *O'tgan Kunlar* (*Bygone Days*). In this article, there are two types of sources are applied to reach the main objective of the research work, such as: Primary Texts: *Pride and Prejudice* by Jane Austen , *O'tgan Kunlar* (*Bygone Days*) by Abdullah Qodiriy. As secondary sources: scholarly articles and books on feminist literary criticism, myth theory, and cultural studies and critical editions and translations of both novels. Furthermore, biographical and historical context materials on Jane Austen and Abdullah Qodiriy, and the socio-cultural contexts of their respective eras compared. To conduct this research work, by the author several methods implemented into practice: in-depth analysis of the texts, focusing on the characterization of Elizabeth Bennet and Kumush. Examination of their actions, thoughts, relationships, and interactions with other characters. Identification of key themes, motifs, and symbols related to female identity and experience. Application of mythological concepts, such as archetypes (e.g., the femme fatale, the innocent maiden) and mythic units (recurring patterns and motifs) to understand the underlying structures and symbolic meanings in the portrayal of female characters. The exploration of how these mythological elements contribute to the construction of female identity and societal expectations. Comparative study of the portrayal of women in *Pride and Prejudice* and *O'tgan Kunlar*, identification of similarities and differences in the characters' experiences, agency, and social roles and examination of how cultural and historical contexts shape these portrayals. Additionally, application of feminist literary theories to analyze the power dynamics, gender roles, and societal constraints experienced by the female protagonists.

Results and Discussion

Both "*Pride and Prejudice*" and "*O'tgan Kunlar*" demonstrate how archetypal patterns intersect with cultural narratives to shape female characters. Elizabeth Bennet, within the confines of 19th-century English society, embodies the "Independent Woman" archetype. Her sharp wit, intellectual curiosity, and refusal to conform to societal expectations of passive femininity challenge the prevailing norms of the time. Her journey resonates with the "Rebel Heroine" archetype, exemplified by figures in mythology who defy societal constraints to assert their individuality. As Campbell (1988) points out, myths often serve as repositories of cultural values and narratives, influencing the development of individual identity and shaping societal perceptions. Elizabeth's intellectual pursuit of truth and her eventual choice of a partner based on genuine affection rather than social standing align with the archetype of the "Wise Woman," a figure who prioritizes inner strength and personal growth. In contrast, Kumush, within the context of early 20th-century Central Asia, embodies archetypes deeply rooted in Uzbek culture. Her unwavering loyalty to Otabek, her enduring love despite facing numerous hardships, and her ultimate sacrifice for his happiness align with the "Virtuous Wife" and "Sacrificial Heroine" archetypes. These archetypes, often found in Central Asian folklore and epic poetry, emphasize female virtues such as devotion, self-sacrifice, and unwavering moral fortitude. Mythic units, or recurring narrative motifs, further shape the female experiences in these novels. In *Pride and Prejudice*, the "marriage plot," a central concern in many romantic novels, is reimagined. While marriage remains a significant social and economic goal, Elizabeth's journey subverts the typical trajectory. She resists hasty marriages based on social expediency, prioritizing personal growth and genuine affection. The "misunderstood heroine" motif, a common trope in

literature, is also evident in Elizabeth's initial misjudgments of Darcy, mirroring the hero's journey in mythology, where initial misunderstandings and obstacles are overcome through trials and self-discovery. In contrast, Kumush reflects archetypal themes rooted in Central Asian folklore, including the "Virtuous Wife" and "Sacrificial Heroine." Her role embodies loyalty and moral fortitude, akin to mythic figures who endure hardships for the sake of love and familial harmony. These mythologies enrich her character with depth and cultural authenticity. Carl Jung's concept of archetypes—the universal patterns and symbols in the collective unconscious provides a lens through which we can analyze these female characters. Elizabeth Bennet represents the "Independent Woman" archetype, her refusal to marry for convenience a hallmark of her integrity. This archetype resonates across cultures, offering an aspirational image of women as self-reliant and principled. Kumush, however, exemplifies the "Nurturer" and "Caretaker" archetypes. Her unwavering devotion to Otabek and her tragic fate underscore her strength and resilience, appealing to a universal understanding of love and sacrifice. Despite their cultural differences, both characters reveal the enduring relevance of archetypal frameworks in storytelling. Mythic units, or recurring narrative motifs, further shape the female images in these novels. In *Pride and Prejudice*, motifs such as the "marriage plot" and the "misunderstood heroine" mirror the hero's journey in mythic traditions. Elizabeth's transformation from prejudice to self-awareness echoes the stages of personal growth in classical myths. Similarly, in *O'tgan Kunlar*, the "star-crossed lovers" motif and themes of loyalty and betrayal evoke mythic structures found in epic poetry and folklore. Kumush's trials serve as a microcosm of universal struggles, rendering her story timeless and deeply affecting. According to Allworth (1990), the social and political context of early 20th-century Central Asia significantly influenced the roles and experiences of women in Uzbek society, as reflected in the character of Kumush in *O'tgan Kunlar*.

Conclusion

This study has explored the significance of mythologies, archetypes, and mythic units in shaping female images in Jane Austen's *Pride and Prejudice* and Abdullah Qodiriy's *O'tgan Kunlar* (*Bygone Days*). Through close reading, mythological analysis, comparative analysis, feminist literary criticism, and cultural contextualization, this research has revealed how these literary works, despite their distinct cultural and historical origins, reflect universal themes and concerns related to female identity, agency, and societal expectations. Both novels, while presenting distinct cultural contexts, demonstrate how women navigate societal constraints and strive for individuality. Elizabeth Bennet, within the confines of 19th-century English society, challenges societal expectations of female passivity and conformity. She actively engages in intellectual discourse, prioritizes personal growth, and ultimately asserts her own will in matters of love and marriage. Similarly, Kumush, grappling with the patriarchal traditions of Central Asia, exhibits remarkable resilience and agency. She defies societal norms by pursuing education, asserting her independence, and ultimately finding a fulfilling life beyond the traditional roles assigned to women. However, the novels also highlight the limitations imposed on women by their respective societies. Elizabeth Bennet, despite her intellectual independence, ultimately conforms to societal expectations by marrying for social and economic security. Kumush, while achieving a degree of personal freedom, still faces challenges in navigating a society that prioritizes male dominance. Hall (1997) emphasizes the importance of examining how cultural representations, including those of women in literature, contribute to the construction of social identities and power dynamics. This comparative analysis reveals that while the specific manifestations of these themes vary across cultures, the underlying concerns about female identity, agency, and societal constraints remain universal. Both *Pride and Prejudice* and *O'tgan Kunlar* serve as powerful testaments to the enduring human struggle for self-determination and the ongoing evolution of gender roles and societal expectations.

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