

Article

The Expression of the Image of a Woman in Folk Oral Creativity

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Abstract: The study investigates the symbolic meanings along with cultural heritage related to female imagery in Uzbek folk oral traditions through examination of mythological stories. Research recognizes women in folklore but needs to fill the gap by studying their sacred and ambivalent nature as mythological archetypes. The research examines textual motifs related to female figures included in mythology and fairy tales through seasonal epics using a qualitative descriptive approach. It analyzes descriptive motifs from mythical narratives about Larzon Momo and Aziz Momo and Oziz Momo with Mother Anbar. This research explores how social ideas about spirituality unite with motherhood and fertility beliefs together with transformation concepts alongside animistic and shamanistic beliefs. Research results demonstrate that male characters present women in two distinct roles as both mother figures and natural elements and social authorities. The cultural symbols create an exchange of ethical values through the preservation of memories that belong to the collective consciousness. This research advances scholarship about mythopoetic characteristics in folk tales and educational functions through assessment of how images of women promote cultural identity.

Keywords: The Image of a Woman, Folk Oral Creativity, Culture, Creative Image, Spirituality, Customs, Selflessness, Family, Society, Breadwinner

1. Introduction

Folk oral creativity is a treasure that preserves the customs and culture of each nation and passes it on from generation to generation. In this type of creativity, the image of a woman, her interpretation as a human being, her creative and selfless role occupy a special place [1]. Women are often the foundation of family, society, mother nature and artistic creativity, and for centuries they have shared spirituality, values and traditions, and have been a guide in many issues between family and society [2].

The image of a woman is one of the main images in Uzbek mythology, artistically expressing the ancient people's belief in spirits, animistic and shamanistic ideas and concepts.

In folk literature, the image of a woman is in many ways sacred and beautiful, and has an incomparable significance as a symbol of love and kindness [3].

They actively participate in their spiritual world, and most importantly, as a means of preserving the family and society, and raising children. Along with this, we can also find a negative interpretation of the image of a woman [4].

The image of old women also occupies a special place in myths and legends related to seasonal events. Examples of this include the images of Larzon old woman and Aziz old

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woman. These old woman images are mainly interpreted as negative mythological symbols [5], [6], [7].

Larzon old woman is a servant of an evil giant living in Kokh Qof, who opposes the birth of Navruz and tries to interfere with Oziz old woman and Guldurmoma. However, she cannot withstand Oziz old woman's strong blows and, unable to bear the pain, tries to take revenge on the surrounding trees and animals. However, the old woman's coldness is invincible. Larzon Momo wanders the fields, conquering the freezing cold, snowstorms, and ear-splitting blizzards. No matter how hard she tries, she cannot stop the arrival of the spring. After ruling for only six or seven days, she admits that she has given up and returns to her place [8], [9].

Another mythological image of Momo is Aziz Momo, who also rules for six to ten days during the spring. During this time, she tries to destroy the green landscapes created by the spring and to make the flowering trees fall. In particular, she seeks revenge on people, suspecting that they have taken the wind bag stolen by the sons of the Shokh. She tries to harm their property [10].

It is said that during the reign of Aziz Momo, anyone who washed their head would be hit with her staff by Aziz Momo, and that person would suffer a severe headache and become paralyzed. Or, anyone who washed clothes during these days would have a sore hand for the rest of their lives[11].

The portrait, appearance, and character traits of the old woman depicted in such myths are similar to those of the smiling old woman in fairy tales. For example, in the legend of "Aziz Momo", the appearance of Aziz Momo is described as follows: "Aziz Momo has no teeth in her mouth, is indifferent to good, has nothing to do with bad people, is very thin, has a hole in her pelvis, has a cleft in her forehead, has two shining eyes, and her hands holding a staff are always trembling [12]."

2. Materials and Methods

My academic research uses descriptive qualitative analysis primarily to explore and compare folklore and myths about women. The research utilizes Uzbek oral traditions that include fiction legends alongside fairy tales and myths and seasonal narratives to understand female symbolic meanings in cultural context. Documented folk literature together with ethnographic records provided the materials for analysis to study mythological and social constructs about women in Uzbek culture. The research only includes narrative sources that base their structure and symbolism on the central female characters known as Larzon Momo, Aziz Momo, Oziz Momo and Mother Anbar. The figures underwent thematic analysis to identify how these characters conveyed moral teachings alongside spiritual teachings and gender expectations for women who were both mothers and wise individuals. Research data was collected from canonical as well as modern times by analyzing published monographs, journal articles and annotated folk story collections. The method encompasses multiple readings and cultural-specific analysis of mythological elements which focus on themes related to changes and life cycles and fertility and conflicts between good and bad forces. The research includes secondary evaluation of interpretations made by folklorists G.P. Snasarev alongside cultural historians as well as local Uzbek specialists. Through the combination of mythological descriptions with symbolic archetypes this methodology lets researchers gain complete understanding of cultural information transference through female imagery within folk consciousness.

3. Results

The appearance and character of the Larzon momo in the fairy tale "The Midwife of Spring" are described as follows: "The giant had an assistant, who left the yalmogiz halfway in his cunning, who had no teeth in her mouth, who dropped everything she had

on the battlefield when she was fighting with the giants, who was one-eyed, had a bad mouth, was lame, had a crooked chin, and was a skinny old woman, and her name was Larzon momo. She was called Larzon momo because she ran from side to side, shaking her head in order to prevent the spring from coming [13].

Considering that the fact that the yalmogiz had lost none of her thirty-two teeth in her mouth in the fairy tale "Anko kush" and her role as the giant's assistant in the fairy tale "Olovpolvon", the image of the yalmogiz old woman in folk prose works, or rather, MOMO's belief in the spirit. It is felt that it was formed under the influence of [14].

Another mythological image in the form of an old woman is the image of Ayamajuz or Oziz. Oziz is the midwife of Bahar. She lives in the sky. She rules over the seven days of spring. These days begin on the sixteenth day of Hut. Oziz momo unites with Guldurmamo and gives birth to Baharoi.

Oziz momo symbolizes the old, passing, dying year. It is known that the analogy of old age with the cold winter has achieved a unique tradition in literature. It is not without reason that the old woman is associated with the cold. Her depiction as a representative of the other world acquires a unique symbolism [15].

4. Discussion

Among our people, the image of Mother Anbar is considered the protector and patroness of pregnant and lactating women, children. The appearance of the image of Mother Anbar in Uzbek folklore was based on mythological concepts about fertility cults. The name Mother Anbar is often associated with the cult of water. Therefore, in the ritual of baptism of young children, of course, the spirit of Mother Anbar is looked upon with confidence that she will be a helper and supporter, and she is called upon to patronize. Children are greeted with the name of Mother Anbar.

G.P. Snesev interprets the image of Mother Anbar as the Islamic version of the water goddess Adrvisura Anahita, who was later interpreted as the goddess of fertility and the patroness of children and women in the Avesta.

Indeed, due to such views, a wooden statuette of Anahita (Mother Anbar) was installed on the bow of ships in ancient times. It was believed that this statuette would protect those who went on a sea voyage from disasters that could occur associated with water. The image of a woman is one of the main images in Uzbek mythology, artistically expressing the ancient people's belief in spirits, animistic and shamanistic ideas.

Folklore also plays a role in determining the creativity and dignity of women. Their image is deeply meaningful, they take their place in society in their selfless and mentoring roles. They are selfless people who fulfill the task of forming the spiritual treasury of the nation and preserving ancient traditions individuals.

In folk literature, the image of a woman is a living symbol of the dignity of society, its true feelings, existence and independence. Also, their images serve a special purpose in the development of society. Therefore, studying the image of women is of great importance in the spiritual development of society.

5. Conclusion

Research outcomes display that folk oral legends in Uzbekistan feature women as important symbols with dual roles as caregivers and mythological beings in collective culture. Folklore helps maintain the old ways of worship in its characters Larzon Momo, Aziz Momo, Oziz Momo and Mother Anbar while also showing traditional family roles and ancient practices to the next generation. These figures act as keepers of collective memories as they represent the themes of reproductive power and natural changes between good and bad behavior. Our understanding of community identity uses and value transmission depends heavily on studying female mythological beings from oral traditions. This investigation enlarges the disciplines of mythopoetics and ethnocultural research with evidence about female symbolic power in folklore. Future researchers

should include the folk traditions of different Central Asia societies to reveal regional similarities between mythological female figures.

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