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**CONFERENCE ARTICLE**

**THE FORMATION OF DEMONOLOGICAL AND ANGELOGICAL IMAGES IN ENGLISH AND UZBEK  
CLASSICAL LITERATURE**

**Kuchiboyev Mansur Abdumurotovich**

Senior Teacher Department of Foreign Languages, University of Economics and Pedagogy Samarkand Campus  
Uzbekistan

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**ABSTRACT**

This article presents a comparative analysis of demonological and angelological images in English and Uzbek classical literature. The study examines the representations of angels and demons in the works of Geoffrey Chaucer, William Shakespeare, John Milton, as well as Nosiriddin Rabguzi, Alisher Navoi, Zahiriddin Muhammad Babur, and Abdurahmon Jami, highlighting the opposition between good and evil, the divine and the diabolical. It also explores the influence of Christian and Islamic theological-philosophical traditions, Sufi thought, and mythological consciousness on the formation of these images. The paper identifies common and distinctive features of Eastern and Western literary thinking and reveals their artistic and philosophical significance.

**Keywords:** Demonology, angelology, mythological images, English literature, Uzbek classical literature, angel, demon, good and evil, comparative analysis, Sufism.

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**INTRODUCTION**

In world literature, when the creative works of different nations are comparatively analyzed, their universal ideas, spiritual and educational values, as well as national and cultural characteristics become more evident. In particular, mythological images—especially demonological and angelological representations—constitute an essential component of literary discourse in both English and Uzbek classical literature.

In English literature (notably in the works of Geoffrey Chaucer, John Milton, and William Shakespeare), the images of angels and demons serve to depict the opposition between good and evil, as well as the conflict between divine and diabolical forces. In Uzbek classical literature (in the works of Nosiriddin Burhoniddin Rabguzi, Alisher Navoi, Zahiriddin Muhammad Babur, and Abdurahmon Jami), such figures as angels, devils (shaytan), fairies, giants, and dragons are employed to express moral instruction, mystical (Sufi) ideas, and ethical concepts.

A comparative study of these two literary traditions makes it possible to reveal both the ideological and artistic commonalities and differences in the interpretation of good and evil in English and Uzbek literature.

The relevance of this study is primarily determined by the need to gain a deeper understanding of spiritual and cultural interactions among different cultures in the context of contemporary globalization. Indeed, demonological and angelological images found in English and Uzbek classical literature are not merely products of religious and mythological imagination, but also represent artistic and philosophical categories that reflect humanity's universal perceptions of good and evil.

From this perspective, a comparative study of the works of English writers such as Geoffrey Chaucer, William Shakespeare, and John Milton, alongside Eastern thinkers like Nosiriddin Burhoniddin Rabguzi, Alisher Navoi, Zahiriddin Muhammad Babur, and Abdurahmon Jami, constitutes one of the important tasks facing modern literary studies.

The formation of demonological and angelological images across different civilizations is closely linked to the religious and philosophical frameworks of Christianity and Islam. In the context of English literature, these representations have evolved primarily under the influence of the Bible and Western theological thought. In contrast, within Uzbek classical literature, such images are interpreted through the prism of the Qur'an, Hadith traditions, and Sufi philosophy, resulting in a distinct artistic and spiritual synthesis.

A comparative examination of these traditions makes it possible to highlight diverse interpretations of fundamental oppositions, such as good and evil, obedience and defiance, as well as the tension between the soul and the lower self (nafs). Each literary tradition reflects these dualities in accordance with its own cultural and ideological foundations.

The significance of this research is further reinforced by the increasing demand for comparative-historical approaches in contemporary literary studies. To date, demonological and angelological motifs have largely been analyzed within isolated national frameworks, while their broader typological correspondences and divergences have not been sufficiently explored in a systematic manner.

By addressing this gap, the present study seeks to identify both convergent and divergent features in Eastern and Western literary thought. In doing so, it contributes not only to the advancement of theoretical literary scholarship but also to a deeper and more integrated understanding of national and world literary heritage, their interrelations, and their role in shaping modern academic discourse.

Demonological and angelological images have been widely examined in scholarly literature by numerous researchers. Among the most influential theoretical frameworks in this field is Carl Gustav Jung's theory of archetypes, which is regarded as a fundamental approach to the study of such representations. In particular, Jung's concepts of the "shadow" and the "anima"

archetypes provide important insight into the psychological origins of demonological and angelological figures, offering a key to understanding their symbolic meaning in mythological and literary traditions.

Alongside Jung's contributions, the works of several prominent international scholars—such as E. B. Irving, H. Davidson, K. Reichl, Taho-Godi, R. D. Fulk, R. Anderson, and S. Barker—have played a significant role in the study of ancient mythology, epic traditions, and the development of demonological and angelological imagery. Their research collectively contributes to a deeper understanding of the historical and cultural evolution of these archetypes.

In Western literary studies following the spread of Christianity, demonological and angelological motifs have primarily been interpreted within the framework of Christian theology and its artistic representations. In particular, scholarly works devoted to John Milton provide extensive analyses of the figures of Satan and the angels in his epic poetry. C. S. Lewis, in his *A Preface to Paradise Lost*, discusses the aesthetic appeal of Satan's character while simultaneously emphasizing his moral fall and ultimate embodiment of evil. From this perspective, although Milton constructs Satan as a rhetorically powerful and dramatically compelling figure, his essential nature remains rooted in moral corruption.

Barbara Lewalski, in her studies of Milton's poetics, highlights that the system of angels in *Paradise Lost* is grounded in Protestant theological thought and reflects the concepts of free will and conscious obedience. Similarly, considerable scholarly attention has been devoted to the works of Geoffrey Chaucer and William Shakespeare in relation to demonological representations. Stephen Greenblatt, for instance, interprets Shakespeare's dramaturgy as presenting demonic forces not as external supernatural agents, but as manifestations of the human psyche and inner psychological conflict.

Overall, these scholarly studies are essential for understanding the philosophical and poetic interpretation of angelological and demonological imagery in Western literary tradition.

The findings of this study indicate that demonological and angelological images in both English and Uzbek classical literature carry significant artistic, aesthetic, and philosophical functions, through which complex relationships between good and evil, as well as the divine and the diabolical, are explored. In both literary traditions, these images are rooted in religious and mythological sources; however, their interpretations distinctly reflect national-cultural contexts and specific religious-philosophical worldviews.

In English literature, particularly in the works of J. Milton and William Shakespeare, demonological figures are predominantly characterized by dramatic and psychological dimensions, closely associated with inner human conflict, free will, and moral choice. Angelological images, in contrast, are presented as symbols of divine order, obedience, and spiritual purity.

In Uzbek classical literature, angelic and demonic figures are primarily interpreted within a Sufi-irfanic framework, where they are closely linked to ideas of spiritual perfection, purification of the soul from worldly desires, and the pursuit of divine truth.

## CONCLUSION

In conclusion, although demonological and angelological images in both literary traditions are grounded in a shared archetypal foundation, their artistic interpretations reveal certain distinctive features. Western literature tends to prioritize individualism and dramatic expression, whereas Eastern literary tradition is more strongly oriented toward mystical interpretation and the idea of spiritual perfection.

At the same time, in both traditions these images function as universal artistic devices that express humanity's enduring

concerns, such as the struggle between good and evil, obedience and rebellion, and the conflict between the soul and the lower self (lust).

Overall, the comparative study of demonological and angelological images in English and Uzbek classical literature contributes to a deeper understanding of both commonalities and specific features of Eastern and Western literary thought. The results of this research are significant both theoretically and practically, as they enrich comparative literary studies and support a more integrated interpretation of world literary heritage.

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