

## Symbolic and Mythological Interpretation of the Feminine Principle in the Novel by P. Coelho "The Witch with Portobello"

Nematjonova Nafisa Bohodirovna  
lecturer at Fergana State University

**Abstract:** This article examines the problems in the work of Paulo Coelho "The Witch with Portobello", as well as the Symbolic and mythological interpretation of the feminine principle in the novel.

**Keywords:** Symbol, mythology, image of a woman, hero, soul, reality.

Paulo Coelho is a great writer, philosopher, sage and just a man in whose life women have played a huge role. He admired them, loved them, betrayed them, devoted books. As the writer said in 1998: "My first wife was named Vera, she was from Yugoslavia, much older than me. She was thirty-three when I was twenty-one. She taught me everything that makes a relationship, from sex to skill My second wife is what I call nameless, it was she who was kidnapped and tortured with me, and I behaved like a coward with her ... The third one I married played a very important role in my life. very young, she was nineteen and I was twenty-nine. She worked with me in a record company. Although then I considered myself completely normal, I treated her very badly, she had to go through a lot with me that traumatized her, so I was then. At the same time, I would not have achieved anything in life if it were not for these women, who had greater spiritual maturity than I. And today my wife Christina I owe my peace of mind. It is with women that I conduct all my professional affairs they are my literature agents and publishers. Women are present in my life every minute "

In the novel "The Witch with Portobello", the leading place is given to the understanding of the feminine principle. The main character is a polysemantic image - a symbol through which the writer tries to convey to the reader the true purpose of a woman. This work can be classified as esoteric, since there is no emphasis on adherence to any particular religion, faith, but there is evidence that GOD exists, but in different manifestations and with different names, and is the same for everyone. Adherents and creators of modern esotericism, as a rule, see its origins in the procedures for comprehending the world, as well as in the mental techniques inherent in Jesus Christ, Buddha and supporters of Gnosticism. Esoteric means of human influence on matter emphatically reject engineering technologies, being in principle addressed only to the spiritual and energy potential of the people themselves. Mutual assessments and relationships between esotericism, science and religion can be interpreted as completely equal and comparable. From the standpoint of any of these spiritual traditions, the rest are its special case. The initial "ontological" principles for them are esoteric reality, or nature with its laws, or God. According to the established tradition, according to V.M. Rosin, the following: criticism of the values of everyday life and culture; belief in the existence of a different, genuine, esoteric reality; the conviction that a person is able to integrate into this reality during his lifetime - with an indispensable condition for the transformation of his personality, intensive spiritual work, and remaking himself into another being; recognition of the deep interdependence of the micro - and macrocosm (the art of alchemy, magic, and the like); the importance of mastering various mental techniques. The ultimate goal of esoteric efforts, often referred to as "flight into oneself," is to get into the true world of its teaching: the soul "itself will be vouchsafed to become a spirit." The inner transformed world of esoteric expands to the limits of the outer world, replaces it. The nature of religious prayer is interpreted in esotericism as a kind of meditation, as a purposeful translation of consciousness across a certain threshold. The purpose of the technologies of esotericism is the struggle with earthly passions: the transformation of the "this-worldly", completely earthly individual into an esoteric being, ready for individual salvation. The truths of esotericism are addressed to man, and only through him are they correlated with the outside world.

Jung divided individual progress into four stages: the first is "Persona", the mask we wear day after day, believing that the world depends on us, that we are great parents, and our children do not understand us that our masters are unfair in relation to us, that all people dream of never working and devoting their lives to travel. Many people realize that there is some kind of delusion here, but not wanting to change anything, they strive to get this thought out of their heads as soon as possible. Only a few try to comprehend the essence of this delusion and, as a result, acquire the "Shadow". The shadow is our dark side, dictating how we should act and behave. Trying to free ourselves from the Person, we turn on the light in the soul and see there a cobweb, cowardice, pettiness. The shadow exists to prevent us from moving forward, and, as a rule, it succeeds: we rapidly return to the state in which we were before we began to doubt. Some still manage to withstand this clash: "Yes, I have vices and shortcomings, but I am a worthy person and I want to move

forward." At this moment, the Shadow disappears, and we come into contact with the Soul. Jung does not put anything religious into the concept of "soul": he speaks of a return to the Soul of the World, the source of knowledge. Instincts become more acute, emotions become radical, signs become more important than logic, perception of reality is no longer so definite. We begin to struggle with what we are not used to, and react in ways that are unexpected for ourselves. And we find that if we manage to direct this powerful flow of constant energy in a certain channel, then we can create a very strong center, which Jung calls the "Wise Old Man" in relation to men and "Great Mother" - when it comes to women. To allow this manifestation is a rather dangerous business. As a rule, the one who reaches this stage begins to consider himself a saint, a prophet, a master of spirits. Great spiritual maturity is required in order to interact with the energy of the Wise Old Man or the Great Mother "[1; p. 207-208]

So, P. Coelho's novel "The Witch with Portobello" tells us in detail about the fascinating journey of the main character - Athena - through the labyrinth life leading her to the knowledge of the "Great Mother." Who is this mysterious Athena, "the witch from the street of Portobello?" The daughter of a gypsy woman and an unknown Englishman, brought up in an aristocratic Lebanese family? An adventure traveler with a young son in her arms? A mentor? A priestess of the "Great" Mother"? Or the goddess herself? She was just a woman trying to understand herself, and at the same time - a warrior who overcame many obstacles on the way to truth and knowledge. everything around us - the Great Mother. Of particular interest to us is the evolution of the philosophical views of the protagonist. Answers to all important questions for us are "encrypted" in millions of symbols, pressing us. It is thanks to them that the truth is comprehended: "We women, when we are looking for the meaning of life or the path of knowledge, rank ourselves among one of the four classical archetypes: Virgo ... seeks herself in absolute independence, and everything that she has comprehended is born only by her ability to answer alone the martyr learns herself, going through suffering and self-denial. In boundless love, in the ability to give, without asking for anything in return, the Saint acquires the true meaning of her being. And, finally, the Witch justifies her existence by searching for the most complete, nothing Athena combined all four types - while we are all forced to choose one thing "[1; p.21-22] As you can see, giving a similar characterization to the heroine, the artist of the word deliberately used images-symbols of the previous literary and spiritual experience in the canvas of the text of the novel. Who is Virgo? This image goes back to the Christian religion: "Virgin (Mary) - Virgin Mary, Mother of God, Mother of God, Mother of God, Madonna. In Christian religious and mythological concepts, the earthly mother of Jesus Christ, a Jewish virgin who miraculously gave birth without destroying her virginity. About origin and childhood. Mary, the canonical Gospel narrative says nothing; the source of the data taken by the liturgical, iconographic and folklore tradition was the early Christian tradition recorded in the apocrypha "The Book of the Birth of Mary", and then - in many hagiographic, homiletic and hymnographic texts dating back to this primary source. According to this tradition, the virgin comes from the messianic "tribe" of Judas, from the royal family of David; her parents are the righteous Joachim and Anna, who lived childless to old age. Tradition says that Mary was brought up in an atmosphere of special ritual purity ... By the age of twelve she makes a vow eternal virginity ... In the house of Joseph, the Betrothed Mary is working on purple yarn for the temple curtain (a symbol of the upcoming "spinning" of the infant body of Jesus Christ from the "purple" of mother's blood in Mary's womb).

"The idea of the special" preparedness "of the virgin, her purification from the" mother's womb "in Catholicism was transformed into a special dogma about the" immaculate conception "of the Virgin Mary herself in the marriage of her parents, that is, about her complete withdrawal from universal human hereditary sinfulness, in this sense, the Virgin Mary is like an innocent Eve, who came to correct the deed of the "fallen" Eve; the curse that befell the world of nature for the guilt of man is removed in her, and therefore the involvement of natural life and cosmic cycles in the sphere of Christian holiness is correlated with her. To literature - the words of Dostoevsky's character: "Theotokos is the great mother of cheese, the earth is"; this can be compared with the theme of the "Madonna of humility" sitting on the ground among flowers, characteristic of Western European iconography of the late Middle Ages and the Renaissance. " [3; p.114] The culture of pre-Petrine Russia and Russian folklore know the Virgin either as an imperious queen or as a pitying mother. However, both Western and Russian traditions are united in their attitude to Virgo as a "warm intercessor of the cold world" (M.Yu. Lermontov). In the novel "The Witch with Portobello" P. Coelho draws a vividly outlined parallel between Sherin Khalil (Athena) and the female deities ... in this case, the Virgin Mary. Sherin was born to elderly parents, she was "immaculately conceived" by this family, since she was born in another country, by another woman, but she became a desired child and was brought up surrounded by love, care, and spiritual peace. It was this family that became for Sherin a temple to which she always returned, gaining strength in it to follow the predetermined path to truth, peace of mind and knowledge of the whole world. Virgin Mary connected with the earth, with the natural world in general. In folklore, these characteristics of the image of the Virgin were contaminated with the remnants of naturalistic paganism, indicating the connection of the Virgin with the mythological images of the goddess of the earth, nature - the Mother Goddess; but their meaning in the context of Christian religious doctrinal concepts is already different, since the Virgin here is not the personification of nature as such, but the "beginning", the

prototype, the first phenomenon of the transformed, paradise nature. At the same time, Virgo has tenacity, perseverance. She defended many sinners who asked her for help. Therefore, you can find two motives associated with the image of the Virgin Mary: the Virgin Mary as "the refuge of sinners" and "the recovery of the lost", that is, an all-asking mother, to whom the most hopeless sinner can turn. Sherin also believed that sinners have the right to be forgiven: "Christ was surrounded by beggars, prostitutes, tax collectors, fishermen. I am immensely agitated by something, then I feel how the whole Universe resonates to me in time and with me. And then the unknown opens up to me - and as if the Lord Himself guides my steps. In such moments everything becomes obvious and intelligible" [1; p.13]

So, in the novel "The Witch with Portobello" Paulo Coelho reveals the essence of the feminine principle. A woman is created in order to keep in balance the mind and intuition, light and darkness, good and evil, rational and irrational. "As long as God is only a man, we will always have food and shelter. When Mother finally regains her freedom, it is possible that we will have to hide in the sky and feed on love, but perhaps we will be able to find a balance between work and feeling" [ 1; p.262]. A woman is an inexhaustible storehouse of wisdom, strength and love that keep this world in harmony.

#### REFERENCES:

1. P. Coelho. Witch with Portobello / Transl. from portug. - M.: OOO "Publishing house Sofia", 2007. - 320 p.
2. Myths of the peoples of the world. Encyclopedia. (in 2 volumes) Ch. ed. S.A. Tokarev. - M.: "Soviet Encyclopedia", 1980 - v.1. A - K. 672 p. from Fig.
3. Myths of the peoples of the world. Encyclopedia. (in 2 volumes) Ch. ed. S.A. Tokarev. - M.: "Soviet Encyclopedia", 1982 - v.2. K - Ya. 720 p. from Fig.
4. Philosophical Encyclopedic Dictionary / Editorial Board.: S.S. Averintsev, E.A. Arab-Ogly, L.F. Ilyichev et al. - 2nd ed. - M.: Sov. encyclopedia, 1989 - 815p.
5. Benois L. Signs, symbols, myths / Transl. from French A. Kalantarova. - M.: OOO "Astrel Publishing House", 2004. - 160s.