



## ANTHROPOGENETIC MYTHONYMS IN ENGLISH AND UZBEK LINGUISTICS

Komilova Nafosat Erali qizi

master's student at Uzbekistan State World Languages University  
<https://doi.org/10.5281/zenodo.14887078>

### ARTICLE INFO

Qabul qilindi: 08-Fevral 2025 yil

Ma'qullandi: 15-Fevral 2025 yil

Nashr qilindi: 18-Fevral 2025 yil

### KEYWORDS

*anthropogenetic mythonyms, Uzbek linguistics, English linguistics, mythology, folklore, cultural narratives, societal values, proverbs, phraseologisms, comparative expressions, Devil, Shayton, Alvasti, Solomon, Sulaymon, Giant, Dev, Hercules, Rustam, Prometheus, Khizr, symbolism, language, culture, cross-cultural analysis, good and evil, morality, human nature.*

### ABSTRACT

*This article explores the significant role of anthropogenetic mythonyms (mythological figures embodying human-like traits or origins) in shaping cultural narratives and reflecting societal values in both English and Uzbek linguistics. By examining a range of figures, including the Devil/Shayton and Alvasti (representing temptation and misfortune), Solomon/Sulaymon (embodying wisdom and justice), Giant/Dev (symbolizing power and adversity), Hercules and Rustam (heroic archetypes), and Prometheus and Khizr (representing enlightenment and self-sacrifice), the article demonstrates how these figures transcend their original narratives to become powerful cultural touchstones. The analysis reveals how these mythonyms are not merely characters in stories but dynamic forces that influence language through proverbs, phraseologisms, and comparative expressions, shaping our understanding of human nature, morality, and the complex interplay between good and evil. The article highlights both the universal themes reflected in these figures and the culturally specific nuances that emerge in their linguistic manifestations, illustrating the enduring power of myth to inform and enrich human communication across diverse cultural landscapes.*

In both English and Uzbek linguistics, anthropogenetic mythonyms play a pivotal role in shaping cultural narratives and reflecting the values and beliefs of their respective societies. The term "anthropogenetic" derives from the concept of human origins, and in this context, it refers to mythological figures that embody human-like traits or origins. These mythonyms can range from heroes, gods, and demigods to legendary kings and villains. They are often portrayed as larger-than-life characters whose actions and qualities offer a reflection of human nature, values, and societal ideals.

Anthropogenetic mythonyms are more than just characters in stories—they are symbols that represent both the virtues and vices of humanity. Heroes like King Arthur and Alpomish, for example, embody ideals such as bravery, wisdom, and sacrifice, which resonate with

cultural and moral expectations. In contrast, figures such as the Devil in English literature or Shayton in Uzbek folklore represent evil, temptation, and destruction, often serving as a counterpoint to the virtuous heroes. These figures often act as moral compasses, guiding societies in their pursuit of justice, honor, and the common good, while also cautioning against the dangers of greed, envy, and pride. Figures such as King Arthur, Merlin, and Robin Hood are central examples of these mythonyms, as they personify qualities like bravery, loyalty, and justice while navigating complex moral dilemmas. Their stories, passed down through generations, continue to inspire notions of leadership and integrity [G. Ashe, 2005].

The significance of anthropogenetic mythonyms extends beyond their narrative function; they shape societal norms and influence collective identity. Through their actions and trials, these figures often serve as a mirror to human experience, illustrating the complexities of human nature and the consequences of choices. By embodying the ideals and flaws of humanity, these mythonyms contribute to the understanding of cultural history, providing timeless lessons on the nature of good and evil, honor and betrayal, and the human condition itself.

The presence of morally complex figures like the Devil in Christian English literature highlights the duality of human nature. Satan, particularly in works like John Milton's *Paradise Lost*, is portrayed not only as an antagonist but also as a tragic figure whose ambition and defiance mirror humanity's own struggles with temptation and pride. This representation of the Devil underscores the eternal battle between good and evil, serving as a moral guidepost while allowing readers to grapple with questions of free will and consequence [J. Milton, 1667; W. B. Hunter, 2012]. This complex portrayal extends beyond literary epics and permeates everyday language through proverbs and phraseologisms, further embedding the Devil as a cultural touchstone for exploring human fallibility.

For instance, the proverb "The Devil finds work for idle hands" warns against the dangers of inactivity, suggesting that temptation is more likely to arise when one is not occupied with productive pursuits. This proverb doesn't necessarily depict the Devil as a proactive tempter but rather as an opportunistic force that exploits human idleness. Similarly, the phrase "Speak of the Devil, and he shall appear" reflects a superstitious belief that merely mentioning the Devil's name can invoke his presence, either literally or metaphorically, in the form of an unexpected event or a person who embodies negative qualities. This highlights the pervasive awareness of evil as a potential influence in daily life.

Furthermore, expressions like "Go to the Devil" serve as strong rebukes or dismissals, indicating extreme displeasure or frustration. This usage strips the Devil of his theological complexity and employs him as a symbol of utter rejection or damnation. Conversely, phrases like "A devil of a time" or "A devil of a job" use "devil" in a more colloquial and often ironic sense, signifying something difficult, challenging, or surprisingly complex, without necessarily implying moral corruption. This demonstrates the adaptability of the Devil as a mythonym, capable of conveying both serious moral warnings and more lighthearted, albeit still potent, expressions of difficulty or frustration.

This concept of the Devil as a figure embodying both profound evil and mundane challenges finds resonance in other cultures and languages. For example, in Uzbek culture, the figure of Shayton, the equivalent of the Devil, appears in proverbs and sayings that reflect similar anxieties about temptation, envy, and misfortune. The Uzbek proverb "Xudoning

berganiga Shaytonning baxilligi kelibdi", which translates to "To what God has given, Shayton's envy has come," illustrates this point. This proverb suggests that even blessings bestowed by God are not immune to the influence of evil, represented by Shayton's envy. It speaks to the ever-present threat of negativity and the struggle to protect good fortune from malevolent forces. This proverb, like the use of "Devil" in English, highlights the enduring human preoccupation with the forces of good and evil and their interplay in our lives. The Devil/Shayton's presence in these diverse linguistic contexts underscores his enduring role as a symbol of both profound evil and the more mundane challenges of human existence, continuing to provoke reflection on the nature of good, evil, and the choices that define us.

Following the exploration of the Devil as a mythonym, the figure of Alvasti in Uzbek folklore offers an intriguing parallel. Like the Devil in Western traditions, Alvasti embodies malevolent forces, but its role in Uzbek mythology carries a distinct cultural flavor. Alvasti is often depicted as a malicious spirit or entity that causes harm, misfortune, and chaos in the lives of people. This association with disorder and misfortune mirrors the way the Devil is perceived as an instigator of evil in Christian literature. Much like Satan in "Paradise Lost", whose defiance of divine order brings suffering to humanity, Alvasti disrupts the natural and moral order, introducing obstacles and negative forces into the lives of those it targets.

The role of Alvasti in Uzbek proverbs and expressions echoes the way Shayton or the Devil is embedded in everyday language. For instance, a common Uzbek saying, "Alvasti ishlari qilibdi", translates to "It has been done by Alvasti," signifying that something negative or harmful has occurred, typically due to some unseen or malevolent force. Much like English phrases that invoke the Devil to signify misfortune or temptation, such as "The Devil's work" or "A devil of a time," this expression associates the negative event with an external, malevolent influence. Alvasti serves as a mythonym that encapsulates cultural anxieties surrounding misfortune, evil, and the disruption of the moral order.

In this way, both Alvasti and the Devil serve as metaphors for the challenges and evils that individuals face in life, whether those challenges arise from temptation, envy, or supernatural forces. These mythonyms, though rooted in different cultural traditions, share the common purpose of representing the forces that seek to undermine human well-being and moral integrity. Like the Devil, Alvasti is more than just a figure of evil; it is a symbol that communicates the complex interplay of good and evil, morality and corruption, and order and chaos that shape the human experience. Their enduring presence in folklore and everyday language highlights their continued relevance as cultural touchstones for understanding and navigating the darker aspects of human existence.

What is more, King Solomon, a central figure in biblical tradition, has transcended his historical context to become a widely recognized mythonym, his name synonymous with unparalleled wisdom and judicious decision-making. This enduring reputation has given rise to several common phraseologisms that continue to enrich everyday language. The most prevalent of these is "as wise as Solomon," a direct comparative phrase that functions as a superlative. It doesn't simply suggest wisdom but equates it to the highest possible degree, invoking the image of a divinely inspired intellect. The phrase relies on the audience's pre-existing knowledge of Solomon's biblical reputation, instantly conveying a sense of profound understanding and insight.

Closely related is the phrase "the wisdom of Solomon," which shifts the focus from a direct comparison of individuals to the abstract concept of wisdom itself. This phrase denotes a specific kind of wisdom: one that is not merely intellectual but also deeply ethical and practical, characterized by fairness, justice, and the ability to discern truth, especially in complex and ambiguous situations. It implies a wisdom that goes beyond mere knowledge and encompasses sound judgment and moral discernment. Finally, the phrases "a Solomon-like judgment" or "a Solomonic decision" directly reference the famous biblical story of the two mothers and the disputed child. These phrases carry a strong connotation of fairness and impartiality, particularly in situations where there is no easy or obvious solution. They evoke the image of a wise ruler or judge who is able to penetrate deception and arrive at a just outcome, even when faced with conflicting claims and emotional pleas. The allusion to the specific story of the child further emphasizes the difficult nature of the decision and the potential for drastic measures to uncover the truth.

This concept of wisdom and justice, embodied in the figure of Solomon, finds resonance in other cultures, notably in Uzbek culture with the figure of Sulaymon, the Uzbek equivalent of Solomon. Sulaymon is also associated with wisdom and justice, though within a slightly different context interwoven with Islamic mythology. This is reflected in Uzbek proverbs such as:

- "Suv tilasang, Sulaymondan tila" ("If you want water, ask from Sulaymon"): This proverb alludes to the legend that Sulaymon commanded the winds and spirits, including jinns who could procure water. It means that one should seek help from those who possess the necessary resources and abilities. Here, Sulaymon is presented not only as a wise ruler but also as a possessor of supernatural power, capable of solving any problem.
- "Sulaymon o'ldi, devlar qutuldi" ("Sulaymon died, the devils were freed"): This proverb, conversely, emphasizes Sulaymon's restraining role. It means that with the departure of a strong and wise ruler, chaos and lawlessness ensue. Devils in this context symbolize the forces of evil and disorder that were held in check by Sulaymon's power. This proverb shows that wisdom and justice are necessary for maintaining order and preventing chaos.

Thus, both in English with the figure of Solomon and in Uzbek with the figure of Sulaymon, these figures are used to express ideas of wisdom, justice, and order. However, the context and nuances of meaning can differ, reflecting the specific cultural and religious traditions. While in English the emphasis is on wisdom and justice as abstract concepts, in Uzbek the figure of Sulaymon is also associated with power over supernatural forces and the ability to maintain order in the world.

Another popular mythonym Giant in English literature and folklore often symbolizes both awe-inspiring power and formidable danger, reflecting humanity's fascination with the extremes of strength and size. Giants, such as those in Jack and the Beanstalk or John Bunyan's Pilgrim's Progress, embody themes of confrontation with overwhelming obstacles and the triumph of wit or courage over brute force. Their dual nature—as both protectors and destroyers—mirrors human struggles with authority, ambition, and hubris. This ambivalence positions giants as powerful metaphors for the challenges that shape individual growth and societal progress. Moreover, their presence extends beyond literary narratives into the fabric

of language, where proverbs and phraseologisms like "slay a giant" or "stand on the shoulders of giants" convey enduring lessons about overcoming adversity and building on the legacy of predecessors [J. Bunyan, 1678; A. Briggs, 2006]. Thus, giants serve as cultural symbols of both fear and inspiration, deeply rooted in the collective consciousness.

These phraseological expressions involving the mythonym giant further reflect its deep cultural resonance and metaphorical richness. The expression to slay a giant encapsulates the timeless narrative of overcoming seemingly insurmountable challenges, embodying the triumph of determination and ingenuity over adversity. Similarly, a sleeping giant evokes the image of immense, untapped potential lying dormant, waiting to be awakened or realized, whether in individuals, organizations, or nations.

The phrase giant among men celebrates figures of extraordinary talent or influence, elevating them as icons of excellence and progress. Meanwhile, to stand on the shoulders of giants acknowledges the interconnectedness of human achievement, where present accomplishments are built upon the wisdom and innovations of the great minds that came before. Finally, to fight giants serves as a powerful metaphor for confronting formidable adversaries or oppressive systems, highlighting humanity's enduring resilience in the face of overwhelming odds. Together, these expressions extend the symbolic legacy of giants beyond literature and into the fabric of everyday language, reinforcing their role as enduring emblems of strength, struggle, and ambition.

In Uzbek culture, the equivalent mythonym Dev carries similar symbolic weight, deeply rooted in folklore and oral traditions. In Central Asian folklore, Dev has both negative and more nuanced representations, sometimes seen as a trickster figure or an antagonist who challenges the hero's strength, wisdom, or virtue. In studies on Central Asian mythologies, Dev is often discussed as part of a moral and social structure where these figures serve as necessary antagonists for the development of virtues like courage, wisdom, and perseverance. I. M. Krachkovsky in "The Folklore of Central Asia" discusses how the role of Dev in regional narratives can serve as a symbol of the challenges and obstacles that people must overcome in their daily lives [I. M. Krachkovsky, 1950]. Representing immense strength, size, and often malevolence, the dev frequently appears as an antagonist in tales like Alpomish and Go'ro'g'li, where the hero must outwit or overpower the giant to achieve victory. This duality of the Dev—both as a source of fear and a challenge to overcome—aligns with its English counterpart, emphasizing the universal appeal of such figures in the human imagination.

In Uzbek proverbs and expressions, the Dev serves as a metaphor for strength, adversity, and the triumph of intellect over brute force. For instance, the phrase "Aql bilan devni yer tishlatish" (To make the giant bite the dust with wisdom) underscores the power of intelligence over physical might. Similarly, "Devning qo'lidan qutulish" (To escape from the hands of the giant) symbolizes liberation from overwhelming challenges or oppressive forces. Expressions like "Devdek kuchli" (Strong as a giant) emphasize extraordinary physical strength, while "Devning ishini qilmoq" (To do the work of a giant) reflects taking on or accomplishing Herculean tasks, often beyond ordinary human capacity.

Like the Giant in English, the Dev in Uzbek transcends its folkloric origins to become a potent cultural symbol. Through stories, proverbs, and idiomatic expressions, the dev embodies themes of power, struggle, and resilience, offering enduring lessons on the importance of courage, wit, and determination in overcoming life's greatest challenges. This

parallel between the giant and the dev highlights their shared role as universal archetypes, bridging cultures through the timeless narratives they inspire.

Prometheus and Khizr are other notable examples of mythonyms that embody themes of guidance, enlightenment, and self-sacrifice, each playing a pivotal role in their respective cultural traditions by offering wisdom and assistance to humanity.

The figures of Prometheus and Khizr serve as rich, symbolic mythonyms across different cultural landscapes, representing the profound role of self-sacrifice, wisdom, and guidance in human development. Both characters have transcended their mythological roots to become enduring symbols of enlightenment, defiance, and the transformative power of knowledge. Scholars have long explored the connection between Prometheus and the theme of human progress through knowledge. For instance, S. L. Scully in his work "The Promethean Revolution" discusses how Prometheus represents the archetype of the human quest for knowledge and autonomy, which often comes at a cost of divine retribution. He argues that the gift of fire symbolizes not only intellectual enlightenment but also the beginning of humanity's moral and ethical challenges in the pursuit of knowledge [S. L. Scully, 1984]. In regard to Khizr, W. M. Thackston explores the figure of Khizr in "The Sufi Path of Knowledge", highlighting that Khizr's role as a guide transcends traditional religious boundaries. Thackston suggests that Khizr serves as the eternal symbol of spiritual guidance, helping seekers navigate both worldly and divine knowledge. His associations with the Water of Life further reinforce his role as a provider of eternal wisdom that sustains not just the body but the soul [W. M. Thackston, 1992].

The phraseological expressions that have emerged from these figures—such as "Promethean sacrifice," "Promethean ambition," and "Promethean fire"—embody core human values: the courage to defy authority for the greater good, the vision to challenge established norms, and the potential for knowledge and creativity to spark societal change.

Prometheus, the Titan who stole fire from the gods, not only gave humanity the gift of light but also the metaphorical fire of intellect, which has become an enduring symbol of human progress and the struggle against divine or societal constraints. His act of defiance against Zeus, which was both a literal and figurative gesture of rebellion, is immortalized in expressions like "Promethean ambition," which represents the courage to pursue groundbreaking ideas in the face of opposition. His story reflects a broader theme of challenging the status quo in order to empower others—a concept encapsulated in "a Promethean sacrifice." This phrase evokes the notion that transformative change often comes at a personal cost, where the individual must risk their own well-being for the benefit of society. Prometheus's fire, therefore, becomes a symbol not just of material knowledge but of the intellectual and moral revolution that can come when one dares to think beyond the accepted limits.

In a similar vein, Khizr is revered in Islamic and Sufi traditions as an eternal, divine guide who bestows wisdom and spiritual knowledge. While his mythological origins may be less publicly recognized than Prometheus in the Western world, his symbolic role is equally rich in meaning. The expressions tied to Khizr, such as "Xizrning izidan borish" (to follow in the footsteps of Khizr) and "Xizrning qudug'idan ichish" (to drink from Khizr's well), evoke the idea of seeking wisdom that transcends ordinary human experience. Khizr offers not only spiritual guidance but also a deeper understanding of the divine truths that govern the

universe. These expressions suggest that true enlightenment, like the Water of Life with which Khizr is associated, is a source of both wisdom and eternal life—something that sustains and elevates those who seek it.

While Prometheus operates within a framework of material and intellectual progress, often challenging the gods for the sake of human advancement, Khizr represents spiritual guidance that helps individuals navigate the moral and existential questions of life. Both mythonyms offer wisdom that reaches beyond the individual, focusing on the broader impact of their gifts on humanity. Their respective phrases, however, reveal subtle differences in the nature of the wisdom they impart: Prometheus provides the fire of reason and knowledge, often in defiance of divine or established authority, while Khizr offers divine and spiritual wisdom, transcending human limitations and connecting individuals to the eternal.

Ultimately, both Prometheus and Khizr serve as archetypes of selflessness and transformative power, illustrating the vital role that knowledge—whether intellectual, spiritual, or moral—plays in human evolution. These mythonyms have not only shaped cultural and religious narratives but also continue to inspire language, highlighting the universal human longing for guidance, wisdom, and the courage to challenge the forces that seek to limit our potential. Through their respective expressions, Prometheus and Khizr remain timeless symbols of the enduring human quest for enlightenment, self-improvement, and the betterment of society.

In addition, both angel in English and farishta in Uzbek are powerful mythonyms that embody the virtues of purity, goodness, and divine intervention, serving as symbols of moral ideals in their respective cultures. Scholars have long recognized that mythonyms like these play a vital role in expressing and preserving cultural values. Mircea Eliade, in his exploration of mythological figures, argues that such symbols serve as intermediaries between the divine and human realms, helping societies understand the transcendence of spiritual and moral principles into everyday life [M. Eliade, 1963]. In English, the term angel transcends its religious roots, symbolizing exceptional kindness, purity, and virtue. Expressions such as "an angel of mercy" or "to be angelic" invoke the image of someone who embodies compassion and moral integrity. Cultural historian Karen Armstrong also highlights that angels, both in their theological and secular forms, represent ideals of benevolence, protection, and transcendence—forces that inspire individuals to strive for greater moral excellence [K. Armstrong, 1993].

Similarly, in Uzbek, farishta functions as a metaphor for purity, grace, and divine goodness, often used to describe people or actions that are considered virtuous or divinely inspired. Expressions like "farishtaning ishi" (a divine or exceptionally good deed) capture the essence of actions that surpass ordinary human efforts and reflect a higher, often divine moral standard. The phrase "farishtadek begunoh" (Innocent as an angel) emphasizes absolute innocence, highlighting the cultural ideal of untainted purity and virtue that is deeply valued in Uzbek society. This idea mirrors the English metaphor of an angel as a figure of ultimate goodness and purity. While the angel in English culture often carries connotations of divine intervention or mercy, the farishta in Uzbek is equally revered for its role in guiding human behavior toward goodness and spiritual grace. The dual use of these mythonyms in both languages reflects the universal human aspiration to embody moral ideals and seek divine or moral guidance in the face of everyday challenges.

Furthermore, these mythonyms are not just limited to religious or moral contexts; they also pervade the cultural lexicon, acting as touchstones for social and ethical behavior. Both angel and farishta represent more than just divine beings; they serve as archetypes for the highest standards of human conduct. Through expressions like "an angel of mercy" in English or "farishtaning yo'lidan borish" (to follow the path of the angel) in Uzbek, we see how these figures help shape a cultural narrative about how individuals should behave and what qualities they should aspire to. In this way, angel and farishta are not only metaphors for the divine but also serve as cultural tools for encouraging moral development and ethical conduct.

The next prominent mythonyms in English and Uzbek folklore are Hercules and Rustam, respectively, figures whose enduring presence in their respective languages offers valuable insights into the intersection of English and Uzbek linguistics. The connection lies in how these heroic figures have become ingrained in their respective languages, shaping expressive capabilities through phrasal expressions, comparisons, and cultural connotations. From an English linguistic perspective, the impact of Greco-Roman mythology is evident in the lexicon and idiomatic expressions. The phrase "Herculean task," derived from "Hercules's Twelve Labors," exemplifies this. Its continued use in modern English demonstrates how a mythological narrative has become a lexicalized, fixed expression denoting an exceptionally difficult undertaking. Similarly, "Labors of Hercules" functions as a marker for a series of arduous trials. This illustrates semantic extension, where the original meaning of a mythological narrative broadens to encompass metaphorical applications. Scholars have noted how this process reveals the absorption and integration of classical elements into English, enriching its vocabulary. This is particularly evident in the scholarly analysis of Hercules himself. In his influential work "The Heroes of the Greeks", Kerényi explores Hercules as a central figure, emphasizing his role as a representative of masculine ideals, embodying strength, courage, and perseverance [K. Kerényi, 1959]. Kerényi also delves into the psychological complexities of Hercules, highlighting his struggles and eventual apotheosis, further enriching the figure's symbolic potential within the language. In Uzbek, Rustam from the "Shahnameh" by Ferdowsi plays a comparable role, though with distinct linguistic manifestations. While fewer complex idioms directly use "Rustam," his figure is powerfully present in comparative constructions. Expressions like "sharp as Rustam's sword" ("Rustamning qilichidek keskir") and "as daring as Rustam" ("Rustamdek botir") function as similes, drawing on Rustam's legendary attributes to emphasize sharpness, effectiveness, and boldness. These comparisons, deeply embedded in Uzbek cultural expression, illustrate how literary traditions influence the language's figurative capacity. This highlights a different linguistic strategy: direct comparison rather than complex idiom development. Furthermore, the very presence and understanding of these comparisons within Uzbek linguistic culture signifies the influence of Persian literature, reflecting historical and cultural exchange. The comparison highlights a cross-linguistic phenomenon: using heroic figures to create evocative language. Both English and Uzbek, despite distinct linguistic families, utilize similar cognitive mechanisms to convey complex ideas. English favors fixed idioms, while Uzbek relies more on direct comparisons, revealing interesting differences in how languages encode cultural information and create figurative meaning.

This exploration of anthropogenetic mythonyms in English and Uzbek linguistics reveals the profound and multifaceted ways in which mythological figures

shape language and culture. From the morally complex Devil/Shayton and Alvasti, representing the struggles with temptation and misfortune, to the wise Solomon/Sulaymon, embodying justice and divinely inspired knowledge, and the powerful Giant/Dev, symbolizing both awe and adversity, these figures serve as potent cultural touchstones. The analysis further extends to the heroic archetypes of Hercules and Rustam, whose legacies are woven into the fabric of English and Uzbek through fixed idioms and comparative expressions, respectively. Finally, the examination of Prometheus and Khizr highlights the enduring human quest for enlightenment and the transformative power of knowledge. Through these diverse examples, it becomes clear that anthropogenetic mythonyms are not merely relics of ancient stories; they are dynamic forces that continue to influence language, shaping our understanding of human nature, morality, and the complex interplay between good and evil. They provide a rich tapestry of cultural meaning, demonstrating the enduring power of myth to inform and enrich human communication across diverse linguistic landscapes.

#### References:

1. Armstrong, K. (1993). *A history of God*. Ballantine Books.
2. Ashe, G. (2005). *The discovery of King Arthur*. Sutton Publishing.
3. Briggs, A. (2006). *Folktales and fairy stories*. Routledge.
4. Bunyan, J. (1678). *The pilgrim's progress*. (Various editions available)
5. Eliade, M. (1963). *Myth and reality*. Harper & Row.
6. Hunter, W. B. (2012). *A Milton encyclopedia*. Bucknell University Press.
7. Kerényi, K. (1959). *The heroes of the Greeks*. Thames and Hudson.
8. Krachkovsky, I. M. (1950). *Narodnoe tvorchestvo Srednei Azii* [The folklore of Central Asia]. (Various editions available)
9. Milton, J. (1667). *Paradise lost*. (Various editions available)
10. Scully, S. L. (1984). *The Promethean revolution: Knowledge, fate, and the birth of science*. Temple University Press.
11. Thackston, W. M. (1992). *The Sufi path of knowledge: Ibn 'Ata' Allah's 'Miftah al-Falah'*. State University of New York Press.