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PORTRAIT OF FEMALE HERO IMAGES IN ANCIENT TURKISH SOURCES

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Abstract

This article analyzes the image of female characters reflected in ancient Turkish sources, in particular, in “Avesta”. It highlights the social, spiritual and moral status of women in society, their role as mothers, educators, protectors and wise persons. Also, the connection of women with nature, fertility and goodness is revealed in the example of goddesses such as Ardivisura Anahita, mythological female characters. The article analyzes the elements of respect for women, gender equality and their role in the development of society in ancient sources on a scientific basis.

Keywords. “Avesta”, female image, ancient Turkic sources, mythology, Ardivisura Anahita, goddess, mother image, gender equality, spirituality, moral values, folklore, ancient beliefs.

Introduction

The image of a woman occupies a special place in ancient Turkish and historical sources. At different stages of the development of the society, the woman appeared not only as the support of the family environment, but also as an active participant in social, spiritual and even political processes. Especially in ancient mythological and religious sources, the worldview, values and moral standards



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of society are expressed through the image of female heroes. A woman is often depicted as a mother, wife, protector and sage. In some cases, she appears as a brave hero who fights on an equal footing with men.

Analysis and Results

In Turkish epics, women are depicted not only as a secondary character, but as an active person who influences the development of events. They are distinguished by their wise advice, dedication and perseverance. This indicates that there was a high respect for women in the ancient society. It is known that “Avesta” is the main source of Zoroastrianism, which describes the lifestyle, philosophical and aesthetic views, moral standards and social principles of the ancient society. This sacred text also serves as an important source for studying the historical roots of Uzbek folklore. “Avesta” is especially important in analyzing the origin and formation process of mythological female characters [3; 346].

From this point of view, “Avesta” is an important source reflecting the religious-philosophical views of ancient Eastern peoples, especially Iranian and Turkic peoples. In it, the image of a woman is interpreted in different aspects - as a symbol of kindness, purity, devotion, goodness. Through the images of female characters in “Avesta” not only religious ideas, but also the place of a woman in society and her spiritual image are illuminated.

This source expresses special respect and attention to women. They are interpreted as an important person who ensures the continuity of the society, educates a faithful and courageous generation. According to the doctrine, a woman’s task is not only to give birth to children, but also to raise them spiritually mature, willing and in the spirit of pure faith. In this respect, the image of the mother plays a leading role in child education. Of course, the role of the father is



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Another female goddess who appears in the Avesta, Ardvirusa (Ardvī Sūrā Anāhitā), occupies a special place as an important goddess, a female goddess in Zoroastrianism. According to “Avesta”, there is information that the image of Anakhita is a noble goddess of fertility, rainfall, and relieves the burden of pregnant women [6; 98]. Water is depicted as a symbol of purity, fertility and protection. Ardvirusa (Anakhita) is considered a religious and mythological figure in ancient Iranian culture and represents female archetypes that are important in society and human life. The main functions of the image are as follows: in “Avesta”, this image, which is considered to be the goddess of water, rivers and all sources of water, is interpreted as a sanctified, patron, protective goddess in Zoroastrianism.

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Ardvisura Anahita, the goddess of water, depicted as a mythical force of abundance, riding a chariot with four white horses:

*Bir tulpori Yomg'irdir,
Biri Yel, biri bulut,
Tulporlari Yomg'ir, Yel,
Suvli Bulut birla Do'l
Uni doim qo'riqlab,
Suvini mo'l-ko'l qilarlar [7; 32].*



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The goddess of water Ardivisura Anahita described in “Avesta” was in the form of a tall, fair figure, beautiful girl according to Zoroastrian imagination. She is depicted wearing golden ornaments:

Ko ‘zga ko ‘rinib keldi

Muqaddas Ardivisura

Yosh nihol go ‘zal qizdek,

Lek qudratli, purviqor,

Bo ‘yi adl, sarvqomat,

Nur taratib ilohiy,

Oliyjanob, purhikmat,

Bashang kamzuli yengli,

Oltin-ziynatli engli.

Barsman xipchip qo ‘lida

Ko ‘z-ko ‘z qilar sirg ‘asin [7; 32].

From this it can be seen that Ardivisura is a personification of grace and beauty, like a delicate sprout, with divine light shining from her face. She differs from many other mythological characters in the Avesta in that she appears in human form - that is, in the form of a beautiful girl. At the same time, it is valued as a symbol of fertility and recognized as a divine force that blesses the earth and gives life to mankind, especially children. In the imagination of the people, she was accepted as a holy goddess who protects the peace of families and the well-being of women. In addition, Ardivisura is not only a symbol of beauty and love, but also a symbol of courage and power, and is interpreted as a spiritual force that fights against evil forces.



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Conclusion

In short, in ancient Turkish and historical sources, in particular, in “Avesta”, it can be seen that female images are highly interpreted as an important socio-spiritual support of society. Women are depicted not only as mothers and wives at the center of the family environment, but also as active, wise and courageous individuals who directly influence the development of society.

The female characters in “Avesta” embody high moral qualities such as purity, goodness, kindness, self-sacrifice, and through them the moral standards and values of the society are expressed. In particular, the image of the mother is glorified as a leading force in child education, and her incomparable role in the formation of a well-rounded generation is emphasized.

Also, in the example of goddesses such as Ardivisura Anahita, mythological female figures reveal the inextricable connection of a woman with nature, fertility, life and goodness. This means that in the worldview of our ancient ancestors, a woman was imagined not only as a social, but also as an important link of the cosmic and divine order.

In general, the image of a woman in ancient sources is multifaceted, combining beauty and grace with strength, courage and spiritual maturity. Even today, this serves as an important historical and spiritual basis for understanding the role and importance of women in society.

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