

## QUEEN AS A TRADITIONAL RULER IN WESTERN LITERATURE

**Usmanova Sevara Sultanovna,**

*Associate Professor, Fergana State University, PhD*

<https://orcid.org/0000-0002-8663-6039>

[mahkamovasevara078@gmail.com](mailto:mahkamovasevara078@gmail.com)

**Abstract:** In this article, we delve deeper into the nuanced portrayals of princesses in Western literature. The enduring appeal of princesses in Western novels lies in their ability to embody both traditional and subversive qualities, reflecting the diverse roles and expectations placed on women throughout history.

**Keywords:** Western literature , literary landscape , heroic portrait , Anne Boleyn , Philippa Gregory.

### **Introduction.**

Queens in Western literature embody a variety of characteristics that contribute to the richness and complexity of the narrative landscape. Their descriptions serve as compelling reflections of the social and cultural dynamics prevalent during the narrative period and provide valuable insights into the roles and expectations placed on women throughout history. From royal monarchs to cunning tricksters, the portrayal of royalty in Western novels highlights the enduring importance of female leadership, demonstrating their flexibility, resilience, and mobility.

The characterization of queens in Western novels offers a fascinating blend of tradition and subversion, reflecting the complexities and contradictions inherent in female leadership. These regal figures often act with steadfast determination in the complexities of power and influence, serving as symbols of strength, resilience, and grace. Whether depicted as traditional rulers or rebellious figures, queens in Western literature fascinate readers with their multifaceted representation of female characters, enriching the narrative landscape with their enduring influence on literature and culture.

### **Materials.**

Drawing on scholarly work and critical analysis, we gain a deeper understanding of the nuanced portrayals of princesses in Western literature. The enduring appeal of princesses in Western novels lies in their ability to embody both traditional and subversive qualities, reflecting the diverse roles and expectations placed on women throughout history. Princesses in Western literature continue to captivate readers through their adaptability, cunning, and resilience, and offer a rich and compelling exploration of their enduring charm and resilience in the narrative landscape.

The depiction of queens in Western novels often serves as a reflection of the social and cultural dynamics of the narrative period. Whether portrayed as mysterious rulers, shrewd political players, or unwavering figures of power, queens in Western literature embody a rich complexity that reflects the diverse roles and expectations placed on women throughout history. Their flexibility and

cunning often demonstrate the enduring resilience of female characters and provide compelling insights into the complexities of female leadership in the Western literary landscape.

### **Research and methods.**

The enduring influence of queens in shaping cultural and historical narratives is evidence of their enduring importance in the Western literary landscape as symbols of strength, resilience, and agency. Their characterizations provide a compelling reflection of the diverse roles and expectations placed on women, highlighting the complexity of female leadership in Western novels and the multifaceted nature of queenship. Whether depicted as regal monarchs, cunning scheming figures, or rebellious figures, queens in Western literature continue to captivate readers, offering a rich and compelling exploration of their enduring appeal and resilience in the narrative landscape. The character of the queen in Western novels embodies a rich variety of characteristics, from regal authority to cunning resourcefulness. Their depictions reflect the enduring influence of royalty on Western literature, beautifully reflecting the complexities of female leadership and the diverse roles and expectations placed on women throughout history. Whether depicted as traditional rulers or cunning figures in Western novels, queens continue to captivate readers, highlighting their enduring importance as attractive and multifaceted depictions of female characters in the rich tapestry of cultural and historical narratives.

As is known, the portrait of the characters is considered a reflection of the inner world of a person in order to quickly and easily understand the events of the novel. The portrait of the character also expresses the author's attitude to the person he is depicting. For example, in Gregory's work "The Other Boleyn Dynasty", the portrait of Anne Boleyn is described as very beautiful, dignified and attractive. It is even emphasized in the conflict that occurs throughout the work. The main reason for the conflicts between Anne's sister Mary and her brother George is that, despite being young and the youngest, Anne's beauty and charm win the heart of the King of England and give him 2 children. This would certainly cause Mary's envy. At this point, Philippa describes the portrait of Anne in the work as *"She scowled at him, her beauty completely erased by jealousy. ... 'Half the court thinks I'm the most beautiful woman in the world'" (Boleyn 162). (She looked at him, her beauty instantly changed. Everyone considers me the most beautiful woman in the world. Our translation)*

*"Mom" could always be comforted by the sight of her own beauty" (Boleyn 226). (Anne can always be comforted by the sight of her own beauty in any situation ) emphasizes his sister Mary.*

, the author Anna Boleyn says "in some glorious new condition, earned by her beauty and her wit" (Boleyn 276), which indicates that Anne is not just beautiful, but that she uses her charms and brains as well to get exactly what she wants. (Anna achieved everything she wanted not only because of her charm and beauty, but also because of her intelligence.)

" But only Anne had that deliciously self-conscious way of walking. She moved as if every man in the world was watching her. She walked as if she were irresistible. And such was the power of her conviction that every man at court did look at her, did find every irresistible. ... Anne tossed her head and walked away from them all, as if no one could be good enough to please her, and went straight towards the king and queen and swept them a curtsy . ( Boleyn 169) " ( *No tolko u Anny byla eta voshititelno zastenchivaya pohodka. Ona dvigalas tak, slovno vse mujchiny v mire smotreli na nee. Ona khodila tak, slovno ona byla neotrazima. I takova byla sila yee ubezdeniya, chto kajdy mujchina pri dvore smotrel na nee, nakhodil yee neotrazimoy. ... Anna pokachala golovoy i atosha ot nix vse, slovno nikto ne mog byt dosatochno horosh, chtoby ugodit ey, i praplatas pryamo k korolyu i koroleve i prisela im v reverance.*)

In order for us to quickly and correctly understand the events in the work, the portrait of the characters is considered a reflection of the inner world of a person. The portrait of the character also expresses the author's attitude to the person being depicted. For example, in F. Gregory's work

"The Other Boleyn Dynasty", the portrait of Anne Boleyn is described as very beautiful, dignified, and attractive. He even emphasizes this in the conflict that arises in the work. The main reason for the conflicts between Anne's sister Maria and her brother George is that, despite being young and the youngest, Anne's beauty and charm win the heart of the King of England and give him 2 children. All this causes Anne to hate herself. The writer expresses his attitude towards the portrait of his character here.

### Results.

The author often refers to the portrait of Princess Anne Boleyn in the work, describing her as a truly beautiful woman.

But some sources say she was not a good fit for the Tudor family, with French nobleman Brantôme and poet George Wyeth admitting that she was simply charming . “ *She was petite in stature, and had an appealing fragility about her. Her eyes were black and her hair is dark brown and of great length; often, she would wear it interlaced with jewels, loose down her back. But she was not pretty, nor did her looks conform to the fashionable ideals of each time. She had small breasts when it was fashionable to have a voluptuous figure, and in a period when pale complexions were much admired, she was sallow, even swarthy, with small moles on her body* <sup>1</sup>. ( *Six Wives* 151) ( *She was of a slender figure, with a charming air, her eyes were black, her hair was dark brown and very long. She often wore it in braids or hung down to her waist with beautiful ornaments. Her appearance was not in keeping with the times. Instead of being fair-faced, she was a swarthy, dark-complexioned woman*) They defined it as.

In order for us to quickly and correctly understand the events in the work, the portrait of the heroes is considered a reflection of the inner world of a person . The portrait of the hero also expresses the author's attitude to the person being depicted. For example, in F. Gregory's work "The Other Boleyn Dynasty", he describes the portrait of Anne Boleyn as very beautiful, dignified, and attractive. He even emphasizes this in the conflict that arises in the work. The main reason for the conflicts between Anne's sister Mary and her brother George is that, being young and the youngest, Anne's beauty and charm win the heart of the King of England and she has two children from him. All this causes hatred of the people who gave birth to Anne. The writer here expresses his attitude to the portrait of his hero. " *Gregory also refers to Anne as the girl who was "in some glorious new condition, earned by her beauty and her wit"* ( *Boleyn* 276) Tragedy: *Gregory describes Anne as having achieved her goal through her beauty and intelligence.*

Another great queen in English history, Elizabeth I, has an unparalleled place in history. In 1558, Queen Elizabeth came to the throne of Britain, a time of political and religious strife. In England, the people called her the “Virgin Queen.” *At last, poor sick Queen Mary had died, and Princess Elizabeth was the uncontested heir. Praise be. Everyone in England should. The Protestant princess had come to the throne and would be England's queen. All over the country people would be ringing bells for joy, striking kegs of ale, dancing in the streets, and throwing open prison doors. The English had their Elizabeth at last, and the fear-filled days of Mary Tudor could be forgotten. Everyone in England was celebrating .( ??????? )*

respected for her manners, ethics , and order . Because she liked bright colors, she also wore bright clothes and masks with glasses. <sup>2</sup>During Elizabeth's reign, literature, art, and music flourished like never before. Elizabeth is known in the history of England as the Queen of the Golden Age. The achievements of the era are so numerous that it is difficult to summarize them. The state prospered in all aspects, socio-political, economic, cultural, and educational.

**Elizabeth I**, daughter of Henry IV and Anne Boleyn, ascended the throne of England on November

<sup>1</sup>( *Six Wives* 151)

<sup>2</sup> **National Gallery in Color.** London, Cassell Ltd, 1979, p. 23

17 , 1558. This date has been celebrated since that day. Elizabeth wanted her palace to be a great cultural center, an academy of sciences, a place where all cultural and scientific institutions would gather. This shows that the Golden Age was also characterized by the development of such areas as science, literature, art, and culture.

The work "The Virgin's Love", written by the English historical novelist Philippa Gregory, is dedicated to the life and work of Queen Elizabeth I. This work reflects the years of the Queen's reign and her sincere, pure love for the King of Scotland, Robert Dudley. The author describes the young princess's encounter with dangers in external and internal struggles , the rise of the French kingdom against Scotland, and the possibility of Queen Mary 's accession to the throne . The main theme of the work is Queen Elizabeth 's love, which is fraught with intrigue and contradictions , but full of attractive emotions , even in an environment full of political danger .

Not only the personal life of Queen Elizabeth, but also her government was surrounded by instigators and gossipers. As the various rumors and contradictions in the palace intensified, this affected the economic and social stability of the state. However, Elizabeth did not give up her feelings for Dudley, but rather fought him with unfeminine fortitude and confidence. Even when this love affair complicated the queen's stay on the throne and rule, she remained faithful to her love. *“ All over the country people would be ringing bells for joy, striking kegs of ale, dancing in the streets, and throwing open prison doors. The English had their Elizabeth at last, and the fear-filled days of Mary Tudor could be forgotten. Everyone in England was celebrating. Everyone but Amy.” Translation: The sound of bells ringing incessantly woke Amy up. All England was celebrating and rejoicing at the accession of Elizabeth. But Amy was not happy about it. It was even more infuriating to hear of the triumph of the man who had caused her to be consumed by jealousy.*

It is clear from the passage that a woman who has suffered because of the betrayal of her beloved is ready for anything , and does not shy away from oppression . In the work, the writer Philippa skillfully depicts the love triangle between Robert , Amy , and Elizabeth.

### **Discussion.**

The princess's feelings for Robert lead to conflicts and undermine her political position. The reader can also witness Elizabeth's vulnerability against the backdrop of courtly ambitions. The author shows the princess as a fragile character, sometimes seemingly hopeless, but resilient in the face of hardship. In the work, Elizabeth is depicted as a powerful woman who straddles the line between personal feelings and political position.

In the work, the image of Robert Dudley is presented as an ambitious, selfish, and unfaithful person. Having won the hearts of both women, he drowns in the trap of his own deceptions. His wife Amy was also aware of his actions. She did not believe that he would go so far . *“ How could we end up like this? she whispered to the stormy sky piling up a brooding castle of clouds over Norfolk. Since I love him so much, and since he loves me? Since there is no one for us but each other? How could he leave me to struggle here, and dash off to her? How could it start so well, in such wealth and glory as it did, and end in hardship and loneliness like this? ” Translation: He would ask himself how our relationship had come to this point, and he would sigh and look up at the sky. After all, we loved each other so much, did he agree to leave me and fall in love with her?*

On one side is Amy, on the other is Elizabeth, and when these problems hurt Amy deeply, Queen Elizabeth's reputation on the throne begins to seriously undermine her. The work describes the early years of Elizabeth I's reign , which were full of love and glory . The following conclusions can be drawn throughout the work. Personal desires and desires between the characters call for vigilance in state governance. The writer Philippa Gregory justifies the fact that "fidelity to historical truth is her unique style" with evidence presented in a number of works. Gregory described Elizabeth and her mother, Queen Anne Boleyn, through works such as "The Boleyn Princess" and "The Virgin's



Love". Gregory created the novel "The Virgin's Love" as a sequel to "The Boleyn Princess". In *The Love of a Virgin*, the author pays special attention to the portrait of Elizabeth. In the work, Elizabeth is often depicted wearing luxurious fabrics such as silk and velvet. For example, her attire when sitting on the throne is described as being adorned with intricate embroidery and sparkling pearls, signifying her high position and power. Her magnificent red hair, often styled in a delicate style, is particularly emphasized by the depiction of jewelry decorated with precious stones. At the same time, she is depicted wearing a crown decorated with pearls, emphasizing her beauty and royal status.

Elizabeth uses white lead makeup to achieve a pale complexion, a fashion of the time that symbolized purity. The "Virgin Queen" often resorted to this image, especially when preparing for public appearances. She is depicted wearing delicate jewelry, such as necklaces set with precious stones. These decorations not only enhance her appearance, but also indicate her power and wealth. Her posture is often noted, reflecting her confidence in the ruler. Scenes in which she addresses her court demonstrate her power and authority, emphasizing her command.

influences her appearance. For example, during times of inner turmoil, her expression may reflect tension or vulnerability, in contrast to her usual royal demeanor. These examples highlight how Elizabeth I's appearance is linked to her personality and the challenges she faces throughout the novel. Indeed, the writer seeks to enter the psyche of the hero by drawing his appearance. In particular, the elements of the portrait - eyes, face, laughter, tears, etc. - serve as a key to the artist's spiritual world. In general, the art of describing a hero through a portrait plays an important role in artistic creation<sup>3</sup>. During the analysis, the author used a variety of artistic means of description to describe and characterize the heroes in the work. For example, Robert Dudley's dream warns him of danger in the future. *"In his dream he saw once again the rough floorboards of the empty room, the sandstone mantelpiece over the big fireplace with their names carved into it, and the leaded window, set high in the stone wall. By dragging the big refectory table over to the window, climbing up, and craning their necks to look downward, the five young men could see the green below where their father came slowly out to the scaffold and mounted the steps."* Translation: *In his dream he saw once more the rough boards of the empty room, the sandstone mantel over the large fireplace with its names engraved on it, and the leaded window set high in the stone wall. Dragging the large kitchen table to the window, he climbed up, craning his neck to look down, and the father of five young men slowly climbed up to the scaffolding and saw the green set on the steps.*)

In the work, the writer uses a dream as one of the poetic means of characterizing the character from the spiritual side. Through dreams, the writer mainly seeks to reveal the inner world, mental state, experiences and dramas, and dreams of his characters. Dreams also serve as a means of individualizing images<sup>4</sup>. *In the story, Elizabeth I* admits that she can become the queen her mother dreamed of. After many years, Queen Elizabeth I ascends the throne. But unrest is raging in the country, and conflicts between Protestants and Catholics are escalating. The Queen's entourage urges her to marry, but she objects. Elizabeth I says that *England is her husband, and her people are her children*. Robert Dudley, while still married, tries to win the queen's heart for his own benefit. One of his most dangerous enemies is Elizabeth's most trusted adviser, Cecil. Philippa Gregory, through her novel *The Virgin Queen*, expresses the great cultural and literary achievements of the reign of Elizabeth I in England. Gregory skillfully reflects the essence of this era by connecting historical events with the complexities of the reign of Queen Elizabeth I. The novel not only serves as a powerful study of the Queen's life and legacy, but can also serve as an object of appreciation for the great cultural and literary achievements of Elizabeth I's reign.

<sup>3</sup> Stop Boboev. Basics of literary studies. "Uzbekistan" publishing house, 2002.

<sup>4</sup> Stop Boboev. Basics of literary studies. "Uzbekistan" publishing house, 2002. B.181.

The Elizabethan era, a time of great creativity and innovation, was also a time of great art, literature, and culture. Philippa Gregory's *The Love of the Virgin Queen* captures the dynamism and excitement of the period beautifully. As we delve deeper into the novel, it reveals the intellectual sophistication of Elizabethan English society and the indomitable spirit of Queen Elizabeth I.

### **Conclusion.**

The novel serves as a conduit for exploring the multifaceted nature of the Elizabethan era, when art, literature, and theater flourished under the patronage of the queen. From the stirring verses of William Shakespeare to the creative scope of Edmund Spenser, *The Virgin's Love* paints a vivid picture of the literary figures who left an indelible mark on the period. The works of these creators not only captivated the public, but also reflected the social values, political events, and human experiences of the time. In addition to literature, the visual arts flourished during the Elizabethan era, with artists such as Nicholas Hilliard and Isaac Oliver creating exquisite portraits that reflected the wealth and splendor of the era. Their works, characterized by intricate detail and rich symbolism, are evidence of the artistic renaissance that swept through the courts and salons of Elizabethan England. "The Love of the Virgin Queen" skillfully weaves these artistic wonders into its narrative, allowing readers to see the visual splendor that adorns Elisabetha's world.

The likes of Tallis and Christopher Marlowe contributed to the cultural landscape with their timeless compositions and performances. *The Love of the Virgin Queen* immerses the reader in the melodious strain of Elizabethan music and the dramatic allure of the theatre, offering an emotional experience that brings to life the artistic fervor of the period.

The Elizabethan era was a time of intellectual exploration and scientific discovery. Figures such as John Dee, the famous mathematician and astronomer who served as an advisor to Queen Elizabeth I, reflected the era's fascination with knowledge and discovery. *The Love of the Virgin Queen* skillfully captures the intellectual ferment of the period, inviting readers to reflect on the profound impact of scientific and philosophical advances on Elizabethan society. In essence, Philippa Gregory's *The Love of the Virgin Queen* not only presents a captivating portrait of Queen Elizabeth I, but also serves as a gateway to the great cultural and literary achievements of the Elizabethan era. Thus, Philippa Gregory's *The Virgin Queen* not only immerses readers in the fascinating world of Queen Elizabeth I, but also serves as a gateway to the great cultural and literary achievements of the Elizabethan era. Gregory's novel combines historical events, cultural nuances, and the complex personality of the queen to offer a compelling exploration of a transformative period in history. Through the lens of the scholarly work referenced in our work, readers can gain a deeper understanding of the rich aspects of the Elizabethan era and the enduring legacy of Queen Elizabeth I.

### **List of used literatures:**

1. Lukacs G. Historical novel. <https://lukach-georg/istoricheskij-roman.ru>
2. Oskosky VD Roman and history: traditions and innovations of the Soviet historical novel. — M.: Khudozhestvennaya literatura, 1980. — 384 p.
3. Malkina V. Ya. Poetika istoricheskogo romana: Problema invarianta i typology genre. - Tver: Tver. Mr. un-t, 2002. – 140 p.
4. White, Hayden W. "Introduction: Historical Fiction, Fictional History, and Historical Reality." *Rethinking History* 9 (2005): 147 – 157.
5. Stocker, Bryony D.. "Historical Fiction: Towards A Definition." (2019).
6. Mikhalskaya Nina Pavlovna, Anikin Gennadiy Viktorovich . History of English literature . Uchebnik dlya humanatinix fakultetov visshih uchebnix zadenii . M.: Izdatelsky Center "Academy", 1998.