

The expression, understanding, and study of the "father" phenomenon in ancient sources through phenomenology and hermeneutics

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Abstract: This article studies the phenomenon of the father image, the understanding of the father phenomenon in the mind, its representation as an image in the oldest sources. The period from the oldest sources to the prose of Uzbek literature of the 20th century is also covered.

Keywords: Phenomenon, Phenomenology, Hermeneutics, poem, image, consciousness, mythological image, remembrance, remembrance, monument, source, research.

Introduction: After gaining independence, the development of Uzbek national literature became more evident. It is no secret that before this period, expressing opinions or conducting research on national literature was nearly impossible. Like every nation with its own literary environment, history, and ancient monuments, the Uzbek people also have their own historical sources. These sources have always been studied and analyzed by researchers. Dividing the study of Uzbek literature into several stages accelerates the research process and facilitates a more systematic approach. The Honorable President of Uzbekistan, Sh. M. Mirziyoyev, emphasized in one of his speeches: "We have a great history to be proud of. We have outstanding ancestors to take pride in. We possess immense and incomparable wealth. And I firmly believe that, if destined, we will also have a great future, remarkable literature, and a thriving art scene that will be admired." [1] Indeed, the historical development of Uzbek literature dates back to ancient times. Literature initially emerged in oral form, passed down from generation to generation within the community. In fact, oral literature played a crucial role in the emergence and formation of written literature. The culture, traditions, lifestyle, and social interactions of the peoples who lived in the land of Turan served as key themes for the earliest oral literary works. Humanity initially lived in groups, gradually uniting around tribal leaders. As kinship structures developed, the concepts

of fatherhood and lineage began to emerge. In early tribes, the strongest and most physically capable individual was chosen as the leader. However, over time, this process evolved, and governance transitioned into a hereditary system, where rule was passed from father to son. Consequently, the status of the "father" figure continued to rise. In the earliest sources, the father phenomenon was expressed and interpreted in various ways. To begin with, if we consider the term "phenomenon" itself, its origins trace back to ancient history. Indian and Buddhist philosophers, when discussing different meditative states of consciousness, put forward ideas related to phenomenology.

Descartes, Hume, and Kant also referred to phenomenology when describing perception, thought, and imagination. Likewise, Brentano, in his classification of mental phenomena, and William James, in his evaluation of the types of cognitive activity within the stream of consciousness, contributed ideas that represented the early foundations of phenomenology. [2] [Akrom Malik] [3] From this, it can be explained that the concept of "phenomenon" was initially studied by Indian and Buddhist philosophers. In the 18th century, "phenomenology" referred to the theory of appearances that formed the basis of empirical knowledge, particularly in relation to sensory perception. The Latin term "Phenomenologia" was

first introduced in 1736 by Christoph Friedrich Oetinger. Later, the German term “Phänomenologia” was used by Johann Heinrich Lambert, a follower of Christian Wolff. Immanuel Kant was the first to apply the term “phenomenon” in its philosophical context. [4] Research findings suggest that a more precise understanding and interpretation of the term “phenomenon” can be achieved through hermeneutics. “Hermeneutics” (from the Greek “hermeneuo”—to explain, to interpret) is the theory of understanding and the principles of text interpretation, serving as the methodological foundation of the humanities. At the core of hermeneutics lies the issue of comprehension.

Based on this, it can be concluded that phenomenology and hermeneutics, when applied in harmony, facilitate a deeper exploration of concepts and terminology, thereby accelerating the research process through the interconnections between terms and meanings.

Literature required a worldview that reflected these evolving perspectives. This transformation was expressed not only in poetry but also in prose. In literary works, early depictions primarily focused on folk heroes, kings and nobles, and lovers. However, in 20th-century Uzbek literature, the shift toward realism accelerated, leading to significant changes in literary expression. Themes such as family and society, social environment, human relationships, and moral values became dominant. Consequently, the central theme of literature has always been the human image. In classical Uzbek literature, the ideal and perfect human figure was the focal point, with all depictions and expressions directed toward this objective. Symbolic meanings conveyed through legendary figures such as Layli, Majnun, Farhod, and Shirin became representations of this aesthetic ideal. In 20th-century literature, however, literary heroes shed their mythical attire and took their place among ordinary people, reflecting real-life experiences and social realities. This shift occurred as societal development progressed, improving the standard of living, social life, and family relationships. For instance, within the family, greater attention began to be given to the role and status of the “father”. The image of the “father” started to be examined more deeply, including its rare aspects and interactions with the surrounding environment and people.

The concept of phenomenon can be explained in connection with consciousness and subconscious states. The way a literary or real-life character is perceived, studied, and represented in human consciousness—and how this process influences the reader's understanding—is a manifestation of phenomenality. This is where the connection to

hermeneutics becomes evident. A reader forms personal interpretations of a character in their mind, and through the process of reflection and analysis, these perceptions become clearer. Therefore, reading a literary image should not only be an act of recognition but also an active process of comprehension.

Since the emergence of literature, every literary work has been created with careful consideration of how its characters are perceived in the reader's consciousness. This is why the concepts of “positive” and “negative” heroes exist. As literary processes evolve, the portrayal of literary characters also undergoes transformation according to the era. In the earliest sources, heroes are often depicted as figures who perform great deeds, defeat enemies, and ultimately achieve their love. Folk oral traditions, such as the epics “Tomaris”, “Shiroq”, “Zariadr va Odatida”, “Rustam”, “Siyovush”, and the legend of “Zarina va Striangiya”, hold significant literary value. However, in these works, the relationship between father and child is rarely emphasized. Instead, the dominant theme in these legends is patriotism. For example, in the legend of “Shiroq”, the words, “If you do not forget my children and grandchildren, I will sacrifice my own life to save my homeland from disaster,” highlight Shiroq's belief that his homeland is more precious than his own life. At the same time, it suggests that for a father, there is no greater treasure than his children. Even when facing death, Shiroq remains a devoted and self-sacrificing father, embodying both parental love and patriotic dedication.

The character of Siyavush is depicted as a mythological figure in the “Avesta”. Siyavush was the son of the Iranian king Kay Kavus. He opposed the romantic advances of his stepmother, rejecting her affections and maintaining his filial respect for his father. As a result of this conflict, Siyavush sought refuge with Afrasiyab, the ruler of Turan.

Eventually, Siyavush married Afrasiyab's daughter. However, due to political intrigues and conspiracies, tensions arose between them. This conflict ultimately led Afrasiyab to order Siyavush's execution. Seeking revenge for his father's blood, Siyavush's son, Kay Khosrow, later avenged his father by killing his grandfather, Afrasiyab.

In “Devonu Lug'otit Turk”, Mahmud al-Kashgari mentions “Qaz,” the daughter of Afrasiyab. According to the text, Afrasiyab built the city of Qazvin for his daughter. The name “Qazvin” translates to “a place for playing,” signifying that Afrasiyab's daughter spent her time engaging in recreational activities such as hunting and leisure. This portrayal highlights Afrasiyab as a father who provided his child with the opportunities to fulfill her desires and interests.

Much of the information in this work consists of advice and moral teachings directed from elders to the younger generation, emphasizing the importance of listening to and following wise counsel. It is worth noting that the sources mentioned above are closely interconnected, even though they belong to different literary works. They are often considered as part of a continuous tradition in literature, despite being contained within distinct texts.

Kayumars replied to him: "If you eat me completely, where will humanity come from?" Hearing these words, Ahriman paused for a moment in thought, and at that instant, Kayumars took advantage of the opportunity and escaped from him. Although there are various interpretations of the legend, the main idea reflects the eternal struggle between good and evil.

The character of Kayumars is sometimes depicted as the first ruler of mankind and sometimes as a just hero created by divine forces. This legend is associated with Zoroastrianism and other ancient religious beliefs, highlighting themes of human origin and the opposition between good and evil. Therefore, the figure of Kayumars holds a significant place among the mythological heroes in Uzbek folk oral literature.

Kayumars replied, "Start from my feet," and added, "So that I may continue to enjoy the beauty of the world for a little longer before you reach my head." However, Kayumars knew that Ahriman would do the opposite of what he had suggested. As expected, Ahriman began eating Kayumars from his head.

When Ahriman reached his waist, two seeds fell from Kayumars' loins and landed on the ground. From these seeds, a plant sprouted, and from that plant, a boy and a girl (Meshi and Meshona) emerged. The Persians consider them to be Adam and Eve. These miraculous beings were also known as Malhi and Malhiana. Meanwhile, the Khwarezmians referred to them as Mard and Mardona[6].

In Uzbek literary sources, there are numerous references to the emergence of the father figure, his characteristics, and the different levels of fatherhood.

The Avesta is considered the sacred book of Zoroastrianism. It was founded by Zoroaster (Zarathustra). There are various debates regarding the identity of Zoroaster, and according to Al-Biruni, Zoroaster was from Azerbaijan, and his father was a man named Safid Tuman.

A significant portion of the Avesta has not survived to the present day. The Videvdad section of the Avesta consists of 22 chapters, written in the form of a dialogue between Ahura Mazda and Zoroaster. In this text, Ahura Mazda is acknowledged as the eternal and

supreme deity. His name is said to mean "the high-intelligence ruler," reinforcing this idea.

Furthermore, Ahura Mazda is described as the almighty god who determined that the world would last for 12,000 years. According to this doctrine, the first 3,000 years were dominated by the spiritual world. The narrative of the fourth millennium begins with the birth of Zoroaster. The text mentions that Zoroaster had three sons, who later gave rise to warriors, priests, and farmers.

However, in this work, references to father-child relationships are rare. There are almost no instances where the father figure is given significant emphasis.

The Orkhon-Enisei Inscriptions are named after the Orkhon and Enisei rivers, near which they were discovered. These inscriptions mainly consist of writings engraved on tombstones. The Kül Tigin Inscription was erected in honor of Kül Tigin, the son of Elterish Khagan.

Kül Tigin was orphaned at the age of seven after his father's passing. He participated in numerous battles, fighting against enemies, but passed away before reaching the age of 47. At this point, his brother's deep sorrow is expressed as follows:

Ko'rur ko'zum kurmaqzak,
Bilur biligim bilmazak bo'ldi,
O'zim saqintim,
Old tangri yasar,
Kishio'g'li ko'p o'lgali to'rumas.

Meaning:

Ko'rar ko'zim ko'rmas bo'ldi.
Bilar aqlim bilmas bo'ldi.
O'zim qayg'urdim,
Faqat tangri yashaydi,
Kishi o'g'li o'lmoq uchun tug'ilgan. [7]

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Kul Tigin lost his father at the age of seven. He himself participated in battles and fought against enemies but passed away before reaching the age of 47. At this point, his brother's sorrow is expressed as follows:

This work is mainly considered a piece of literature in the spirit of warfare and patriotism, and there are no generalizations or specifications regarding the "father" figure in it.

In the 10th-12th centuries, the development of the

Turkic language as a literary language led to significant changes and laid the foundation for the creation of masterpieces in world literature. This period corresponds to the rule of the Samanid dynasty.

"In the 10th century, Rudaki, a prominent poet, is considered the founder of the Dari literary language and literature. He was described as 'Odamush-shuaro' (The father of poets)."[8] Rudaki gained recognition and respect as the father of poets in his time. The literary environment of the 10th-12th centuries not only laid the foundation for the emergence of Turkic literature but also created favorable conditions for its development. As a result, world-renowned scholars, philosophers, poets, and translators emerged. During this period, the translation of literary works written in Persian-Tajik became increasingly widespread. In Yusuf Khass Hajib's work **Qutadghu Bilik**, in the section concerning relations with merchants, a father's advice to his child is expressed as follows:

Ey farzand, istasang ezgu nom olmoq
Musofir, karvonga ezgulik-la boq.
Bu elga shundayin qarat e'tibor,
Shod, xursand yasha ham bo'l ezgu, nomdor.

The unique aspect of this work is that the father provides advice to his child on how to interact with different people in various situations.

In the section on raising sons and daughters, the text discusses how a father should treat his children. It also provides insights and guidance on the role of women in the family and how they should be treated.

In this chapter, the author addresses the father:

Ey bek , senga o'g'il-qiz bersa Xudo,
Tarbiya qil uydin etmayin judo.
Murabbiyni yaxshi kishilardan ol,
Poklik ila topsin o'g'il-qiz kamol.
Bilim, odob o'rgat o'g'il-qizingga
Nafi ko'p har ikki olam o'zingga.
Qiz uzat, o'g'lingni o'yla shudir kut,
Ey qutlug', g'am-alam ko'rmay yashab o't.
Kasbi kor o'rgatgin o'g'lingga tugal,
Ul rizq, davlatbergay kelganida gal.
Bo'sh, loqayd qoldirma o'g'ling, tergap tur,
Bo'sh, loqayd o'g'ildan ko'rgiliklar, ko'r.
Qizing uyda tutma uzatmay uzoq,
Afsusli, dardsiz jon olgay bu ish boq.

From the above verses, it is evident that the father not only gives advice to his child but also plays a crucial role in the child's upbringing. The idea that a father should

pay great attention to his child's education and development is emphasized.

Moreover, in many chapters of this work, the author provides guidance to both the father and the child. Such works, written in the genre of moral advice, have a positive influence on the upbringing of young people. They help strengthen the respect between father and child, as well as between the older and younger generations.

In the process of studying ancient sources, the phenomenon of the "Father" is frequently observed. In some cases, fathers are depicted as generous, hardworking, kind, resourceful, and mature individuals, while in others, they may be portrayed as unworthy of the title of a father. Regardless of whether these portrayals are positive or negative, the image of the father has been analyzed and examined in depth.

Perceptions of fatherhood, its artistic and literary diversity, and its evolution as a character stretch far back into history. The father's social status, role within the family, psychological perspectives as an individual, and his connection with both children and society serve as the foundation for analysis. However, before linking the image of the father to the narrative genre, it is essential to study its historical development and determine its historical roots. Otherwise, such an approach may lead to gaps and inaccuracies in interpretation.

Among all creatures, the human being is the most perfect, possessing the ability to express thoughts and emotions. Humans constantly strive for a better life and seek to find their place in society. The concepts of ancestors and descendants exist within humanity, and just as each family passes down traditions and values from generation to generation, certain inherited character traits are also transmitted.

Historical sources contain numerous accounts, legends, and narratives about the creation of humankind and its origins. In the process of studying these sources, various perspectives and understandings emerge regarding the birth of humanity, its development as an individual, the formation of families, and the establishment of relationships between spouses, parents, and children.

In Nasriddin Rabguzi's *Qissasi Rabguzi*, the first representation of humanity is attributed to Adam (peace be upon him). However, even before Adam (PBUH), there existed a figure who had attained the status of a father. This figure, known as "Jasiz," did not originate from humankind but from other beings.

Similarly, when considering the concepts of the first marriage, family, and purity, this figure can also be said

to hold a certain status. Although this character has not been emphasized and has remained largely unnoticed, it is mentioned in religious and philosophical literature. In response to the question of who this figure was, it can briefly be said that he was "the father of Satan."

Through the image of Jablit, the concept of the first marriage is not only introduced but is also portrayed as a process that calls for a lawful and virtuous family environment. After this, the second marriage is represented by Adam and Eve. Thus, within humanity, the first recognized family is that of Adam and Eve.

In Eastern cultures, families formed through marriage, as well as the relationships between parents and children, have always held a high status. In this regard, the cultural differences between Eastern and European societies become particularly evident through family values and relationships.

According to the information provided in Qissasi Rabg'uziy, details are given about Adam (peace be upon him) and Eve having children. This work holds a significant place as a source for early Uzbek literature. It is mentioned that Eve gave birth to 70 pairs of twins, through which Adam (peace be upon him) attained the title of "Father"[9] within humanity.

From that moment, Adam became worthy of the title Ota (Father). The phrase "Your father" is first used in reference to Qabil (Cain), as seen in the statement: "Your father Adam loves him too, and your father has only one wish—to grant the caliphate of the earth to Habil (Abel)."

In the work, the image of the father is portrayed differently in the minds of various children—some see him as an unparalleled and irreplaceable figure, while others perceive him as unjust. "Nuhdan odamga qadar o'n ota o'tdilar..."[9] Through such information, it can be said that the image of the father has found its expression in artistic literature since ancient times. The concept of "father" can be frequently found in Uzbek literary sources throughout history. Even among the prophets, there were those who showed unparalleled respect toward their fathers, as well as instances where disrespect toward a father was observed.

For example, the relationship between Adam (peace be upon him) and his children serves as a clear illustration of this. The events surrounding Habil's (Abel's) death and Qabil's (Cain's) attitude toward both his brother and father are vividly depicted. Through this, Adam's anger and disappointment toward his son Qabil are expressed.

In the work *Qissasi Rabg'uziy*, we can observe instances where fathers such as Noah (peace be upon him), Abraham (Khalilullah), and Jacob (peace be upon

him) felt sorrow due to their children's attitudes toward them. The concept of "father" and its deep spiritual meaning can be found in many sources of Uzbek literature.

Even among the prophets, there were those who showed unparalleled respect and reverence toward their fathers. This highlights that every individual perceives and honors their father differently. In the aforementioned sources, the portrayal of the "father" figure varies in different contexts, revealing its significance in various ways. Through oral folklore, we have also examined the "phenomena" of the father figure in different cultural narratives.

In our ancient literature, Eastern upbringing and family relationships have long differed from those in European countries. In Eastern education, the concepts of respect for elders and kindness to the younger generation have always maintained their significance. Similarly, a child's respect for their father holds an important place across all genres of Uzbek literature.

When studying the "father" figure, various aspects were taken into account, including the character and virtues of the father, his social status, his role in the family, his psychological perspectives as an individual, and his close connection with both his children and society.

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