

XX–XXI Centuries In Eastern Literature: Poetic Interpretations Of The Father Figure

Sotvoldiyeva Mohinur Xazratullo qizi

Uzbekistan State World Languages University, 1st year PhD researcher, Uzbekistan

Received: 23 July 2025; **Accepted:** 19 August 2025; **Published:** 21 September 2025

Abstract: The father figure in literature has always been a central archetype reflecting social, cultural, and spiritual realities. In Eastern literatures of the 20th and 21st centuries, the poetic interpretations of the father reveal not only universal values but also national peculiarities. This article comparatively analyzes the image of the father in Uzbek, Japanese, Chinese, and Turkish literatures. The study shows that while in Uzbek literature the father is mostly represented as wise, kind, and guiding, in Japanese works he is often associated with psychological conflicts; in Turkish novels, father–son contradictions prevail; and in Chinese prose, fathers are depicted within the struggles of social injustice and rural life. Such comparative research allows us to reveal the dynamic functions of the father figure in the cultural memory of different nations.

Keywords: Father figure, Uzbek literature, Japanese literature, Chinese literature, Turkish literature, archetype, comparative poetics.

Introduction: The image of the father has always played a key role in the history of literature. As a universal archetype, it reflects both the collective unconscious (Jung, 2007) and the cultural codes of societies. In the Eastern literatures of the 20th and 21st centuries, rapid modernization, wars, migration, and transformations in family structures have deeply influenced how fathers are represented.

In Uzbek literature, writers such as O'tkir Hoshimov depicted fathers as symbols of compassion and wisdom, guardians of family values (Hoshimov, 1982). Japanese authors like Haruki Murakami, on the other hand, often described fathers through conflict and alienation, reflecting postmodern anxieties (Murakami, 2002). In Turkish prose, particularly in Orhan Pamuk's novels, the father–son relationship becomes a dramatic metaphor for the clash between tradition and modernity (Pamuk, 2017). In Chinese literature, Mo Yan portrayed fathers entangled in socio-political struggles, embodying both strength and vulnerability (Mo Yan, 2012).

Thus, this article aims to comparatively explore how father figures are poetically interpreted in 20th–21st century Uzbek, Japanese, Chinese, and Turkish

literatures.

METHODS

This research is based on the comparative literature method, focusing on cross-cultural poetics. The following approaches were applied:

- Textual analysis: close reading of selected works (novels, epics, short stories).
- Hermeneutic approach: interpretation of symbolic meanings within father–child relationships.
- Comparative poetics: identifying similarities and differences across national literatures.
- Contextual method: analyzing social and cultural backgrounds that shaped literary representations.

The study draws on primary literary works and secondary scholarly sources from Uzbek, Japanese, Turkish, and Chinese literature studies.

RESULTS

Uzbek Literature

In O'tkir Hoshimov's "Dunyoning ishlari", the father is portrayed as kind-hearted, wise, and a guide for his children. His patience and moral lessons highlight the

sacred place of the father in Uzbek cultural consciousness. Similarly, in Abdulla Oripov's poetry, the father represents sacrifice and responsibility (Oripov, 1996). These examples show that in Uzbek literature, the father is more often an ethical and spiritual leader than a figure of conflict.

Turkish Literature

In Orhan Pamuk's "Kırmızı Saçlı Kadın" (The Red-Haired Woman), the separation between father and son mirrors both personal and societal fractures. The absence of the father results in an identity crisis for the son, symbolizing Turkey's struggle between Eastern traditions and Western modernity. Turkish literary tradition often blends mythical father figures (e.g., Oedipus and Rostam-Sohrab motifs) with contemporary realities (Gökner, 2013).

Japanese Literature

Haruki Murakami's "Kafka on the Shore" presents a father who is abusive, manipulative, and symbolically oppressive. The son's attempt to escape becomes a metaphor for breaking free from patriarchal dominance. Japanese literature of the 20th century frequently addressed the collapse of traditional family structures, where fathers often appear as absent, violent, or emotionally distant (Orbaugh, 2015).

Chinese Literature

Mo Yan's novels, such as "Frog" and "Big Breasts and Wide Hips", depict fathers caught in the struggles of rural poverty and social injustice. In many cases, fathers are powerless against state oppression, yet they remain central to family survival. According to Barne (2011), the father figure in modern Chinese fiction embodies both historical trauma and collective endurance.

DISCUSSION

The findings reveal that while the father is a universal figure in literature, his functions vary across cultures. In Uzbek literature, the father maintains his traditional authority and moral guidance, reflecting a society where family cohesion remains paramount. In contrast, Japanese literature often deconstructs the father figure, symbolizing generational tensions and the loss of patriarchal power.

Turkish literature situates the father within broader cultural conflicts, making him a metaphor for Turkey's divided identity. Meanwhile, Chinese literature emphasizes the father's endurance amidst systemic injustice, where he becomes both a victim and a hero.

This comparative approach demonstrates that the father figure is not static; it evolves alongside historical and cultural transformations.

CONCLUSION

The poetic interpretations of the father in 20th–21st century Eastern literatures reflect universal archetypes as well as national specificities. Uzbek literature idealizes the father as a moral compass; Japanese literature problematizes him as a source of trauma; Turkish literature dramatizes father–son conflicts as metaphors for societal change; and Chinese literature depicts him as a symbol of resilience under oppression.

The study contributes to comparative poetics by showing how one archetype can carry diverse meanings across cultures, while maintaining its centrality in shaping human experience in literature.

REFERENCES

1. Jung, C. G. Arxetiplar va kollektiv ongsizlik. Moskva: Akademkniga, 2007. – 320 b.
2. Hoshimov, O. Dunyoning ishlari. Toshkent: G'afur G'ulom nashriyoti, 1982.
3. Murakami, H. Kafka on the Shore. New York: Vintage International, 2002.
4. Pamuk, O. Kırmızı Saçlı Kadın. İstanbul: Yapı Kredi Yayınları, 2017.
5. Mo Yan. Big Breasts and Wide Hips. New York: Arcade Publishing, 2012.
6. Oripov, A. Saylanma. Toshkent: G'afur G'ulom nashriyoti, 1996.
7. Gökner, E. Orhan Pamuk, Secularism and Blasphemy: The Politics of the Turkish Novel. London: Routledge, 2013.
8. Orbaugh, S. Propaganda and the Body in Postwar Japanese Fiction. Durham: Duke University Press, 2015.
9. Barne, G. In the Red: On Contemporary Chinese Culture. New York: Columbia University Press, 2011.
10. Navoiy, A. Xamsa. Toshkent: Fan nashriyoti, 1987.
11. Sharafiddinov, O. Adabiyot va hayot. Toshkent: Fan, 1978.
12. Sulton, I. Adabiyot nazariyasi. Toshkent: O'qituvchi, 1980.
13. Qo'shjonov, M. Adabiyotshunoslik asoslari. Toshkent: Universitet, 1992.
14. Hayitmetov, A. Alisher Navoiy va xalq og'zaki ijodi. Toshkent: Fan, 1974.
15. Said, E. Culture and Imperialism. New York: Vintage Books, 1994.
16. Barthes, R. Mythologies. Paris: Seuil, 1957.
17. Frye, N. Anatomy of Criticism. Princeton: Princeton University Press, 1957.

- 18.** Kristeva, J. Strangers to Ourselves. New York: Columbia University Press, 1991.
- 19.** Eagleton, T. Literary Theory: An Introduction. Minneapolis: University of Minnesota Press, 1983.
- 20.** Bloom, H. The Western Canon. New York: Harcourt Brace, 1994