

Patriarchal Supremacy and its Visual Expression in the Work of Afghan-American Writer

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Abstract:

The study aims to identify the role of women in the patriarchal family. Family value is considered an integral part of national value, and its types and forms are among the motives widely described in modern literature. In the Afghan-American literature that we analyzed, the concept of values is covered widely. Among the Afghan-American writers who are the object of our research is Farooka Gauhari (“Searching for Saleem: An Afghan Woman’s Odyssey”), analyzed literary-artistically based on national and universal values. In the work of this creator, the values are interpreted from human, national, and family perspectives, and they show the unique qualities, virtues, and wisdom of the Afghan nation, which is reflected in national pride.

Keywords: Afghan-american writers, cultures, patriarchal society and family, national value.

1. Introduction

American composition like America itself is a plaid of national influences. Today a new sound is joining that racially mixed conversation. Afghan-Americans are among the newfangled of America’s native communities, just several hundred thousand people scattered across the country in scattered pockets, a community born of a disaster halfway around the planet: in the last decades of the twentieth century, a revolution, an envision from the north, a civil war, and lastly a plunge into chaos, utter chaos, which drove millions of refugees out of Afghanistan [1]. Since values are a wide-ranging, deeply meaningful philosophical category, it is appropriate to seek an answer to it from the point of view of scientific philosophy. According to the science of philosophy, values are the material and material things created by mankind in the distant and recent past and in the present, which are precious to him, and which serve the interests and goals of people, people, nation, class, and social groups. spiritual wealth understood [2]. Values are of two types in terms of content: secular and religious. Secular values - universal, national and territorial, for example, social, legal,

moral, religious, cultural and spiritual values inherited from the ancestors of the peoples of Central Asia [3]. The development of theatrical art in Greco-Bactrian culture is characterized by the development of such types as “masker” and “mime”, their difference from classical comedy is that the whole performance is based on gestures. Because, in Bactria, Greek actors used non-verbal means rather than verbal speech in their performances to be understood by the audience. The rise of this tradition to the level of value can also be observed in the preservation of Hellenistic symbols in the “clown” sample [4].

The analysis of values shows that the primitive forms of religion that emerged in the history of peoples, later the religions of the national state, and finally the world religions led to the mixing of universal and national values with religious values. As a result, religion has become an element of spirituality. The influence of Zoroastrian values on farming can be proved by the following example, that is, until the first quarter of the 20th century, in several Asian countries, Navruz, i.e. the arrival of a new day, was widely celebrated as the beginning of farming. The beginning of the farming season was celebrated especially, and before the spring ploughing, the ceremony “chozma” was held. In every family, women cooked thick “chozma”. The oil is well heated in the pot, and then the dough is added to it. It is believed that when the deceased hear this oil heating, their spirits are happy and they wish good luck to their relatives. It seems that there are reasons to believe that this value has entered into the religion of Islam rather than farming. Because, on the eve of both Eids, women’s cooking of sorghum to “exhale” is one of the traditions of the Islamic religion.

1. Methods

During the study of various works, it is often necessary to observe the events externally according to the direction of the plot, to make a plan, to describe the events based on this plan, to describe the events based on the plan, to describe the characteristics of the heroes of the work, those who paid attention to the artistic conflict, plot and composition tools, and managed to illuminate the essence of the artistic idea put forward by the writer. The leading place in these novels are the artistic representation of the thoughts and real-life experiences of two great scholars, which is aimed at expressing the subtle, impressive, and, at the same time, deep content.

2. Results and discussion

Depicts the primacy of the man in family values is “Searching for Saleem: An Afghan Woman’s Odyssey” by Farooka Gauhari [5], which is written entirely based on the biographical method. This work was published in 1996 and begins with a historical introduction by Nancy Dupree and ends with an epilogue by Gauhari. In the work, the writer remembers the prosperous and peaceful times of his family and homeland before the 1978 revolution in Afghanistan and tries to artistically describe how happy the representatives of the country, who are now in poverty, used to live. Gauhari, who is highly grateful for her fate as both a woman and a scientist since her marriage with Saleem gave her three children and the constant support of her husband, falls into depression when Saleem disappears without a trace. You can tell how much she loves Saleem from the descriptions she gives him.

He was tall, handsome, and a dedicated Air Force officer who had studied in the United States for six years before we met [5].

During the 1978 invasion, Saleem, who was serving in the Air Force, disappears without a trace from his unit, causing significant suffering for his family members, especially Farooka, who remain unaware of his future fate despite her relentless efforts to find him. As a result, she moved with her children first to India and then to the United States in 1981.

The play begins with Farooka reminiscing about her childhood years in the section “A happy childhood.” This is how she remembers the family members who left an indelible mark on her life.

Three persons have inspired my life: my father, mother, and uncle [5]. Their family was intellectual; her father was a teacher, her mother was a housewife, and her uncle was a professor of history. Therefore, they pay great attention to our hero's education at school. Farooka remembers that her father always scolded her for being more playful when she was younger, saying that girls don't behave like that. Her childhood dates back to the 1950s, when doctors, teachers, and other professionals were employed by the state and sent to Kabul and other regions for a certain period. The goal was to keep the country's education and health levels the same. There are three daughters in the Gauhari family: Farida, Leyla, and Farooka. In the family, religious and secular education is considered the primary duty of the couple towards their children. It can be observed in the mother's teaching of the Quran in Arabic and the father's teaching in English. Even the fact that the father wants her mother to learn English can be the basis for creating a feminist male character in the play. The fact that her mother's fate was decided by marrying her off at the age of fourteen and that she was only able to acquire religious education until that age, although it is depicted in a negative light, meeting a man like her father is what every Afghan woman dreams of in that time and place, it acquires a positive meaning in the work as a possible situation [6]. Memories of her father were inextricably linked to education. Father always told us that all he had in this world was children's education. And he was very proud of it, too. I recall that on the day my elder sister, Farida, received her BA degree, he was so delighted that he thanked God many times for his kindness and mercy [5].

An intelligent father and a caring husband are the fundamental pillars of Farooka's family's professional success. Since the plot is based on real-life events, Gauhari objectively describes the patriarchal Afghan society based on her experience. Farooka's main success in a religious state was possessing secular knowledge given to her by her father [7].

3. Conclusion

The work of Afghan-American writer Farooka Gauhari, analyzed above, artistically depicted the issue of women and their place in the male-dominated Afghan society. Her work was autobiographical, and the author created a positive portrait of a "man" mixed with Afghan national values based on the events they witnessed. In particular, "*Searching for Saleem: The Odyssey of an Afghan Woman*" by Farooka Gauhari, the literal founder of Afghan-American women's literature, who analyzed the problem of belonging to Afghan and American cultures. "Women's Reality" works are based on the parallel between father and husband in the family and society. Men in the society to which they belong are shown as the main reason for the success of both writers in life and creativity. The essence of the chain of father-grandfather-uncle-uncle in women's learning and becoming an intellectual is revealed based on small details. Throughout the works, writers portray the importance of religious education and its role in shaping identity and belief systems. However, they also highlight the complexity of cultural identity and the challenges of living in a multicultural world. So, in all the analyzed works, the writers illuminated the image of men connected by kinship bonds based on all cheerful colors.

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