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The state of story writing in the modern era

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Abstract

From the regions where Afghanistan is today, this literature and culture has been extended to other lands, including India by the kings of Ghazni and Ghor of Afghanistan. And today, Persian is the spoken language of most Afghans. The creation of literary works, including fiction, and even contemporary fiction with a history of nearly a century of contemporary Persian fiction, makes the belonging of these people to the Persian language more and more evident. What we introduce from the history of our literature and the field of fiction is our contemporary Persian story that warns us against mentioning the Persian word in all titles. However, there are other official and semi-official languages that have their own literature and works like other countries. In the history of story writing, the first two decades of Afghan story writing were discussed, indicating that at that time there were writers who dealt with different aspects of Afghan society, and their style, with the specific characteristics of Afghans, showed a tangible affinity, and the language of these stories is the original Persian language mainly providing appropriate descriptions and images of the story lines. To say, story is a stream full of water flowing from the height of the most refined thought of the human mind, to quench the thirst of the reader in the desert field. From the very simple ceiling of contemporary literature, writers and creators turned to different types of literature and wanted to express their thoughts and feelings through the use of new genres and forms. Story writing and writing in our rich culture and literature has a brilliant history, and from ancient times poets and writers of Persian literature have begun story writing and have paid great attention to this literary phenomenon that reflects the wishes, needs and beliefs of our people. These stories are either of Aryan origin or are inspired by the culture and etiquette of other countries. At the same time, every writer, like everyone else, has a special feeling for life, and this feeling is very much linked to his thoughts and ideas. In fact, thoughts and ideas cannot be separated from emotions and feelings.

Keywords: story, story writing, modern era

Introduction

Literature is the main element of fiction. The story is an objective image of the author's vision and perception of his life. In Persian literature, myths, anecdotes, stories, folktales, and fables have a long history. Many poetic and prose literary masterpieces are composed of the same literary types, such as: Shah Namah of Ferdawsi, Mathnawi of Maulana, Gulistan of Sa'adi, Kelileh and Demneh, Jawameh-ul-Hekayat, Marzbannameh and the like, many other books, the subject of which is usually stories, anecdotes, fables and myths (7: 8).

Today's Afghanistan has a large part in the Persian language civilization since the early days of the language. Despite the apparent current geographical divisions of this region (Tajikistan, Afghanistan, Iran), Balkh, Badakhshan, Herat, along with Samarkand, Bukhara and Khujand, on both sides of the Amu Darya, were the main centers of origin of this ancient language in the continuation of the ancient Aryan era and the Islamic Khorasan era. The story writing background of the first two decades of Afghan story writing has been discussed, and it is clear that at that time there were writers dealing with different aspects of Afghan society and their way of expressing the specific characteristics of Afghans showed a tangible affinity. The language of these stories is the original Persian language and provides, in particular, appropriate descriptions and images of the story lines. In the modern era, story writing in Afghanistan paved the way for translation of literature. Story writing is one of the main sources of the emergence and spread of new literary genres such as novels, short stories and plays in Afghanistan. Translation, along with the pick of the story writing of classical Dari Persian paved the way for contemporary Afghan fiction.

This means that during this period, Dari poetry has found different features and has been studied and researched on the basis of these features (10: 4).

The state of story writing in the modern era

Story and the contemporary Afghan story writing should be traced back to the origins of publications in the Afghan land.

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However, the date of printing and publishing of Afghanistan belongs to the reign of Amir Shir Ali Khan in the years (1273-1261 solar calendar matching 1868-1876 Gregorian), at which time the first publication was called Shams al-Nahar and two printing presses, one called Shams al-Nahar printing press and the other called Mostafavi. But contemporary fiction, linked to the publication of the second Afghan magazine, Siraj al-Akhbar, under the direction of Mahmoud Tarzi, is inextricably linked to the beginning of story writing in Afghanistan. In fact, story writing in Afghanistan was all the responsibility of the constitutionalists who translated it from other languages into our language.

Since the advent of story writing in Afghanistan, as we have mentioned, many people from different social and cultural backgrounds have come up with different perspectives and ideas. As we have already mentioned, one of the other factors that led to the printing and publishing of Suraj Al-Akhbar was the aim of bringing the people of Afghanistan into the way of life of the developed countries and informing them of western lifestyle by translating and publishing a to them.

Translating and paying attention to European literature and culture began at the same time as Shams al-Nahar emerged, except when Siraj al-Akhbar, written by Mahmoud Tarzi, helped to refine this attention. Later, it appeared in a different colors because it was in these days that the translation of literary fabrics and writing in Western style became more widespread and the translation of European stories was considered to be a specific piece of work and of interest to experts, as Mahmoud Tarzi published in the first issue of Siraj al-Akhbar the translation of the disasters 'Paris by Qadimiyy Dumonte'. Later, in addition to other works by Jules Verne, the author translated into Dari the French skills from Turkish and individually decorated them. In the area of language and literature, Siraj al-Akhbar not only published translations, but also defended new literary manifestations and increased the growth of new and worthy literary phenomena. Mahmoud Tarzi, with the help of his companions, asked for a variety of solutions, such as printing and other informative research, especially on what might enlighten the minds of writers. And a lamp shines on the path of a pure-hearted man. One of the things that caught the attention of him and his contemporaries was the usefulness of the spoken language of this ever-growing garden in written language. At the same time, Tarzi wished that the language of the people would be included in the writings, although some of his companions objected to this, even though he was severely criticized for choosing and using such a method (4:34).

It was with such visions and discoveries that contemporary Dari story writing took hold and found its way to maturity and glory, and in the twentieth century, writers and storytellers began to find the separations of later-time pens and storytellers that should be found (4:35) if the history of fiction were to be found from the time of its inception, it goes back to the new design and form and the current common styles of the study related to the years (1260 - 1270) (5: VOA source).

Sayed Jamaluddin Afghani is the first person to use the criteria and standards of European stories to write Tajai's story. While living in Istanbul-Turkey for a while, late Allameh Seyed Jamaluddin Afghan, chose a corner of solitude in a library and wrote a book about one of the

works he did during that period, including four short stories called (Dear Prince, Ominous and Luck, Charming Prince and Sweetheart of Words) which was reprinted twice. We do not have accurate information about the first edition, but the second edition of this collection called "Master's Stories" was published by Toos Publications in Tehran by Abolfazl Ghasemi, but these works by Allama Seyyed Jamaluddin have never been published in the Afghan press. With a consideration of the fact, the history of story writing in Afghanistan dates back to 1298 AH, which has since been associated with many ups and downs.

Our first story, published in our country, is the patriotic war story "Jihad Akbar" A well-known author named Mawlawi Mohammad Hussein, whose publication began in 1298 in the field of education and ended when the illustrated work of one of the authors of the homeland was published (5: Interview with Ahmad Yassin Farkhari, Voice of America). Mawlawi Mohammad Hussein Punjabi studied at the University of Aligarh in India. He has been fluent in Persian, Pashto, Urdu and English literature. He returned to Habiba School and taught history and geography. The story of "Jihad Akbar" is a mixture of imagination and history and deals with the struggle and Jihad of the people against Britain. Meanwhile, "lesson learned" or "Bibi Khure Gul – Khuregul, the nanny" is said to be the second book of the genre written by Sardar Muhammad Abdul Qader Khan Effendi. Effendi was from the royal family of Afghanistan and was in exile in India. He wrote the "lesson learned" in 1288.

In 1302, the story of the spiritual conversations about Afghan life or national promotion was written by Sultan Mohammad, son of Bahadur Khan the vicegerent of Khalil Logari who considered himself the son of an outcast in India. This story which is a call to conscience supports one to get out of ambitions to that of humanistic life and it was published in volumes 26-30 – fourth year – of Aman Afghan (4:37).

In the same year, 1302, a book called "The Voice of Students with the Rights of the Nation" was published in the orthographic printing house of Herat. This one, which is a mix of play and story and was translated by Muhi-ul-Din Anees is said to be a social-educational critical piece with an educational nature (4:38).

In the same way, more and better stories were created in the years 1318-1319, each of which had special features. After these two first decades of the fourteenth century, the contemporary story writing in the country becomes more standard in terms of quantity and quality and get equipped with the accepted principles and foundations of contemporary story writing. Prosperity and special manifestations are to be found in such a way that today writers like Akram Osman, Asadullah Habib, and creativity of Spogmai Zaryab and Rahnoward Zaryab. But in recent years, with the escalating conflict, war and bloodshed in Afghanistan, Afghanistan's story writing has stagnated again, and depression, frustration, and pessimism have prevailed in the space of stories. The sound of the ashes, the perfume of the Sanjad flower and the sound of the chorus of Ghader Muradi, the fifth chapter of Khalid Navisa, the song of the night of Sarvar Azarakhsh, and the collection of waiting for Babylon creation of Muhajir are among the works written during these years.

But after the civil war began, the flow of story writing within the country stopped, and the number of young

immigrants in the host country increased. Another part of Afghanistan's immigration literature was created in Iran because of the common cultural and linguistic background and because the outstanding works of Iranian novels and novelists, which had been strongly influenced by Afghan writers in the past, were readily available in that country. A number of young immigrants have turned to story writing. From 1988 to 1989, the first group of Afghan immigrants in Mashhad who were interested in story writing gathered informally for story writing sessions. These meetings were then held at the Islamic Advertising Organization. With an increase in the number of immigrant participants in 1371 (solar calendar) the genre of immigration story writing took shape. Immigrant novelists and poets have founded an association called the Art and Literature Office of the Islamic Revolution in Afghanistan. And they presented more realistic images of the problems of their time. Immigration literature began in the years of Jihad and Revolution after 1978. It was the subject of the literature of Jihad and Revolution and the immigration literature in the early years in Pakistan and a number of European and Arab countries. It is noteworthy that less artistic works can be found among these works, written for propaganda purposes instead of drawing a realistic picture of the situation, especially young people who wrote in foreign fields, who wrote more in the style of romantic realism. Two short stories "bloody wounds of major" of Ishaq Shojaei and "Mazar" of Jalali with poems and other examples of resistance literature and debates on literature and the art of resistance in Afghanistan, published in Tehran under the name of Pamir wounded in 1371. Maryam Mahboub Zalmai Baba Koochi, Mohammad Ishaq Fayezi and a number of other works have been published in Iranian weekly magazines.

Contemporary story writing features

The stories of this day, as can be seen, do not have a sad content of love, but are stories with a sharp social, critical or, as in the first Dari story, Jihad Akbar of Mohammad Hussein, 1397 of Osmani Sadghi, 23 Mizan of Hashem Shaykh and the celebration of independence in Bolivia they have a conscious history, as Tolstoy, inspired by John Ruskin, "saw art as a tool for human education and progress, and saw the story as a means to rise and fall against the standards of time and open the highway to progress and prosperity". Social reform has brought people to the standards of the advanced world, made them aware of the value of modern schools and joined the armed forces, paved the way for the rejection of superstitions and populism, the fight against magic and sorcery, bribery and disorder. The storytellers of these two decades, and even the decades that followed, are more sympathetic to the story and do not pay attention to other areas, such as the alienation of fictional characters (4:28).

The characters in the stories of these two decades have a rather sad fate. Events are changing and making them suffer. Description: The background of all other types of descriptions has made the view of storywriters of the past two decades more dazzling. It is clear that the descriptions are not as artistic as some people think they are. If we become acquainted with the behavior and speech of the reader, especially the features of the story, it is much more natural and artistic and more compatible with life events. "To write well, one must feel good, think well, and speak well. To speak well means to be well-versed. Our writers,

who had a strong literary background, think in both their mother tongue and their mother tongue," Buffen said. They wrote that they could speak well, too. This is a wonderful gift.

Another feature of dialectic words' use is taking advantage of proverbs and metaphorical expressions in simple and unaffected phrases. The use of sayings is twofold. These days, conversations have mostly focused on written language. Our writers have not been able or willing to paint conversations in real color scheme. The authors of these two decades have benefited more from an external, third-party point of view. The first example is the story of the Jihad Akbar a historic story that tells the struggles and heroism of the people of our land against the British fortresses, a story through which the smell of sacrifice of the people of the land rises and sows the secretary in the minds, a story that introduces us to our land. The fictional language is also a bit closer to conversation. Mawlavi Mohammad Hussein continues to use proverbs and expressions, verses and hadiths in the style of his old prose anecdotes. In the preface to "Jihad Akbar" he writes that this novel is the first novel of the Afghan nation written in the mythical new style of this time. Likewise, "Taswir Ebrat" is much closer to the international form of style of story writing. Its theme is the life of aristocrats and court families. In this short novel, Effendi, with a humorous point of view, has a realistic view of the life of the aristocracy and the families of the rulers of Afghanistan. The narrative language in the novel "Taswir Ebrat" is completely literary and the dialog language is written in a colloquial and broken form, and the story's language is functional. The language of dialogue, like the European realistic novel, is an imitation of the people's language. Effendi has so cleverly introduced the language of the people of Kabul into his story that, by examining it, one can examine the dependence on the words and dialect of the people of Kabul at that time. In fact, the image of the lesson is a picture of the degenerate society of the Kabul aristocracy, of the life of the traditionalist witches, of the women trapped in the superstitious mantras, and it is not just a simple myth. Same as the others, characteristics of "Mukalemat Rohani – spiritual conversations" of Sultan Muhammad which was published in volumes 26-30, the fourth year of "Aman Afghan" meets those standards. Latif Nazemi in this regard writes, "sometimes a story is like a memoir and a daily note-taking, and sometimes it is like a fantasy." "The language of the story is full of Arabic words." Nasser Rahyab writes about it: "The course of events that have colored the framework of this story conveys that the "spiritual conversations" written from the perspective of the (first person) perspective is a story writing rooted in the "Rohe" dialogue. The servant is "a shed of conscience who wants to awaken someone who is immersed in material blessings and unaware of everything, and to guide him to the truth of life" (4: 8-10). Equally, all contemporary stories have certain characteristics. Which, in fact, can be derived from the advice, history and events of the community. And it revives the memory of the hero of the Patriotic War and puts an end to the savage cannibals' savagery.

After the fall of the Taliban, a positive leap and a significant change in all the cultural areas of Afghanistan have been unveiled in the field of literature, in particular fiction. In this decade, some Afghan writers who have lived in other countries, both near and near, have found the opportunity to

return to their country and create their own works within the country. Also, in this decade, they have created fictional works. These creators and pens can be expressed in three phases.

The creators of the preceding generation

Akram Osman, one of the most prominent writers of this generation, wrote a political and historical novel about our alley in Europe, although he did not return to his homeland. Rahnavard Zaryab is another prominent figure among the authors of this generation. He has a novel under the title of (Chahargerd Qala gashtam). Zalmai Baba Kohi is another prominent fictional figure of this generation who has had the opportunity to travel to his country several times and to publish a selection of his short stories in his hometown of Mazar-e-Sharif. Maryam Mahboob of this generation has also been able to travel to Afghanistan several times after years being away from home and publish a collection of her short stories called "Mrs. George" in Canada. In the same way, other writers of this generation who are still living outside Afghanistan have written good works in the last decade, from which Barak Arghand was able to write his short stories in the same decade under the names of "Pahlavan; Mard Vaspi; Kaftarbazan; and the Journey of Featherless birds." Qader Moradi is another short story writer who has written a lot of short stories. During this decade, he wrote selected excerpts from "the Girl from the Green Fields; Alley; Winter; Berry and Naan; Ghazal; in the Soil, and Barg ha Nafas Namekashand – the leaves do not breath" and had all of them published.

The creators of the latter generation

This generation has also worked in the field of fiction literature in the last decade, and a number of writers of this generation have been able to introduce fictional literature in Afghanistan to the world by writing valuable and enduring works. Atiq Rahimi is one of the most famous faces of this generation. In the last decade and after "Ash and Soil – Khakestar wa Khak" he was able to write another under the title "Hazarkhaneh Khoob va Aghtnaq". It was one of the most popular novels of the last ten years in Europe and it was translated to a number of languages and gave Rahimi world recognition. Later, Rahimi wrote another novel in French called Sang-e Sabour in French. Sang-e Sabour won one of Goncourt's most prestigious French literary awards, and the jury selected Atiq Rahimi's novel as one of the four most influential in the preliminary selection.

Khalid Navisa, one of the other novelists of this generation who emigrated to Pakistan, returned to Kabul after the fall of the Taliban and continued to write there. Previously, he had written a short story and published two collections of his stories entitled "Chapter Five" and "Imaginations of Long Nights" and managed to write and publish his first novel in Kabul under the title "Ab-o-Daneh" in Kabul. It is worth mentioning that one of his short story collections was already published in Paris in 2003. Some of his stories have been translated and published in English, French, German, Norwegian, Dutch and Turkish.

At the beginning of the last ten years, Azizullah Nehufta, who lived in Pakistan, returned to Kabul and besides writing some short stories, wrote and published his novel entitled "Sang ha wa Coza ha – stones and jars".

Khalid Hosseini is another prominent and influential figure in this generation. A decade ago, he was not mentioned in

Afghan fiction literature; however, his novel "the kite runner" gave him world recognition and according to the "Book Sellers" he was one of the 20 most popular authors in the "2008" world ranking. It is worth noting that this novel by Khaled Hosseini was converted to a film by Hollywood, one of the largest film institutions in the world.

Khalid Hosseini wrote the novel "Hazar Khorshid Taban – a thousand splendid suns" after "the kite runner" but unfortunately this novel could not have earned the fame and popularity of the first novel. From this group, the writers of this generation, Atiq Rahimi and Khalid Hassani, were able to break the traditional limitations of Afghan fiction by finding global examples, and it is exaggerated that if we call this phenomenon the new opening of Afghan fiction, we will call it new models.

Other Afghan fiction literature, by finding a global example, overcame the limitations of traditional fiction and opened a new door to Afghan fiction. Although some believe that Atiq Rahimi's novel "Patient Stone" and Khalid Hosseini's two novels are not related to Afghan fiction because Atiq wrote in French and Khalid in English.

In this collection, Taghi Vahedi is another writer of this generation who wrote and published a short story called "The Last Wednesday" and a novel "Glim Baf".

The creators of the next generation

This generation, young and under thirty years old, has written remarkable masterpieces both inside and outside Afghanistan. Fertilizing this generation is creating more hopes for the fertility of Afghan fiction. From this generation, we can mention Seyyed Ali Mousavi, the author of the fiction series, "Kabul is not a place for people" inside Afghanistan, and Shabnam Zaryab outside Afghanistan.

Shabnam Zaryab is the daughter of Spogmai Zaryab and Rahnavard Zaryab's who are famous figures of Afghan fiction. She has recently joined the Afghan Writers' Association by writing the novel "Afghan Piano Player". It should be said that although fictional literature has been moving towards maturity and fertility since the first story, there are also difficulties to mention. It can be said with complete confidence that no one can understand and analyze story writing better than Rahnavard Zaryab, a person who has been in Afghanistan for many years and has lived through different periods of story writing.

For the last four or five years, our most prolific writers have offered nothing. The situation in Afghanistan is such that people do not value spirituality on cultural, literary, artistic and, more generally, spiritual issues (2: taken from the website of Radio Deutsche Welle).

On the other hand, because of the low reading culture in Afghanistan, this problem causes fewer books to be bought and fewer books to be sold in Afghanistan, so the literary creator is forced to print and distribute his work for free. Nor does the government pay attention to and support literary creators. In the past, especially in the 1960s, the Writers' Association of Afghanistan was active, through which the Association published ten titles of books, both past and present, in the last decade, but today the place of such an association in Afghanistan is very empty, and many creators cannot afford to work and thus writers cannot afford writing and publishing by their own. Thus, stories are no longer useful, and poetry is useless, and the government, unfortunately, has not met any of these challenges. For the last four or five years, the Ministry of Culture has not

published a book, so story writing is not in a very good state today (8: Source of Hasht Sobh newspaper).

10. Yaqin, Ghulam Haidar. Siri in the copy of Yousef Zulaikha.

Conclusion

We believe that not only reading story is an urgent need of modern man, but nothing, not even chronicles, newspaper articles as (Andre Malraux) believes, can diminish its importance because the story, in its modern sense, is in the hero's growth and development. It is in time, as ruled by the four dimensions of time, place, causation, and language, that the characters' inner world is alien to what journalistic events are alien to, the principles that enable the writer to unravel. Let the story come in handy and raise its work to the level of the art of writing and create based on the said features of linguistic art. This art has its roots in the depths of history. That all kinds that are close to it, such as the history of anecdotes and narratives, journalistic literature, etc., may have significant differences.

Studies show that when a story writer wants to fly in the sky of contemporary Dari language, it has its roots in vegetative stories, past anecdotes, and the prose style of its predecessors. You can often look at the features of contemporary story writing, though sometimes it slips into our ancient legends and you follow Dari's past prose. Again, does the cultivation of a hero lead to clear and transparent images and descriptions of people and places? Modes, the use of dialogues, the observance of the way in which the language of the story is rendered close to the language of the people, and sometimes even the use of slang and the distinction between the way in which the characters speak, are all features of contemporary giving.

In the last word

The story is a stream full of clarity that flows from the height of the highest and purest thought of the human mind, to irrigate the thirsty field in the desert, under the very simple roof of contemporary literature, writers and creators turned to different literary genres and wanted ideas, and to express your feelings by using the genres and templates of European countries and with new techniques. In these two decades, the writers who wanted to use literature as a tool against the disorders of society, and to introduce fullness to those drafters (4:15).

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