



The Development of Storytelling in the Literature of Eastern Countries during the First Half of the Twentieth Century (In the Example of Arabic, Persian, Chinese, Afghan Storytelling)

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Abstract

Literature is a measure of a nation's spiritual development, as well as an expression of its spiritual and educational experiences. It is well known that fiction, which embodies a great social power, exerts an active influence on the expansion of human consciousness and the formulation of aesthetic taste. In the evolution of Arabic, Persian, Chinese, and Afghan literature, the progression of the narrative genre toward prose, the plot of the stories, and the compositional structure are analyzed. This article explores the issues surrounding the evolution of Arabic, Chinese, and Afghan narratives.

Keywords: *Arabic, Persian; Chinese; Afghani Storytelling; Art; Symbol; Spiritual Experience; Composition; Style; Plot*

Introduction

The poetic quality of a work of art is unquestionably determined by its artistic standards. Literary critic Kh. Dostmuhammad comments on the narrative poetics of the concise prose genre: "Topic, plot, conflict, hero, language, tone, style, detail, climax, resolution... by analyzing each of these separately, narrative art, poetics, it is possible to express interesting opinions and generalizations. Because all of

these solely literary and artistic elements are manifestations of artistic thought, “raw materials”, and derivatives of the creator’s artistic thought” [1].

Actually, the issue of poetics in prose encompasses numerous artistic elements. These encompass the creative product, from subject selection to the slightest facets of artistic thought. The study of theme, narrative, and composition in the poetics of a work of art focuses on investigating the significant issues that appear in the author’s works.

Uzbek [2] and Russian [3] literary scholars have conducted extensive research on the poetics of prose works in general, as well as a number of its issues. In the course of analyzing the poetics of modern Arabic, Chinese, and Afghan literature, we came to the conclusion that the writers’ skillful use of image creation, character psychology, and artistic image tools produced distinctive stylistic features.

The new Arab narrative has taken a circuitous route, preserving national characteristics and rich traditions. In the late 19th century and early 20th century, as a result of the “an-Nahda” movement in Egypt, Syria, Lebanon, Palestine, and Jordan, and later in the early 20th century, the period of national cultural growth in the Iraqi states and cultural contacts with Europe, new types of prose genres emerged. In comparison to other prose genres, the narrative genre developed most rapidly in these Arab countries.

The formation of a new story genre in Arabic literature was influenced not only by the traditions of Western literature, but also by the rich literary heritage, particularly the medieval Arabic prose genres of story (hikayat), novella (maqoma), tale, and other minor epic genres. The enlightenment writers from Egypt and Syria took the lead in this field. Even though Syria was subject to the Ottoman Empire beginning in the 16th century, its relations with Europe began at that time, according to historical records. During that time, Syria comprised Lebanon, Palestine, and Jordan, and a sizeable portion of its population was Christian. At the same time, due to the presence of Christian holy sites in this region, missionary institutions from European nations established themselves here and engaged in extensive cultural and educational promotion. In these institutions, European languages were taught, and Syrians had the opportunity to become acquainted with European culture relatively earlier than citizens of other Arab nations.

In the Arabic literature of the new era, the Syrian enlightened writer Nasif al-Yaziji and the Lebanese enlightened writer Salim al-Bustani were the founders of a new form of story genre. Nasif al-Yaziji (1856) introduced modern themes to the status [4] genre, while Salim al-Bustani (1870) introduced the enlightenment, moral, and domestic themes of his time to the didactic manner of his stories. In the new era, after Nasif al-Yaziji and Salim al-Bustani, writers such as Francis Marrash, Numan al-Kastali, and Shukri al-Asali improved in genre and style at the close of the 19th century and the beginning of the 20th century. Although the didactic nature of the medieval prose tradition is characteristic of the narrative writing of this period, the use of new forms of artistic expression (image creation, expression of characters’ speech, etc.) is a distinguishing feature of European narratives.

Beginning in Syria, the process of enlightenment also gathered momentum in Egypt. In the Egyptian literature of the new era, the narrative genre was developed in prose, and the European story’s traditional form (maqoma) and characteristics are derived from it. The enlightened writer Muhammad al-Muwaylihi (1898) is the originator of a new style of narrative in Egyptian literature of the new period. Muhammad al-Muwaylihi in his work “A moment from time or the stories of Iso ibn Hisham” using Nasif al-Yaziji’s method, he illuminated the political and social life of Egypt at the time, as well as contemporary issues, through the maqam genre. After Muhammad al-Muwaylihi, Aisha Teymur and Mohammad Lutfi Juma created novellas to address the issues of their time.

Despite the “al-Nahda” movement originated in Arab countries such as Palestine and Jordan between the middle and end of the 19th century, there is no discernible genre pattern in the new style of

writing and narrative. During the period of national rise in the Arab states, Palestine and Jordan were the capitals of journalism and publishing, and ideas of enlightenment were disseminated. In Palestinian and Jordanian literature of the new era, attempts at a new type of story genre commence only in 1924, and are associated with the name of the enlightened writer and translator Khalil Beidas. His early works resembled essays and were imbued with Enlightenment concepts. It should be noted that Kh. Beidas' attempts in the new story genre are typical of didactic works of medieval Arabic prose, and that his work is characterized by the incorporation of poetic elements such as "madh" and lyrical tales. After Kh. Beidas, Jordanian short story writers such as Abdul Razzaq al-Hamoud, Adib Abbas, and Ishaq Musa al-Husseini created the first examples of a new form of story. These Jordanian authors also relied on the traditional genres of the Middle Ages, i.e. the tales of "One Thousand and One Nights" and the parables of "Kalila and Dimna", and created concepts of enlightenment, moral, and domestic topics in a didactic manner known as "infer from the story".

As stated previously, the development of modern literature in Iraq occurred much later than in other eastern Arab nations. There are both internal and external factors at play here. Early in the 19th century, it was one of the most subjugated nations in the Middle East due to Mongol invasions and conquests, Ottoman Empire, and British colonization. The Ottoman Turks considered this nation to be foreign and the most backward, a place where people were exiled. The ideas of the enlightenment that inspired Arab reformers in Egypt and Syria did not enter Iraq until the 1960s and had little impact on society. Here, stagnation dominated the sociopolitical landscape. The Iraqi people were more devoted to their rich Arabic-Islamic heritage and literary traditions from the Middle Ages. Due to the heavy oppression of feudalism and the inability to communicate with representatives of other cultures, the isolated, "locked" Iraqi populace relied solely on their traditions. "In Iraqi literature, the chain of succession has never been broken, and although new great authors have always entered the literary field, the evolution of ideas and images has been slow" [5].

Identical to the rest of the globe, Iraq was unaffected by the consequences of World War I. After the fall of the pro-german Ottoman Empire, the territories under its authority were ceded to French and British colonialists. In particular, the law of Versailles establishing a British mandate over Iraq caused the Iraqi people to despair. In 1920, Iraqi citizens rebelled against British colonialists. Authors were at the forefront of this revolt. On the one hand, these events led to a steep rise in the national consciousness of the Iraqi people, while on the other, they elevated Iraqi literature to a new level. In their national liberation movements against the colonialists and their struggle against feudalism, Iraqi writers drew upon the ideas and literary processes of the intelligentsia of Egypt, Syria, Palestine, Lebanon, and Jordan.

The origin of new stories in Iraqi literature in the new era dates back to the 1920s. In addition to covering modern topics in a traditional manner, the new variety of Iraqi storytelling is also characterized by its similarity to the early storytelling of Egypt, Syria, Lebanon, Palestine, and Jordan. Nonetheless, there are a few distinctions. Beginning in the 20th century, Iraq gave birth to the social-political feuilleton [6] genre. Feletons employ the manner of "One Thousand and One Nights" tales, which are didactic medieval Arabic prose. The feuilleton genre was influenced by Abdul Wahab Amin (1912), Jafar al-Halimi (1904), Ibrahim Salih Shukr, Mikhail Tesi, and Nuri Sobit, among others. Their feletons include enlightenment ideas, the struggle to eliminate detrimental customs and superstitions that impede development, the fight against poverty, and free and honest labor. Beginning in the 20th century, feuilletons, the first compact prose genre of the new era to emerge in Iraqi literature, served as the foundation for the growth of Iraqi storytelling.

Even in the modern era, Persian literature, which has a long and illustrious history and has contributed such great figures to the world's civilization, has a modern history of more than a century and holds a prominent position in the world's literary processes. In the origins of modern Iranian narrative, folk oral creativity, ancient and classical Persian literary traditions, and the achievements of Arab,

European, and other developed–literature regions are combined. Over the course of nearly a century, Iranian storytelling has advanced significantly. The creation of invaluable works that enriched the history and theory of Eastern narrative. Rare works that have enriched Iranian literature include collections of short stories by Mohammad–Ali Jamalzadeh, Sadegh Hedayat, Bozorg Alavi, Sadeq Chubak, Jalal al–e–Ahmad, Ebrahim Golestan, Ahmed Mahmoud, Gholam–Hossein Saedi, Ismail Fasih, and Jamal Mirsadeghi.

The first collection of short stories titled “Once upon a time” of Mohammad–Ali Jamalzadeh was published in Berlin in 1922. This incident caused an uproar in the author’s homeland of Iran [7]. With this compilation, he introduced a new genre to Iranian literature: the short story. His legacy will be remembered as one of the pioneers of modern Iranian literature. The collection’s stories are satirical and comical in nature; Jamalzadeh was able to depict people’s lives, customs, and paintings, as well as write about sharp political issues.

Perhaps due to the stories are comparable to the traditions of ancient stories, Iranians who were familiar with historical novels a little earlier welcomed Jamalzadeh’s stories much more enthusiastically than the novels of Abdurakhim Tolibov and Zaynalobidin Marogaiy. Typically, the protagonists of Jamalzadeh’s tales are basic, illiterate representatives of the common people. The language in his stories is sometimes colloquial and sometimes a combination of idioms and popular phrases. M. Hukuki devotes special attention to Jamalzadeh’s style and writes, “Some writers accused the language of his stories of being overly vernacular, colloquial, and tasteless. Another group of writers defended his style, arguing that he portrayed the situation and characters in their natural language”.

Obviously, the story did not garner the attention of writers and literary scholars in its early years. However, this circumstance could not stop the evolution of storytelling. Inventive authors began to focus on the genre of fast–paced and action–oriented stories, thereby producing excellent works of fiction. With the elegance, grace, and simplicity of the story’s diction, he found his audience. In addition to altering literary forms, storytelling also had a significant impact on the work’s language.

Iranian writers who created in a new direction at the turn of the 20th century, without forgetting their literary traditions, contributed to the achievements of world literature in the field of artistic prose, particularly those of European, American, and Russian writers Alexander Dumas, Anatole France, William Faulkner, Hemingway, Tolstoy, Chekhov, Dostoevsky and Gorky, and cited examples of the works of other world–famous authors. Influenced by these authors, Iranian writers examined the situation of their time with a critical eye, described poverty, extortion, prostitution, oppression of women, immorality, poverty, and other social disorders and vices, and simplified Persian prose.

In the preface to the fifth edition of his 1954 collection “Bor ekanda, yo‘q ekan” (“Once upon a time”), Jamalzadeh assessed the literary climate of his time in Iran by stating, “Writers are attempting not to deviate from the truth and reality when describing events and explaining situations”. He emphasized that it is possible to write excellent works if one knows and deeply feels the Iranian way of life, which requires daily contact with the people.

In the first fifty years of the 20th century, authors such as M. Jamalzadeh, S. Hidayat, S. Chubak, B. Alavi, and E. Tabari created writings. By the 1950s, the short story had become the dominant form of artistic prose and was distinguished by its ability to describe all aspects of reality–life with its many and varied facets.

In Persian storytelling, the principle of returning to Islamic values and restoring inherited traditions, as well as the use of ancient and classic narratives, metaphorical and symbolic images, appeal, discussion, humor, and didactic literary genres, was observed following the Islamic revolution. By this time, there were new themes in the writing of stories: those devoted to the collapse of the Shah’s

government and the revolution; the sharp criticism of social life during the reign of the king; and patriotic themes.

After the revolution, a new generation of female writers joined the literary world, and female creativity and the image of a woman were reinterpreted. In the circle of female authors who began writing after the 1980s, talented authors such as Manije Jonkoly, Samira Aslanpour, Zahra Zavorian, Vajihe Ali Akbari Somoni, and Roziya Tujjor carried on the traditions of writers who began writing before the Islamic revolution, thereby enriching women's creativity. For their stories, an ordinary event in everyday life or a person's ordinary life was the subject, and the objective was to delve deeper into the hero's heart and more fully express his emotions. Even though it contradicted the preconceived notions and conceptions regarding the position of women in Islamic society, this event was a literary reality.

Contemporary Iranian fiction is distinguished by its emphasis on the artistic expression of the human psyche, expressing the objective world through emotional images, rather than on depicting interesting occurrences. Psychological state, memory of one's suffering in the external environment, emotional experiences, and spiritual outbursts are more frequently conveyed in the stories. Even the titles of the stories disclose the protagonist's mental state.

A person is no longer portrayed as a tool for social activity, but rather as the possessor of a complex inner universe. This principle is becoming the primary focus of modern Iranian storytelling. In the stories, human existence and destiny are depicted in relation to concerns from the past, present, and future. Iranian narratives are evolving, advancing, and refining.

The narrative is an active prose genre that has been consistently shaped and developed throughout the history of the world's artistic thought. The earliest examples of classical literature can be found in religious and mythological works, folk art, prose stories, short stories, travelogues, epics, and historical memoirs from antiquity and the middle ages. Numerous examples from the history of world literature illustrate the formation of narrative through folklore [8]. In Chinese literature, the first quarter of the 20th century was a particularly brief historical period. The Chinese calendar is packed with significant political, cultural, and literary events. That is, the national liberation revolution of 1911, which ended the rule of the Manchu dynasty (1644–1911); the anti-feudal, democratic “May Fourth Movement” period, which fought for new culture and literature; the period when representatives of advanced intellectuals worked for the democratization and modernization of society; It was expressed in the criticism of feudal culture and the movement to change the written language from Wenyan (文言) to the spoken language Baihua (白话), the period of showing world culture and literature to China.

A struggle was waged between two categories of artistic consciousness: traditional, based on Confucian ideology, and contemporary, based on new principles. Prose (xiaoshuo, 小说) has assumed a greater role in the oral language as a result of the innovations that have progressively altered the literary landscape since the turn of the previous century.

The processes that took place in Chinese literature during the late 19th and early 20th centuries were governed by the general laws of literary development in Eastern countries, but they also possessed distinctive characteristics that demanded a precise definition. In Chinese literature, this period is marked by significant events: the formation of new artistic trends, the evolution of literary-aesthetic theory, and fundamental shifts in the form of created works that began to emerge at the end of the nineteenth century [9].

Chinese literature up until the beginning of the 20th century, like the literature of other Eastern nations, can be included among the traditional types of literature that emphasize a certain regularity of genres, motifs, “traveling plots”, themes, images, artistic and pictorial means. Xiao Tong (501–532), the

compiler of “Literary collection” in the 6th century, stated that the primary criterion for literary works is “artisticity”, which it defined as “the harmony of form and its ability to be delivered to the public, that is, its skillful presentation” [10].

The limited anthologies did not include collections of colloquial writing produced from the middle of the first millennium BC, prepared by petty officials “collecting street talk and conversations heard on the roads”, and works of “prose folklore”. The oral prose baihua xiaoshuo (白话小说) increasingly supplanted the literary language wenyan xiaoshuo (文言小说) only by the early twentieth century. These modifications were brought about by progressive patterns in the development of the Chinese literary process.

Beginning in the 20th century, the most progressive Chinese intellectuals emphasized that traditions hinder the development of literature. They believed that the old literary forms do not correspond to the task of societal reconstruction, and that the next stage of literary development can only be stimulated by revolutionary changes in artistic creation. At the same time, Chinese intellectuals advocated for changes to the genre structure of literature, including the replacement of Confucian doctrines and the written language of classical Chinese literature, Wenyan, with Baihua, the spoken language. According to them, wenyan, which could only be perceived in graphic form and was incomprehensible to the ear, impeded the development of literature, whereas the transition to baihua vastly expanded the readership and afforded all literate Chinese ample opportunities. The Chinese’s partial assimilation of European cultural heritage, with particular emphasis on the ideas of the European enlightenment, played a significant role in modernizing aesthetic principles and altering the genre system. Thus, the following sequence describes the evolution of the genre system of Chinese literature during this period. The period from 1896 to 1911, that is, as a kind of “pre–revolutionary literature”, encompasses the first stage of all literary genres associated with fundamental shifts.

In the literature of 1911–1917, there is a shift in the scope of genres and themes, as well as in the ideological priorities: detective stories, love stories, and historical stories replace “revealing” and scientific novels; traditional narratives, historical narratives, and social narratives also underwent changes. Young authors, who are well–versed in both classic literature and European fiction, progressively experiment with new modes of expression in their artistic works and disseminate them to the general public. Thus, this period is characterized by an abundance of literary innovation. Literary scholars distinguish novel (changpian xiaoshuo, 长篇小说), short story (jongpian xiaoshuo, 中篇小说), and story (duanpian xiaoshuo, 短篇小说) from the broader category of prose (xiaoshuo 小说). Thus, the introduction of new artistic forms led to the annihilation of traditional patterns and became one of the driving forces behind the development of contemporary Chinese literature.

However, in Chinese literature, as well as in the literature of other Eastern countries, there is a “parallel co–existence of old and new artistic systems and trends both on a national scale and in the work of individual writers” during this period, in which realism and sentimentalism, sentimentalism and romanticism, and elements of romanticism coexist with realism. It is also suggested that there is a side presence. The short novel “Memoirs of a Madman” by writer Lu Sun, which was one of the first works of contemporary literature, was published in 1918.

Since 1919, the role of prose has been enhanced, and it now holds a prominent position in the overall body of artistic works. The enormous increase in translations of Western fiction, as well as the entrance of European publications on literary theory, enabled Chinese writers recognize the necessity to move away from traditional literary prose forms and into new ones in order to broaden the subject’s breadth. New stylistic aspects occur in literary works, as does the lyrical beginning and increased psychological depth in character portrayal. Chinese literary scholars have commented on the characteristics of the story genre in Chinese literature, “The emergence of “stories” in modern China

(from the standpoint of genre formation)”, Western genre theory, particularly “genre as a literary–social system” proposed by scholars, and later it is based on the formation of the concept of genre [11]. The author Zhang Lihua (张丽华) [12] analyzes the evolution of the “story” genre from the Ching Dynasty to the “May Fourth Movement” through newspapers, translations, and magazines, evaluating all facets of the genre.

A number of works by writers in the genre of stories may be found in modern Chinese literature. It is possible to pass a series of works in the genre of stories such as Tye Ni’s “About Syangsue”, Yang Xianghui’s “Shanghai Woman”, Mao Dun’s “Lin Family Shop”, Li Hanyu’s “The Last Fisherman”, Ai Wu’s “Mountain Gorge”, Xue Xiaobin’s “The Temple of Qingyuan”.

It should be mentioned that short stories and folklore–style stories have played a significant historical role in the development of modern Afghan dari language storytelling and the evolution of prose literature into an autonomous genre.

According to Afghan historian Kh. Asoev, “the first literary prose written in the Dari language is also attributed to Sayyid Jamaluddin al–Afghani”. They are in the category of stories, and scholar penned them in his latter years. These compositions lacked an original character and instead took the nature of an artistic exposition of traditional tales. Their titles are “Shum va Iqbol”, “Shahzoda Aziz”, “Dilbar va Ajdaho”, “Dilrabo shahzoda” [13] – further show that the compositions are intimately tied to folklore [14]. As previously stated, the creation of the contemporary narrative genre in Dari language prose was influenced by folk oral literature.

The transmission of Western fiction into the Dari language was one of the factors that positively influenced the development of Dari prose. At the turn of the 19th and 20th centuries, the literature of Eastern peoples was profoundly influenced by Western literature in general, and French and Turkish prose works, including modern narratives, in particular. The services provided by Mahmud Tarzi in this sector were unparalleled. After returning from a journey to Turkey, he attempted to introduce a number of innovations to the Dari literature of contemporary Afghanistan, which he was able to do. He established a school for aspiring Afghan writers, where he taught novel concepts and genre interpretations. It ingrains in the minds of young writers the notion that they should draw examples from topics that are prevalent in the press of European nations, Turkey, and Iran. Thus, Mahmud Tarzi became the progenitor of contemporary Afghan prose.

In overall, Mahmud Tarzi’s theoretical concepts on storytelling, as well as his works and translations, established a new chapter in Dari literature. Tarzi attempted to interpret the new literary style and features in his articles, believing that the narrative style in Western literature is more proportional to the new situation and situation, and he attempted to introduce new Western literary genres such as the short story, novel, and short story. Mahmud Tarzi’s article “Development of prose genres in contemporary literature” published in the newspaper “Siroj ul–akhbar” was an invitation to new writers to write essays, didactic articles, and fiction stories, and it had a significant impact on the creation of new literature [15]. By publishing translations of works of Turkish and European literature in the newspaper “Siroj–ul–Akhbar”, which he launched in 1911, he was the first to explain the new narrative writing and its place in international literature. The first issue of “Siroj ul–akhbar” featured an article on the significance of the short story, as well as a translation of the story “Paris Tragedies” by the French author Javier de Monte Penania (1823–1902) [16]. Mahmoud Tarzi translated the works of George Orwell, four works of Jules Verne, stories and plays of R. Farhadi, S. Rishtiyaya, M. Saljuqi and H. Latifi, and several Turkish works, and all of these played an important role in introducing a new literary genre. Apart from these, intellectuals with a progressive worldview opposed the tyranny of court officials and colonialists and gathered around the newspaper “Siraj ul–akhbar”.

The 1960s of the 20th century were a crucial period for Afghan Dari prose, particularly narratives. In this instance, not only were revisions to artistic content and form essential, but also the activation of a critical stance toward social events. The emergence of realist lines in Afghan Dari literature indicates that authors desired to artistically depict the actuality of contemporary life. In the tales of this era, the lives of the protagonists are not merely described, and only the most intriguing events are included in the narrative. Perhaps the psychological interpretation of the characters, the depiction of conflicting situations in the internal composition of the story, and the increasing intensity of realistic pathos in the nodes and solutions demonstrate the uniqueness of the 60s and 80s stories.

Particularly, the modernity and realistic orientation of narrative prose during this time period can be seen in the genre's elevation to the level of leading principles. It should be noted that the writers of the new generation who boldly entered the literature of the 1960s: Asadulla Habib, Abdulkarim Misoq, Muhammad Akram Usman, Rahnaward Zaryab, Spujmay Zaryab, Babrak Argand, Muhammad Sabir, Rusto Bakhtiari and Muhammad Olim Ifthihar contributed significantly to its improvement [17]. Their creativity became increasingly proficient.

In the modern Dari prose of this time period, the analysis of societal problems became more in depth, the interaction between the individual and the surrounding environment began to be depicted, and the relationship between the environment and the individual, as well as the opposition between people, is emphasized. In the narratives of the 1960s and subsequent decades, the resolution of the work typically concludes with the description of unexpected events and circumstances. In addition, the story's appeal was enhanced by internal conflicts, social, philosophical, and sometimes merely domestic–psychological dialogues. In some works, the artistic concept of the narrative was artistically expressed through the speech of the author, the hero, and sometimes the storyteller.

Representatives of contemporary Dari language prose attempted to describe human features comprehensively, profoundly, and vividly, as well as to adopt a psychological style. They started attempting to describe previously unseen circumstances, including inner emotions, thoughts, and show scenes.

Since the 1960s and 1970s of the 20th century, the prose genres of this literature, such as narrative, have evolved substantially. The writers were instructed to depict the problems of society in an honest manner and to create vivid, expansive images, characters, and uses of various genre forms and artistic styles. This period's literature succeeded in artistically depicting societal issues such as disorder, inequality, and violence. It is evident in the works of writers such as Akram Usman, Asadulla Habib, Karim Misoq, and Rahnaward Zaryab that consistent efforts and endeavors have been made to record a variety of positive and complex perspectives and societal issues [18].

In the early narratives of modern Arab, Chinese, and Afghan authors spanning a number of years, fictional characters created somewhat outside of reality are overly indulged in inner emotions and dreams, whereas in their later works, examples of realism can be found. Simultaneously, we observed that in the works of the majority of the period's authors, an effort was made to reflect convincingly the interior experiences of the characters and their difficult mental state.

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