

EVOLUTION OF THE NARRATIVE GENRE IN PERSIAN-TAJIK
LITERATURE



ELSEVIER



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Abstract: in this article, the critical issues of the formation and evolution of the narrative genre, changes in its content and ideological and formal content, are discussed in the example of the stories of young people of classic and modern Tajik literature, and the differences and general characteristics of this genre are clarified in the example of the comparative method. There are also interesting comments about the change of the story term.

Keywords: story, genre, content, idea, Persian-Tajik literature, form, content, prose...

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The story is one of the oldest genres of classical Persian and Tajik literature and other peoples of the Middle East. Among prose works, this genre is one of the oldest and most important. In scientific literature and theoretical works, two closely related terms are used. One is a "story" and the other is a story. In the Encyclopedia of Literature and Art, these two terms are listed together in the story article. So it was possible to conclude that these genres depend on each other and these terms are synonyms of each other. The term story, story (Arabic - story, legend, speech) is a type of epic historical works. A story is a small work of art and includes an event, an important moment from a person's life. The most important feature of the story is that the event is limited and compressed in terms of time, place and volume. The writer describes an event from the life of this or that person and describes the important features of his life through this tablet. The term story appears for the first time in "Tafsir abbari". Then the stories are used in literary, historical, religious, mystical, etc. books to improve events and explain the content, as a means of demonstrating and confirming philosophical, moral, educational, educational, religious, religious, mystical, historical facts, documents. have given There are many stories in literary, historical, religious and mystical books. A perfect example of stories in Unsurul Maoli Kaikovus's "Nightmare", Nizamul Mulk's "Politics", Mohammad Avfi's "Javame-ul-Hikayot", Saadi Shirazi's "Gulistan", Ubaid Zakani's "Heart-Opening Treatise", "Baharistan". " of Abdurrahman Jami appear. Also, many stories can be seen in the poetic works "Makhzan-ul-asror" by Nizami Ganjavi, "Masnawi mahnavi" by Jalaluddin Rumi, "Boston" by Saadi Shirazi, etc. Some of the stories are the raw product of writers-literature, while the other part is the brainchild of people's thoughts and ideas, edited and improved by the authors. In

any case, in the emergence of this genre, the languages of the people and various legends and myths also have a prominent position, and this is undeniable and undeniable. Most of the stories in classical literature are based on a small incident and involve a small number of characters. The stories have moved from book to book with a little editing and improvement as a work of oral literature of the people and spread among the people in quick pictures. In the literature of Europe and its various peoples, the gradual appearance of this genre corresponds to the Renaissance or Enlightenment. It can be seen with slight changes in novella - various stories on the topic of teaching, morals and cognitive-educational, told during the Renaissance in the work of C. Boccaccio "Decameron", later in the period of development of romanticism and realism. The development of the modern story genre in world literature is named after the Russian writer A.P. Chekhov and the French writer Guy De Maupassant, whose stories are recognized as the peak of the development of realistic stories in world literature. The stories of Persian-Tajik literature have a wide scope in terms of subject and ideological content, and examples of mythological-mythical, narrative, romantic and realist, and sometimes naturalistic and autobiographical images can be observed in them. In such stories, the contradiction is simple, and the narration of events has a place. In addition, in the stories of Tajik classical literature, there are more moral themes, and the content of prose stories is embellished with poetic passages. Pay attention to a story of Saadi:

"Two Khorasan dervishes traveled to talk to each other. One was weak, who broke his fast every two nights, and the other was strong, who fasted three times a day. Kazoro was accused of espionage at the door of a city. They took both of them to a house and opened the door. After two weeks, it became clear that they are innocent. They saw the strong dead and the weak brought to safety. They were surprised at this. Hakime said: - You were against this. That one was greedy, he could not bear poverty, he perished by accident. And this was another relative, so I had to be patient in my habit and stay healthy. As soon as it became natural for someone to eat less, when he is faced with difficulty, he will take care of him. And if he is brave, he will die of hardship when he sees hardship."

This short story is written in poetic language. The plot is created through the image of two dervishes. The story develops into a picture of two dervishes, a part of their appearance (one weak, the other strong) and a part of their character and nature (one contented, the other virtuous), and the content of the story is completed by the words of the sage. The writer strengthens the moral spirit of the story by means of a poem. In this story, there are no words or phrases that lead to details of thought. Starting from the second half of the 19th century, there were changes in the Tajik narrative genre. In particular, in the educational and modern literature,

the scope of the story's topic has expanded, various life issues, various real and fictional events have entered the story. Later, starting from the 20s and 30s of the 20th century, under the influence of Russian and European writers, there were serious changes in the form and style of Tajik storytelling. The created stories do not represent reality, they reflect social life and its everyday issues objectively. In the stories of the new Tajik period, the realistic style of painting gained a position. This situation is clearly visible in the stories of Hakim Karim, Polod Tolis and Fazliddin Mohammadiev. Hakim Karim created the first series of stories in Tajik literature. The main character of the stories "Widow", "Old Woman" and "Raisa" is one person - Odinomoh. Also, Hakim Karim paid great attention to simple writing and brevity. Pay attention to the following part of the story "Khappak": "The lamp was weak. Its light did not go far from the circle. The weather was cold. From one corner of this cow shed, the window was dripping rain, showing its manliness in action. From time to time, Izghirin entered the house through the crack in the door, the flame of the lamp danced. The upper half of the glass of the lamp did not stay outside overnight."

The stories of the 20th century literature are different in terms of volume, content and ideological content, and various issues of social life and philosophical and aesthetic opinions of writers are reported in them. All the theoretical nuances and features of the genre, including brevity, concreteness of the idea, brevity and compactness, creation of a typical character, reporting of the most important problems and problems of life, the use of content indicators, the creation of a characterized idea, dividing the event into the smallest parts, etc., did not exist in today's form.

At the beginning of the 20th century, the important aspect of storytelling was that this genre, in any case, played an important role in understanding and expressing the spiritual and social problems of the people. This genre has played an important role in reflecting the essence of life, real flow, personal destinies of individual people. In all the stories of this new era of literature, there is a light and a glow of social content.

"Brothers", "Spring", "Teacher" stories by P. Tolis, "Claim", "Master Akil's funeral", "The Road" stories by F. Mohammadiev meets these requirements. Sometimes, there is no place in the story for the events and actions and attitudes of the characters, and its content is created through the author's feelings and thoughts about the life of society. Such a story is called a lyrical story. In Tajik literature, Hakim Karim's "Bahor" and "Nashkufti Like a Flower" are examples of lyrical stories.

In the story, tendency to narrative image is one of the special styles. Narrative image or traditional short story has an ancient tradition in Tajik literature and was

used in artistic and narrative prose as the main criterion of image in literature by narrators, conductors and authors when narrating the stories of folk and book heroes. In the structure of such works, the compositional role of the narrator or conductor is greater than that of the author. In her valuable work "Problems of Stylistics", M. Khojaeva thinks in detail about the role of the author, narrator and reader in the structure of a work of art, and comes to the following conclusion: "In modern Tajik prose, the image of the author is becoming increasingly complex. If we compare current prose with classical prose, we can see that the way of expressing the image of the author has gained new features, which in turn has completely changed the poetics of today's prose. the narrator's speech ensured the movement of the plot line in the structure of the work.

This method of description had a greater position in the Tajik prose of the Soviet era until the sixties. Along with the changes in the content and poetic and structural elements of the prose, this form of artistic image also changed and became suitable for expressing the moral, social and psychological problems of the literary hero.

According to our observation, in the modern story, the style of illustration or the method of storytelling is chosen according to the theme and material of the literary work, which is a common law of the process of artistic creation. The position of the narrator, author or conductor in creating the historical and theoretical aspects of art, placing the elements of the content and form of the work in the artistic world of the writer are issues that constantly attract the attention of researchers.

Narrative form of artistic image has a rich history in our past literature. H. Sharifov pointed to this and used the story-within-a-story method used in "Kalila and Dimna", "Four Derveshes", "A Thousand and One Nights", the story "The Executioners of Bukhara" by Ustad Ainy, "Spider's Web" by J. It seems that Ikromi belongs to the narrative image. 2 it should be said that this image tradition is widely used in the modern narrative essay. This process accelerated after prose writers paid attention to the national traditions of literature and led to the emergence of a free method of narrative imagery. The current telling of the story is completely different from the telling of the thirties and forties. If the narration of the thirties and forties is characterized by the narration of events and the lack of voice in the composition of the narration, the current method of narration is characterized by the complexity of the wave, the richness of the composition and the freedom of the storytelling approach.¹⁸⁶

¹Хоҷаева М. Масъалаҳои сабқшиносӣ. – Хучанд, 1994, саҳ. 165.

²Шарифов Х. Каломи бадеъ. – Душ., Маориф, 1991, саҳ. 81

These fresh qualities entered the method of narrative imagery through the interaction and proximity of other genres of artistic prose. It should be said that the very nature of the narrative style is very close to the nature of the story genre. For example, "Badoe-ul-Waqoe" by Wasifi, "Nawadir-ul-Waqoe" by Ahmad Donish, "Nawadir Ziyaiya" by Sharifjan Makhdum and "Memoirs" by Ustad Ainy along with being a single artistic age and looking at the composition Narrative and story-telling areas are a series of stories that are told in a specific language. This tradition in the work of J. Ikromi, S. Ulughzoda, F. Niyazi and other Tajik prose writers continued. After the 1960s, the free form of artistic narrative flourished in fiction prose, especially in the narrative genre, along with new methods of illustration. In the development of this method of storytelling, all genres of stories have a role, but the story played a greater role through its simple nature, psychological plot, specific boundaries and democracy within the genre.

Thus, it is possible to conclude that the stories of the 20th century literature are different in terms of volume, content and ideological content, and various issues of social life and philosophical and aesthetic opinions of writers are reported in them. All the theoretical nuances and features of the genre, including brevity, concreteness of the idea, brevity and compactness, creation of a typical character, reporting of the most important problems and problems of life, the use of content indicators, the creation of a characterized idea, dividing the event into the smallest parts, etc., did not exist in today's form.

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