STORY ELEMENTS İN THE SHORT STORY "BRADERZADEH" BY RAHNAVARD ZARYAB

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Abstract: Storytelling is a significant theme in literature, and it is crucial to develop a thorough comprehension of it. The word story in Persian implies a legend, and it has been used as a generic term in the literature, including many different areas of fiction writing. The topic of any story is the notion that the story is about, and the history of story writing dates back to the early nineteenth century. Rahnavard Zaryab is a worldwide novelist and story writer whose exceptional stories have been published in many countries. Rahnavard Zaryab has received multiple literary honors in the fiction writing category and is one of Afghanistan's leading story-telling advocates. This article aims to look at Rahnord Zaryab's role in the story "Braderzadeh," which is one of his remarkable stories. The narrative is written in a unique and local tone, and the characters are summed up into two distinct personalities. It is tough to employ two characters in a novel; however, Rahnord has come out of it somewhat unscathed and has done a great job.

Glossary: Story writing, Legend, Rahnord Zaryab, Brotherzadaeh (Nephew), Stroy elements, fiction, literature, theme

Introduction. Rahnavard Zaryab, a journalist, storyteller, author, and translator, was born in Kabul in 1905. He graduated from Habibiya High School with a high school diploma and got a journalism bachelor's degree from Kabul University's Faculty of Literature and Human Sciences. He maintained his literary activity and novel writing after graduating from the university by working in the ministry of information and culture (Anousheh, 2017, p. 474). He has earned several awards in the literary field. His writings, both novels, and short stories, have appeared in several prestigious journals. They have been translated into different languages in several countries, including England, Russia, Germany, Bulgaria, Japan, and Iran. In addition to writing wonderful novels, he also authored a collection of short tales, one of which being "Brother-Zadeh" or "The Nephew" from the "Vocal Stories of the Middle Ages" collection. This novel is written in a natural style, and the author has done an excellent job of advancing the plot outside the confines of space and time. This story is well done in terms of plot and clarity; the exciting point of this story is the tying of the story, which unlike usual in the last part of the story, starts all at once and ends in a few lines, and the climax the ending of the story is also open-ended. Story writing is

one of the topics that are very prominent in literature, and it is necessary to create good knowledge in this field; for this purpose, in the definition of the story, it can be said that "the word story in the Persian language means anecdote, legend, and story." And in literature, it is considered a general term that includes various forms of stories on the one hand, and on the other hand, different branches of fiction literature, such as short stories, novels, long stories, and other types that includes the component of creative literature. (Daad, 2015, p. 212).

A glimpse into the short story by Zaryab

In brief, the story of "The Nephew" is remarkable in that a wealthy charlatan named Haji brings naive villagers to the city. After they work hard, he lets them return to the village without compensating them for their work. Because Haji did not pay those individuals, they eventually begged to return to their villages, enraged Haji. Later in the novel, Haji brings a young, diligent village boy to the city. He comes to Haji one day after working hard and tells him that his mother is unwell and that he needs to go, but Haji refuses. In a way, this young boy leaves but later returns and informs Haji that his mother has died. One night, this boy ties Haji's hands and feet, puts all his money in the fire, and tells Haji that he is his father and is responsible for his mother's misery. He informs him that he burns this money at his mother's request. One of the key features of this novel is the need for more usage of names, which has resulted in the characters not being hidden behind their names. At the beginning of the narrative, we only meet Abdul Rahim, who subsequently becomes Haji Abdul Rahim.

Nonetheless, just "haji" is used throughout the story. The characters in this story are often fictitious, and there are only two primary characters, Haji and the young boy, who is well acquainted with the reader due to their comprehensive descriptions. The story's description and appropriate character are crucial; a skilled writer should pay special attention to this since all aspects of the story require an accurate and adequate description. In literary terms, description is the "portrayal of the acts and events that comprise the story, as well as the representation of things and characters" (Basirzadeh, 1391, p. 1). The plot is around a man named Haji who abuses others and eventually suffers the consequences of his actions. Zaryab has also exploited this aspect brilliantly. Zaryab has a lot of expertise in sketching spaces and situations. He communicates his descriptions thoroughly and produces the greatest possible image in the reader's head with simple and emotive language, which in this part is tied to the reports and stagings of Zaryab's guide in the novel. Unlike in other stories, where the knot is commonly visible at the beginning, the knot in the nephew's story is seen towards the conclusion. We had only precise descriptions of Haji and his actions before this, which could not be considered a knot. The story's climax is the young boy's reappearance, which forces the reader to hunt for a plausible cause for his

return. The appearance of a young boy in Haji's room is the occurrence of this narrative, and the primary effect of the story is the young man's sentence to Haji, who says, "I'll murder you!" Haji trembled, his eyes bulging out of their sockets: "Are you going to murder me?" "Yes," the boy said (Zaryab, 1943, p. 16). The image and the sequence's character have covered them in this case.

An attempt has been made to feel the distance away from the previous introductions in a new place. Until then, the young boy had been a quiet and oppressed character but suddenly turned cruel and murderous. Haji, who is vigilant, aware, and aggressive, on the other hand, becomes an oppressed man. This twist adds to the story's beauty and demonstrates Zaryab's power. The story's climax is when the crisis achieves its final confrontation and conflict and unravels the knot. The tale's climax is the natural conclusion of the preceding events, and it is like water pouring underground, remaining concealed. The flow of water on the land is its inevitable end. The moral of the story's events may also be hidden from the reader, but the reader accepts it when it comes to its conclusion. A work may have numerous effects, one of which is stronger than the others; this powerful wave usually comes before the other waves (Mirsadeghi, 2014, page 349). The introduction of a young boy who turns out to be Haji's son is the high point of Rahnavard Zaryab's narrative. Haji raped his mother many years ago, and he not only forgets about her but also refuses to marry her. Nothing is revealed regarding the young boy and Haji's fate at the end of the story.

Summary/Conclusion

Story of "The Nephew" is one of Rahnavard Zaryab's excellent stories, in which we learn about particular societal criticisms and great moral ideals. The story is about a rich man named Haji who was able to deceive the simple people of the countryside into going to the city, only to return them empty-handed. In this story, a young boy comes to work for Haji, and we learn at the end that this person is Haji's son, and this boy, in his rage, burns and destroys all of Haji's wealth. This story begins and finishes with Haji's life events. Between occurrences such as the arrival of two simple-hearted individuals from the village searching for a job and their subsequent return empty-handed, the appearance of a young boy, and the death of this boy's mother. The characters in this story are two persons, and Zaryab has continued the story in the best way possible, using these two people as guides. The knotting of the plot that occurred at the conclusion is one of the story features that distinguish this story. The burning of money and the recognition of the boy's character round out the finale. The story was just concluded openly. This story is written in a realistic tone, and Rahnavard Zaryab has done his best to represent society's reality. People identified as Haji have also been reprimanded for going on Hajj to improve their name and status.

Recently, the atrocities perpetrated by bourgeois society on simple people have been a recurring theme in this story.

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