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Noorullah Shaad
Languages and Literature
Faculty's Teacher, Department
of Pashto Language and
Literature, Shaikh Zayed
University, Afghanistan

The value of events in narrative literature

Noorullah Shaad

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Abstract

In this article, first narrative literature and then event or events are researched to know what they are and what value they have in fiction. After that, types of events are discussed and explained that how many types they have, which ones are main events and which are sub or side events. What is the job of main events, what role it has in narrative literature and what is the job of sub-events and what value it has in fiction, and if they are removed from the main events, does it cause any problems, obstacle, or delays for the narrative literature or not? In the end, there are examples of narrative literature in which the main and sub-events are comparatively shown and as an experience, the sub-events are removed and discussed.

Keywords: Narrative literature, fiction, traditional (prosed) literature

Introductions

In this article, several issues are discussed, the first one of which is narrative literature, there are so many definitions for narrative literature, but the definition that most literary scholars agree on is as follows:

narrative literature is a part of literature in which all kinds of traditional (prosed) literature can come, that is the prosed creative literature which has a moral connection with the actual world. This connection may have occurred in the distant past or the near past, but have been decorated to such an extent that humans enjoy its taste more than its reality and we can find these characteristics in stories, romance, novels, and film scenarios. However, these characteristics also exist in other classes, but not with their full classification and structure.

The second topic is the event, accident, or incidents, we read about incidents as follows: events or incidents are the part of narrative literature which give soul to the narrative literature and takes it out from a stationary position to a moving position. Usually, narrative literature – a short story often has one or two events, but a novel has one central or main event and other events are sub or minor events that depend on the central event – for the interest of the story and attraction of the readers, it has one or several events, so we can say that narrative literature is a collection of various events that are presented artistically and if there are no events in narrative literature or in whole life, actually narrative or story cannot occur, because events are the reflection of a society and this reflection is presented again in written form to the public by an author.

According to literary scholars, events should have real form and should not be away from imagination, because imaginary and fanciful stories are not interesting and acceptable.

Events of narrative literature have two kinds, one of which is main and the other one is sub-event, main event is the one that all the narrative literature focuses on and the sub-event is the one that focuses on the main events for making the main events complete and interesting.

The importance and significance of the Research

The importance and significance of this research are in it that narrative literature or narrative is introduced in the light of new visions and demands and then it researches the state and value of the event to show what it is and what role it has in the narrative.

After that, it discusses the main and sub-events in detail, and researches in which cases it completes and in which cases it damages the fiction.

Research Objective

The objective of this research is to professionally research the narrative literature first and

Corresponding Author:
Noorullah Shaad
Languages and Literature
Faculty's Teacher, Department
of Pashto Language and
Literature, Shaikh Zayed
University, Afghanistan

then the event of narrative literature and at the same time, it draws the attention of the members of this department to see that how major role and value the event has in narrative, and if all its aspects are reviewed, even books can be written about it. Besides, this research also shows that the event of narrative literature does not randomly occur, but it occurs from the clash or conflict that is a part of the internal structure of narrative literature that is as valuable as the backbone.

Research Questions

The following questions are answered to a great extent in this study:

1. What is narrative literature?
2. What is an event and what role does it have in narrative literature?
3. How many types does an event have and what part is the most important?
4. Is the event of narrative literature restricted in terms of the structure of the event or does it have a connection with any other fictional structure?
5. Similar topics and questions have been answered.

Research method

In the study, the composite methods or descriptive, analytical and explanatory method have been used.

The Objective components of narrative literature (event)

Before discussing their events, and then showing their value in fiction, I consider it important to speak about narrative literature first according to the structure of the topic to know what it is and which genre we can call fiction.

Most literary scholars believe that life is a story or narrative literature which starts from Adam and will extend to the last human, but the difference is that screen, events, and characters change with the arrival of every group of humans, and the same story and the same narrative literature is going on and will go on and finally, one day the last screen will also change and the screen of tragedy will start for some time.

Some literary scholars think stories or narrative literature started from folklore whose folkloric stories are told in fictional forms and these fictions create an image of the basic human's life, residence, traditions, customs, culture, thoughts, and activities for us that usually encompasses the issues full of exaggeration and depth as well: "Fiction has a special value in the introduction and study of people. In researching the life of people of basic societies, folkloric literature in studying the type of people's lives, culture, customs, traditions, and thoughts, presents a lot of materials to researchers about the society.

The history of the story is as old as human life because the story is going on the same parallel line with human life. The study and research of today's story also have its own value in the study of society and its values." (Page 1:6)

According to Anzoor, the study and research of today's stories have their own value in the study of society and its values.

Now the question arises whether yesterday's or previous societies' stories also study their societies and can describe their values as mentioned above.

There is no doubt in it that they do describe them, but full of exaggeration, hyperbole and even overstatement, therefore, the heroes of folkloric tales or stories are often extraordinary

humans who do extraordinary events and even they live and eat like imaginary humans, such as the tale of Adam Khan and Durkhanie, Crying pomegranate and laughing apple and dozens of other tales in majority of which our heroes fight against supernatural beings and marry faeries and many times they make humans, who had been turned into stones, alive again with special water called "Water of Life" or "Water of Cure", however contemporary stories cannot tolerate the excesses and overstatement that is why they present us the values which are full of hyperbole and overstatement and therefore, they cannot be considered today's or contemporary fictional stories nor internal structures can be implemented on them, but on the whole, they have maintained their high and considerable position which will be safe forever.

If we skip Folkloric tales and come to the introduction of contemporary narrative literature, literature artists consider contemporary narrative literature to be a type of creative literature enriched with the beauty of art and then in addition to recreation, it can also give enjoyment to readers and fans, but smart readers may ask whether fictional or literature of stories has its characteristics or can only be considered a part of creative literature.

Undoubtedly, what is narrative literature, what classes are called narrative, and what are the characteristics of narrative, are the question that we face along the questions above, and we will find answers to each question in this research.

There is no doubt that narrative literature is a distinct class, each of which has distinct characteristics and on the whole, they all have some similar points which can be studied under one category, however, if we say they are the same class or the internal structure and characteristics of a class are same as or similar to another class, then the question of emerging another class also arises that why another class has emerged despite of a class and this question itself answers it that one class literary class is not similar to, is same as another class.

Whenever we discuss social, intellectual, materialistic, and artistic values through creative literature, imaginary experiences are certainly different and are in different frames, besides many factors, artistic skill, the way of presenting and effectiveness are deep factors that in addition to deep messages, have also a distinct artistic attraction. It means in addition to quenching literary thirst, some topics are also social values and moral needs. If a language does not have the rhythm of art, rather than having the artistic attraction, words without a good artistic connection are like using dry bricks as if one is building a high wall that is going to fall. We have to fully understand that few people also consider the strength of the wall and use cement and plaster built designs in it rather than just completing it which protects the people of the house and makes the house beautiful at the same time.

Fiction is exactly the same affair, which saves culture and draws the attention of people to its attraction and beauty, however, this beauty and attraction are not the same for every class of narrative literature, some beauties are attractive to a greater extent and stay in the mind for a longer time, but some beauties have only external attraction and if you have a closer look at it, it is really unattractive and boring.

It means whenever we mention fiction, we face three classes, short story, novel, and drama, however, it does not

mean that these are the only classes and they should be distinguished from others, in fact, narrative literature has its own taste and color in other classes as well. As all the characteristics of narrative literature cannot be implemented on them, they are excluded from the narrative literature, however, some of their characteristics and internal structures do meet all the characteristics of narrative literature.

Considering these delicacies, the goal of Pashto narrative literature is meant to be a short story, novels, and dramas in which romance and film scenarios, are studied as distinct classes due to the connection they have with fiction, are also parts of it, however, why they are not individual classes, contemporary story specialists say that they do not have the characteristics which three genres (short story, novel, and drama) have and in fact, they are the internal parts and structures which should be studied in one of its parts, not as a distinct class.

In this article, we discuss only the events of a short story and novel, because they differ to a great extent according to the number and conditions of life, but they are completely different in a drama because drama is to show what someone does where the pictures are more valuable than words.

So after answering the above questions, the time has come to recognize what narrative literature is in the light of these values and which are the events and what value they have in fiction.

Literary scholars say narrative literature is the form or kind of narrative in which all or part of its events, which are not real, are pointed out that is they are imaginary and are the product of the author's mind. According to them, in contrast with fiction, nonfictions usually discuss events which are true and actual.

Fiction or imaginary literature is a style in literature whose one part or whole parts are in the form of tales based on imagination and thoughts, although this discussion of imagination and thoughts is involved in all types of literature, this term is often used for musical works, movie, documentary, and theater, for example, the drama of Ajab Khan Afridi, Laila Majnoon movie or other dramas or movies which are fictional.

In other words, narrative literature is a part of literature in which all kinds of traditional (prosed) literature can come, that is the prosed creative literature which has a moral connection with the actual world. This connection may have occurred in the distant past or the near past, but have been beautified to such an extent that humans enjoy its taste more than its reality and we can find these characteristics in stories, romance, novels, and film scenarios. However, these characteristics also exist in other classes, but not with their full classification and structure.

Persian Literary Dictionary introduces us to narrative literature in the following way: Fiction, literature which is similar to fiction, is prosed literature that encompasses imaginary narratives, the goal of this type of literature is guiding and keeping the reader busy. narrative literature which is called skill, art, or a collection of creative narratives, does not encompass poems or frameworks like poems at all, indeed, its main frameworks are fable, story and romance, but today's frameworks only encompass story which has their kinds, novel, and drama. (Persian Literary Dictionary, P:2)

When we say it encompasses poem or frameworks which

are similar to poems, the exact objective is the characteristics of today's narrative literature that cannot be placed in the frameworks of poems due to the limitations of poems frameworks, therefore, it should be in prose, however, it has specific frameworks in prose that are story, novel and drama which in addition to these genres, have parts in other genres, but by having these characteristics, they cannot be exactly implemented, in fact, some of its parts can come in it, due to which we cannot apply a general order on it.

So if we conclude the introduction of fiction, in my opinion, on the whole, we can consider narrative literature or fictional prose is a type of prose in which imaginary or real events are stated with the order of time and place, but it should have the effects of art and should have the art to cast effects on the soul and heart of people that is it should be enjoyed and should have a moral lesson for people and society.

Considering the introduction and values of fiction, now we start discussing events or accidents to know what they are.

Event or incident is the part of narrative literature which gives soul to literature and changes it from a stationary position into a moving position. Usually, narrative literature often has a short story, one or two events, but novel has only one central or main event and others are sub or minor events which are based on central event – it has one or more events for the attractiveness of the story and attracting the readers.

In the opinions of literary scholars, narrative literature is a collection of various events that are presented in artistically and if there are no events in narrative literature or in whole life, actually narrative literature or story cannot occur, because events are the reflection of a society and this reflection is presented again in written form to public by an author.

A famous saying regarding events is that events should have a real form and should not be away from imagination, because if a bride is not beautiful, wearing makeup cannot make her beautiful? (2:81 page)

However, it had become a tradition in the opposite direction in the society and majority of people think that events should be imaginary and fictional because if they became real, then the life of this human would be full of problems, challenges and even mockery, everyone would make fun of their lives, and they would feel like beggars, therefore, events should not be real, however, considering these delicacies literary scholars emphasize that not only the events should be real and produced from life, but they should also be organized and away from coincidence and as the more they are away and organized, the more they are interesting and have more fans, as the scholars say: From the start of tales, the movement of events start, if these events occur dramatically, the readers will be happy and will not leave it until it ends and similarly, the suspense will be maintained till the end. According to their opinions, some issues are stated in the story that causes conflicts in the narrative literature and the conflict helps the story reach to the peak, which, in fact, all these things occur due to these events. (3:177 page)

However, if the events are brought consecutively in disorganized way and there are more coincidences in it, the readers will lose interest in them. For instance, someone is sick in one's house, but he is obliged to go to work or office as well. While he is in office or workplace, he receives a phone call from his house and tells him that patient is not

feeling well. The mentioned person leaves the workplace for house right away, on the way he has an accident and he gets injured, but still he does not care for himself and wants to go home, he has not arrived home yet that in the meantime, on the way a suicide attacker targets him in the same place or a similar incident takes place there, so these consecutive events are not so interesting for the readers, because they know there are events in the life, but when events are happening at such a consecutive and organized way, they do not seem very logical, or at least they do not happen in the life of every one, therefore, such events fail and are accidental, and make the narrative literature boring rather than making it interesting for the readers, academician Mohammad Sediq Rohi also criticizes this issue and adds: "... Story expresses a specific event in a dramatic way that are considered the heart of the story according to principles; that is a short story focuses a lot on a main event. If an author brings a number of such events in a short story that have the same importance and attraction, they will confuse the mind of readers or audience." (4:25 Page)

Academician Rohi not only dislikes multiplicity, but also dislikes the repetition of similar events in all stories especially short stories and according to him, such similarities confuse the readers and audience that how come similar events occur only to one person at the same time.

One of the problems of these events is that character has accustomed with it, and he easily controls every similar event in the same way which is not interesting to the readers either because he/she can predict what and how it can happen later, therefore, keeping and continuing it is not a good idea at all, because continuing it makes the story, novel, and on the whole, narrative literature gets boring, although these classes are read for enjoyment and as well as learning and enjoyment can be produced by these events that are organized and away from coincidences, and if there are no events, the novel or the story on the whole, cannot exist: "Events are the part of the novel which give spirit to the novel; that is they help the novel move and go ahead. Events are the fundamental and principle parts of a novel that form novel, therefore novel is the collection of various events that are presented in artistic way, if there are no events, no story can exist; therefore, events reflect the societies and this reflection is presented to the people of the society by the pen or the author from his/her mind. Sometimes, some events are more important and better that are called central events and are surrounded by other minor events which are called sub or side events."

In picturizing events, an author should consider one thing a lot and that is to bring events in a natural way rather than imaginary or fanciful. Therefore, ... based on it, if events are placed in a very systematic way in a novel, the readers of a novel increase, because the more systematic the events are presented, the more the reader's suspense increases and the story gets critical. " (5: 76 Page)

In narrative literature, one of the most important principles is expressing the main or real form in imagining the events, that is several times the story is different, but the narrators have increased or decreased the event to such an extent, that they deliberately take it toward failure, such as, the Dragon of Adam Khan in which everyone was reddening their swords with blood, but the person who had really killed the dragon was unknown to many.

For example, a student who does not learn his/her lesson properly and neither does he value his/her school, his/her

teacher feels sick and tired of advising him/her, finally he punishes him/her and along with that, he beats him/her as well, and there are marks of beating on some parts of his/her body, but before going home, his/her, his/her neighbor's children and classmates convey the message to his/her home that your family member has been beaten, so far, it has not been known yet, that his/her father, brothers, other members of the family gather and even they call others to be with them. They all intend to go to school to see the person who had chased him on the way and today he hits their child, because his unfair behavior has crossed the limit. If we do not ask about it today, he may kill our child one day. However, the main event was so different and neither it was expected, so considering these issues, literary researchers focus on it that events should not be based on coincidences, fancies and wrong information, in fact, it should be real and true to a great extent.

However, some literature researchers who are attentive to these delicacies, they look at the events from totally a different vision and according to their opinions, events are caused by conflicts, fighting and quarrels: "The events of a story are formed right away when the conflict of the involved parties reaches to its peak, clash refers to the time when figures or groups stand against each other, the clash usually occurs at the first part of the story, however, the body of the story should be made based on their factors till the end.

After the clash occurs, sub-events and complexities also follow that take place depending on the main clash, and every sub-clash makes a process during the story and generally, leads the story towards its peak point. This point takes place when the events of the story reach a stage which is no longer changeable, at this time, the story reach its peak point and after that, unknown issues gradually become clear and the problems get solved. Readers or audience become aware of the results of the story." (6:16 Page)

According to Researcher Haqmal, events due to conflicts that make the characters to compete against one another, and their competition causes the quarrel or conflict to expand and becomes an event and the expansion of every event or the multiplicity of the events paves the way for other events and all the events happen on the axis of main event and the main event is the very first event or the incident that occurs due to the conflict.

The proponents of this idea add; to find out information about the quality and motive, it is necessary to observe the conflicts, however, in an excellent story, no event takes place randomly and coincidentally, in fact, its root and main source is the clash or simply the conflict, the conflict first produces conflicts and finally, the conflicts produce an event and even the whole story can be about one event. (7:177 page)

However, this is acceptable to a great extent, because many times the event take place without conflict, for example, two people are walking along the road, but suddenly, a car approaches quickly and loses its control, hits both of them and escapes, so in such cases there was no conflict at all, but the event takes place, now if the author wants, he/she can turn the event into a conflict or clash, only in case if one of them is killed and the second survives, and puts the blame on the person who survives or considers it a planned and intentional event, neither an intentional nor a planned act, but I insistently say, this can only happen if the author wants it and unless he wants, the event occur, but there is no clash at all.

Therefore, while writing story, first we should know its goals and objectives that what we want to do or write, because even in the presence of many words, we only write a few words that are both attractive and also present the event in a systematic way, that is to make the event or events closer so that they both get out of coincidence and also present the real image of our life. (8:158 page)

If we look at the event of the story from another vision, the event of the story or on the whole, the story is like a drama of an actor, presented on a stage which has several scenes and should be presented in a systematic way, if there is no systematic connection and relevance among the scenes, without any doubt, it cannot represent the real life, similarly, if events are not organized in a systematic and real way in fiction, it cannot represent the true image of human, so it is important to systematically arrange both kinds of events (sub and main) so they can go out of coincidence.

Literary scholars say short story or the story on the whole, are like drama and have close similarities, so if an author attracts the attention of a reader or viewer in the first scene and takes his/her heart wishes or feelings of the mind in his/her control and leads it to his destination step by step, without any doubt, he/she can make them see and listen to other scenes and events and obviously, big stories, novel, drama and long stories have so many events that become too difficult if boring and uninteresting words are used to express them, however, if you manage to keep the reader interested in your story, the events will become enjoyable and interesting.

What makes the story distinct from the plot or something similar to the plot is that event do not have an important role in the plot, in deed, its basis is praise and description, however, the most important principle in the story or narrative literature is the event or events that occur consecutively after one another and the readers enjoy them.

Sometimes, it happens that a reader reads a good plot and starts loving its characters. According to Robert Loy Stepson, although he/she knows that these characters are the actors of the plot who are neither real people and nor can their deeds bring about a change in his/her life, but he/she only likes their situations and is enjoying it, however, it is opposite in events, that is the readers think that the events, which the characters face in a story, are the important events of their life and it is possible that these events may happen in their lives, therefore, every human considers many issues and events and gets ready for it before – and tries to have a way as well when it happens, so readers are interested in events or events of narrative literature from this aspect and many times, they often think of themselves to be characters, so they read story for both enjoyment and for preventing events and accidents. (9:152)

Literary scholars classify the events of narrative literature into two major parts, one is called main events and others are called sub or side events which are as follows:

Main event or events are the events whose existence is necessary for story; these events are the roots of occurrence which exist and are arranged in the mind of the author and the author has made a plot of narrative from it. If the plot of the narrative is organized, attractive, and fits the situation of the society and if one is changed or disordered, all the plot of narrative changes and gets different.

Sub or side events are the events that are helpful to the main events of the narrative, that is author extends his/her narration and thus, he paves the way for main events and

also strengthens the events which often completes the narrative.

These events can form an important part of the action by which it can become useful in the impression of praises and setting of the narration, but despite these points, it is in second group of events and the removal of each of them does not make any change in the direction and main objective of the narrative. (10:154 page)

Narrative gets completed by sub-events, however, it cannot become incomplete, because it depends on the author how he/she connects sub-events with the main events and how much he needs them, so the readers can enjoy them and become satisfied that something like this had to be done.

To conclude, we can say that event is the most important and necessary item in narrative literature and story is not possible without event, but this event should not be based on coincidence and delusions, in fact, it should be based on realities, which can be easily accepted and the readers can find the examples and guidance of their life in it. To further explain this topic, we will look at the following main and sub-events carefully:

"The old man raised his head, there were tears in his eyes, shook his nose and picked it up and his lips moved:

Yes, son! I married Khudaidad's daughter. (Main event, 1)

He said it and became quiet again (sub event, 1)

Before I consider my words carefully, I suddenly said: (sub event, 2)

Can you tell me the story of your life? (sub event, 3)

How can it benefit you? (sub event, 4)

I told him the reality: (sub event, 5)

It seems that you have left your sorrows behind, I want to know the secret of your life. (sub event, 6)

Then he lowered his head. (sub event, 7)

I said: No problem, you are not obliged to tell about your home problems to a stranger, I am sorry! (sub event, 8)

Saying this, I stood up, but the old man took me from the hem of my paints and softly said: (sub event, 9)

Sit down, son! You are like my grandson! (sub event, 10)

I also crossed my legs and the old man started talking: (sub event, 11)

My marriage ... (main event, 1) (11:42 Page)

Now if we look at the example above, it becomes clear that how many sub-events have occurred between the first main event and the second main event and even if all of them are removed, no problems occur in the main event or occurrence and the context still stays fluent, as in the following example: " The old man raised his head and tears were moving in his eyes, raised his head, there were tears in his eyes, shook his nose and picked it up and his lips moved: Yes, son! I married Khudaidad's daughter.

My marriage was a marriage of enmity. There was neither music and nor people, just two or three old women of the village went there and took Khudaidad's daughter to our house. In the evening, I called the village chief and one or two old men to come to my home. We had dinner and at the time of marriage my stepmother entered the room." (12:43 page)

We see that in the above example, after the first main event (Oh son! I married Khudaidad's daughter), there are eleven sub-events:

He said this and fell silent again. (sub-event, 1)

Before I could think about my words, I blurted out: (sub-event, 2)

Can you tell me the story of your life? (sub-event, 3)

How would it benefit you? (sub-event, 4)
 I told him the reality: (Sub-incident, 5)
 It seems that you have left many sorrows behind. I want to know the secret of your life. (sub-event, 6)
 Then he lowered his head. (sub-event, 7)
 I said: No, you are not forced to talk about your home to a stranger, forgive me!, (sub-event, 8)
 Saying this, I stood up, but the old man held me from the hem, and slowly said: (Sub-event, 9)
 Sid down, son! You are like my grandson. (Sub-event, 10)
 I also crossed my leg and the old man started talking: (Sub-incident, 11)
 The sentence that have been removed and the twelfth sentence (My marriage was a marriage of enmity), which is the main event, has been combined with the first main event and its sub-events have been deleted, but still it does not seem whether anything has been reduced or sub-events have been removed, but its existence has made the story beautiful and interesting. People enjoy reading it and can understand the social etiquette and nuances of how leaders should be treated. Every person should not be considered illiterate, simple and imperfect, because there is a famous proverb that (Treasure is in the ruins.) wisdom is in simplicity, but not such simplicity that leads to questions and...

However, looking at the above structure, it can be said that the main event should be the main and central event of the story and the sub-events should be continuous and complementary, not incomplete and destructive. In order to further clarify this, we focus on the progression of the same story, how the main events and sub-events are separated and how they complement each other: "During the marriage, my step mother entered the room. - The main event, 1
 His eyes were red and he was screaming – Sub-event, 1
 You forgot your father's killer just for this bad woman. Sub-event, 2
 She cried, swearing at us - sub-event, 3
 And the bride also heard her - sub-event, 4
 Because we had two rooms - sub-event, 5
 which was separated only by a hallway (fireplace) - sub-event, 6
 And the bride was sitting in the second room with an old woman of the village - sub-event, 7
 My step mother was still crying - sub-event, 8
 But my head was down and I could not say anything - sub-event, 9
 Finally, an old man from the village looked at her and said to her angrily: "That's enough, don't put all the blame on Malik" This was the decision of the Jirga - sub-event, 10
 Then the Mullah of the village said in a soft voice: Sister, Malik did what God wants him to do. Enmity does not benefit people – sub-event 11
 Hearing this, Meera left the room, but I heard her crying from the front of the room - sub-event, 12
 At the time of marriage, there were no jokes of young men and no singing of maidens. I just chose an old man as my representative and Mullah also called the girl three times from the hallway asking if the marriage is acceptable for her. When the girl did not say anything, the Mullah considered her silence as a confession and thus they got married. - Main event, 2" (pages 13:43-44)
 In this example, the first main event (at the time of the marriage, my step mother entered the room) and the last sentence, which is the second main event (at the time of the marriage, there were no jokes of the young men, nor the

sound of the songs of the maidens. I just chose an old man as my representative and Mullah also called the girl three times from the hallway asking if the marriage is acceptable for her. When the girl did not say anything, the Mullah considered her silence as a confession and the marriage ceremony completed. There can be one, and thus the twelve sub-events mentioned above are deleted by adding one word (but), and there are no gaps or shortages in the events, and the story continues in a normal form, but if this and similar sub-events come in such stories, especially big stories, then the story becomes interesting, and other complementary and conclusive events come with the main events, and human experiences and management of events are taught in such cases. Humans should benefit from what kind of behavior and what experiences and skills they should use to bring the main event under their control and also keep the reader interested in the whole sense to slowly bring them to his/her optimum speech.

To summarize, event has this and similar values and I could only analyze a minor part of it, further specialized work is expected in this part.

Conclusion

As stated above event or accident is a part of narrative literature which gives spirit to narrative literature and changes it from stationery position into moving position or in other words, it is the principle and fundamental part of narrative literature and without it, the construction and structure of the story is impossible, it is the event which makes the plot of the story.

Literary scholars say that in narrative, events should be real and actual, and should not be based on the wings of imagination and superstitions, because the human who is not good-looking in the light of cultural values, how he/she can be good-looking with makeup and how long will his/her beauty last, but unfortunately, in our society it is the opposite case, majority of our literary scholars believe that the events of the story should not be true and real, in fact, it should be imaginary and fanciful and the reason is, if events become real, people will make fun of the human or humans in whose lives these events have occurred, so they will be disappointed. While literary scholars say if the events are not real, drawing it in the human mind or enjoying them also becomes an imaginary and fanciful act and enjoying something that is not true, is a very trustworthy matter.

On the whole, we state, events are divided into two kinds one of which is main and the other one is sub-event, main event is the one that all the narrative literature focuses on. Usually narrative, such as novel, novelette, drama, and film scenario have long events in which one event is the main event and others are sub-events which focuses on main events and completes it, but not to such a higher extent, to replace the importance of the main events, because we stated if sub-events are removed from the main events, so we can connect one main event to another main event with the addition or deletion of one word and can receive a good meaning from it, however, sub-events make the taste and style of the main event more interesting like spices make a delicious food further delicious.

In research, the most important issues are action in sub-event, the characteristics of characters in sub-events, atmosphere or setting in sub-events, sub-events in sub-events and making them elite and other similar important

and valuable issues that I skipped because the discussion could become longer, but it is expected that these discussions will be completed and presented to the members of this department.

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