

Characteristics of the Shortest Story Genre in Modern Arabic Literature

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Abstract: This article describes the formation and specific features of the “shortest story” type in modern Arabic literature. The “shortest story” in modern literature also varies in terms of subject matter. In them, daily life events, human nature, relationships between people, human inner “I”, mental state, experiences or thoughts about life and existence are revealed in a compact volume. While in traditional prose examples, advice and instruction prevail, in the “shortest stories” the conclusion is referred to the reader, symbolic-metaphorical, surrealistic images of modern reality, and factors that deeply reveal the human psyche are leading. The “shortest story” type is very short stories written by Arab writers such as Jubron Halil Jubron, Najib Mahfuz, Hima al-Muflih, Hakima al-Harbi, A'bir Khalid Yahya, Mahmoud Shuqair, Izzat al-Qamahawi, Yusuf Damra, etc. formal and substantive features, style and skill issues are covered.

1 INTRODUCTION

New methodological and poetic research, which began in modern Arabic storytelling, continued in the 70-80s of the twentieth century and led to the emergence of new forms of expression of the social and aesthetic realities of life in new historical conditions. The more writers experimented with new forms, the more readers became interested in their work. If the storytellers' attention is focused on the inner spiritual aspects of a person's life, then formal changes are reflected in their size: stories consisting of several sentences on two pages have become widespread. Although this form of the story is not a discovery of 20th-century story writers, the old traditions have been revived and this form of the story is called “قصّة قصيرة جداً” “shortest story” in Arabic literature. The root of this form of the story, like other modern prose genres, goes back to the ancient Arabic literary heritage. Parables, anecdotes, wisdom, riddles, anecdotes, short stories, stories from the ancient and medieval Arabic literature, as well as stories from the Qur'anic surahs, sub-genres of traditional storytelling became the basis for the “shortest story” form of modern Arabic storytelling. It should be noted that Arab writers who lived and created in the Middle Ages, “Ziqnalar” (“البخلاء”) of

Abu Usman Amr ibn Bahr al-Jahiz (776-868), “Collection of Parables” of Abu Khayyan al-Tawhidi (923-1023). (“مجمع الأمثال”) and the works of other writers created such small stories.

The “shortest story” in modern literature also varies in terms of subject matter. In them, daily life events, human nature, relationships between people, human inner “I”, mental state, experiences or thoughts about life and existence are revealed in a compact volume. While in traditional prose samples, advice and education prevail, in the “shortest stories” the conclusion refers to the reader himself, symbolic-metaphorical, surrealistic images of modern reality, and factors that deeply reveal the human psyche are leading.

In the practice of this narrative form, on the one hand, the Arab literary heritage, and on the other hand, the influence of world literature, that is, the literature of Europe, America and Latin America, is significant. Iraqi literary scholars Haysum Bihnam Bardiy, Ibrahim Sabtiy, and Moroccan Dr. Jamil Hamdaviy have special notes about this. Including Haysum Bihnam Bardiy, “We can see the stories of a moment in the “shortest stories” of the American writer Ernest Hemingway, consisting of 6 sentences, published in 1925, and in the shortest stories of the same volume of the Mexican writer Luis Filipimilui”, and Ibrahim Sabtiy” In 1932, Nathalie Sarrot's collection called

“Tropisms” (“الانفعالات”) saw the world. The stories in the collection attracted attention with their new look in a small size. However, the structure, form, and composition of the small stories created by N. Sarrot are different from traditional style stories. This collection of N. Sarrot was translated into Arabic in the 70s of the last century. “After that, the shortest stories in Arabic appeared on the pages of newspapers and magazines as a result of N. Sarrot’s influence,” he says. And the Moroccan scholar Jamil Hamdawi, the “shortest story” form in Latin American literature, including Julio Cortázar, Juan José Arnula, Julio Tori, Adolfo Cosaras, Eduard Golyano, Roberto Bulyano, Victoria Octombo, Borghis, Juan Bush, Augusto Monterrey and others. They also used the experience of such writers (Jameel Hamdawi, 2013).

2 THE MAIN RESULTS AND FINDINGS

As can be seen from the definitions given above, Arab literary scholars, in the process of researching the “shortest story” form popularized in the 80s and 90s of the 20th century, connect its roots to the mutual literary influence and literary connections in the Arab literary heritage and world literature. At the same time, the famous Lebanese writer Jubron Khalil Jubron, the founder of the Syrian- American school, created this type of story in 1925-1930 (Markova, 1986).

According to Haysum Bihnam Bardi, an Iraqi literary scholar and critic, the term “short story” in Arabic literature - قصة قصيرة جدا - was born in the 80s of the last century as a result of the name “short story” (literal translation “short story”). This new literary genre led to an increase in names in Arabic. For example, “a moment story”, “القصة الممضة”, “frame story” or “found story”, “القصة القصيرة”, “very short story”, “القصة المكثفة”, “condensed story”, “capsule story”, “اللوحه”, “story board”, “الصورة القصصية”, “narrative picture”, “a poignant story”, “النكتة القصصية”, “narrative message”, “الخبر القصصية”, “poetic story”, “الشعر”, “memory story”, “الخاطرة القصصية”, “القصة الجديدة”, “a new story”, “الحالة القصصية”, “narrative case”, “a new story”, “القصة القصيرة”, “adventure story”, “المغامرة القصصية”, “metro story”, “قصة المترو”, “the shortest story”, also, “قصة المترو”, “sandwich story”, “القصة”, “قصة السندويج”, “urgent story” and other similar names. As we can see, in Arabic literature, the new form of the narrative genre, that is, the diversity in the names of

the smallest stories, is noticeable. Even from the point of view of quick reading, these stories are prepared and digested in an instant, at speed “sandwich”, “hamburger”, “hotdog” - “قصة السندويج” - “sandwich story”, - “قصة السرعة” - “urgent story” compared to food, or “metro story”, a vehicle that delivers instant, fast delivery to a destination - “قصة المترو” - “metro story” names can also be found.

“the shortest story”, If we look at the development of the form in modern Arabic literature, this type of story first appeared in Saudi literature in the 70s of the 20th centuries. In Iraqi literature, widely popular, and later appeared in Syria from the Levant countries. The stories in the collection “Horseshoe” (“حدوة حصان”), published in 1974 by the Iraqi writer Busayna al-Nasiri, were called “the shortest stories”, 5 short stories were also included in Khalid Habib al-Rawi’s 1975 collection “Night Train” (“القطار الليلي”). In Palestinian literature, Mahmoud Ali al-Said’s collection “Oq” (“الرصاصه”) published in 1979 uses the term “shortest story”. In Syrian literature, Zakariya Tamer’s “Thunderbolt” (“الرعد”) published in 1970, Walid Ikhlas’s “Horror in the Furious Eye” (“الدهشة في العيون القاسية”) published in 1972, Nabil Haddad’s “Dance on the Surface” (“الرقص فوق الأسطح”) collections published in 1976- include the “shortest, smallest stories”. As we can see, the first examples of this form of the story appeared in the 70s of the 20th century, and from the 80s, they began to appear in Egypt, the Maghreb (Algeria, Morocco, Tunisia, Libya, Mauritania), and other Arab countries in the Persian Gulf.

It should be noted that by the end of the 20th century, the form of the “shortest story” appeared in the entire world of literature (“very short story” or “short story” in English), in Russian literature “очень короткий рассказ” (“very short story”), in Persian literature “داستانک” (story), in Japanese literature “a story in the palm of your hand”, in Turkish literature “minimal story” (a little story) and etc), The widespread popularization of this form of the story is, firstly, the increase of desire from the traditional style to the non-traditional style, the freedom of creativity, the priority of the subjective approach of writers in the work, and secondly, it is in tune with the times. Today, in the era of increasing globalization, the speed of science and technology, the speed of information, the speed of electronic publication and placement of short stories in a single issue of newspapers and magazines, and the possibility of posting short stories on the Internet, and without spending much time on the part of readers. it is possible to read it instantly and provide spiritual nourishment.

The form of the “shortest story” is characterized by a dense arrangement of events, concentration of thought, abstraction, play with text, frequent use of metaphors, an unexpected solution to the ending, fairy tales, philosophy, symbolism, and the artistic language plays an extremely important role. The modern short story type was formed in different styles by each Arab writer. In Arabic storytelling, the form of the “shortest story” is similar to a parable with philosophical and didactic content, the visions of life and existence are in the form of a fairy tale from the eyes of children, and domestic and moral issues are in the form of images, social issues are short, blunt, realistic, symbolic and figurative. is taking shape in the form of a story - Mukhiddinova D.Z (2015). From the content point of view, the “shortest story” form can be divided into the following types:

1. In its appearance similar to an exemplary story (fable) with philosophical-metaphorical content.
2. Social issues in symbolic form.
3. Household and moral topics in symbolic form.

In Saudi literature today, a number of writers such as Khalid Ahmed al-Yusuf, Tahir al-Zahrani, Abdul-Jalil al-Hafiz, Hiyam al-Muflih, Wafa al-Umayr, Shima Shamri, Hakima al-Harbiy are writing in the “shortest story” genre. are doing.

Among them, the Saudi writer Hakima al-Harbi is working productively in the form of “the shortest story”. His stories are devoted to various topics. They skilfully depict every moment and instant of domestic and social events in human life. Hakima al-Harbi’s short story “Beautiful Dreams” describes the heart and desires of a person suffering from poverty:

“He would be oppressed by poverty, and depressed, and the birds of dreams would fall to the dry land and die again and again.

He could find neither rain nor grass to quench his thirst”.

This story begins with such images, and the author uses extremely sharp artistic similes to infuse a lot of meaning under the short, blunt images. It is known that the hero of the story is poor and poor through the image of the sentence “poverty afflicts him”. At the beginning of the story, the depressed mental state of the hero is expressed through the arts of simile, animation, and exaggeration, and the image of a person whose dreams are broken is embodied.

“His heart began to thump with delight at the morning bud, he longed for the fragrance of the rose, he wanted to be the rose of his dry land and become the child of his dreams, the blossoms of life bursting inside him”.

During the story, the spiritual experiences of a person, such as dreaming, and imagining the result of

the realization of his dreams, are reflected. It turns out that the hero of the story dreams of having a big, spacious house all his life from poverty.

There are no superfluous details in the story, all the details are loaded into every word. The Situation, reality, and psyche of the hero are embedded in every sentence:

“He went to her one evening. The two of them chatted quietly under the balcony of his room, near a tree still covered with leaves. They drew a plan of their life together and their beautiful dreams together.

In the morning... he woke up and saw a rope hanging taut under his balcony with the hope of a bright morning and a beautiful day, and at the end of the rope was the head of his beloved”.

The ending of the story “Beautiful Dreams” is reflected in the death of the main character’s loved one. Such an unexpected ending is one of the hallmarks of modern storytelling, leaving the conclusion to the reader's reaction.

In the short story “Beautiful Dreams”, the interpretation of social issues reflects the human heart, dreams, depression, and lack of will, and has a tragic tone.

Hakima al-Harbi’s short story “Freedom” embodies the image of a person suffering in life. From the title of this story, it is known that the story is about freedom, freedom:

“He straightened up in front of the big gate. On both sides of the gate stood two huge men, their expression was extremely angry. He wiggled his hands and fiddled with his fingers, trying to make sure his hands weren't cuffed and that no one was holding him anymore. Then he stepped forward. His eyes met the scorching rays of today's bright, free sun”.

Although the story does not give full details about the hero's past life, it is known that the main character was in prison only by the sentences “He straightened up in front of the big gate”, “He tried to make sure that his hands were not handcuffed and that no one was holding him.” In the story, there is only one image about the hero's past, and through this brief image, the reader can imagine the dark events that happened in the hero’s life:

“He ran against the wind, fearing that an ominous hand would reach out from behind him, strangle him by the throat, and drag him back into the dark, dayless night”.

This image in the short story reveals that the hero is being followed and taken to prison in handcuffs. In the story, images such as “evil hand”, and “choke by the throat” evoke thoughts of the hero being unjustly imprisoned and unjustly oppressed. In this regard,

Hakima al-Harbi used the power of words to the best of her ability, infusing great meanings into each sentence and phrase.

“The joy of freedom and the sun of freedom reminded him of his beloved family and children. He didn’t look back; he just took a step forward.

His eyes sparkled with both innocence and the joy of true freedom”.

At the end of the story, the image of a freed, free-willed person is skilfully depicted. Through the images of the hero, his “jugs are also unblemished” state of regret for the events is shown, the main thing is that he is happy and proud that he is returning to his family and children.

In the shortest, small stories, which look like a parable with philosophical and didactic content, reflections on life, human life, fate, existence, and nature are reflected in a symbolic and figurative spirit. In particular, the “shortest short story” form is of particular importance in the work of the contemporary Syrian writer A’bir Khalid Yahya[8]. The writer’s collection “Collections” (“للملمات”-“Lammalamat”) consists of such stories. In every story in it, life reality is imbued with a deep philosophical spirit.

Dodging the projectile that would shorten his life, he leaps at great speed, childhood spent in orphanhood, adolescence in absence, manhood in poverty.

How do they reduce the Motherland?

They ask each other desperately.

The writer’s story “Kiskaruv” consisting of 5 lines acquires a symbolic and metaphorical content, in which the sad and pitiful situations in his homeland are emphasized through the life of one person. Each line of the story embodies a certain reality of life. Each line describes a separate part of the hero’s life. In the sentence “He runs at great speed, running away from the projectile that will shorten his life”, the symbol of the people fleeing from the wars in their country was created. With this one sentence, the author reflected on the situation in his homeland, and the sad situation of the people, such as running away from the bullets and looking for a place where there are no bullets. The next line of the story shows the reality of human life, which can be described in a large novel, in short sentences such as “childhood spent as an orphan, no adolescence, manhood in poverty.” This sentence in the story embodies the life of a person whose life has been full of difficulties. Since the birth of the hero of the story, his life has been spent in hardships and suffering. It’s as if he didn’t even notice that his life had passed so quickly because of these difficulties. “...No adolescence,

manhood in poverty.” the phrase describes the extreme hardship of an orphan’s life, the fact that he did not know how his childhood and adolescence passed during the struggle for survival, and that his youth continued in poverty. In the last part of the story “What do they reduce the Motherland with? They ask each other in desperation”, the poet puts forward bitter and anguished opinions. In this place, the writer exaggeratedly expressed the difficult and sad situation in his homeland, Syria. “How do they reduce the Motherland? In the sentence, when everything in this world is passing away, what do the evil forces make a mess of the Motherland, through the sentence “They ask each other in desperation”, and the people who are suffering from wars and riots in their homeland are worried about the destruction of their homeland, and their hearts are deeply saddened and worried. The writer’s short stories in a lyrical form are similar in content to the short stories of another Syrian writer, Jubron Khalil Jubron, including, “A slug said to his neighbour: “You know, I have an unbearable pain in my stomach. It is heavy and round. I was in trouble with him.

The second snail confidently answered: “Greetings to heaven and sea, I do not feel any pain. I am fine, healthy inside and out.

At that moment, a crab passed near them, and hearing the conversation of the slugs, (says:) all is well in terms of internal and external health, “Yes, it is!” Your health is very good, but the pain in your chest is a rare, rare disease.

In the story “Dur” by J.H. Jubron, the author refers to the laws of life through the way of life of sea slugs. The story acquires a philosophical meaning, comparing goodness, goodness, luck, happiness, and the fact that the truth cannot be easily achieved, that good and noble deeds in life can be achieved with difficulty and effort and that the result of patience is a reward, comparing it to the thorn that appears with pain and suffering made. It can also be observed in the works of the contemporary Egyptian writer Izzat al-Qamahawi. Izzat al-Qamakhawi, who started his work in the second half of the 20th century, called his shortest stories “images” (“التصاوير”- “at image), and in them, he described life events in the most concise, riddle-like way, with connotations, and addressed moral and household problems. focused on. He (the man) looked, and she (the woman) also looked. He smiled and she was happy, he greeted, and she returned the greeting.

He said: You are the most beautiful woman in the world.

He said: You are the most beautiful I have ever seen.

He wanted her and she (the woman) agreed to him.

It was a lucky situation. He took her as his consort and gave her a place in his harem. They broke up unexpectedly. Their lives continued as usual, only they stopped cheating.

This story of Izzat al-Qamahawi consists of six sentences. In the story, the writer tries to describe different types of relationships between people: complex, fake and intimate relationships without comments, excessive explanations, or details. I. al-Qamahawi puts a lot of meaning into each short sentence in his shortest stories, and the short plot system in his works embodies the possibilities of a large epic plot. In this story, Al-Qamahawi describes the romantic and family relations between a man and a woman, and moral issues, without excessive comments and details, through short sentences and dialogues. The sentence “only they stopped cheating” at the end of the story reflects the bitter truth of the insincerity of this relationship, the fact that it is not based on real love, but only on the whims of human nature, fleeting feelings. In this sense, it is no coincidence that I. al-Qamahawi’s story ends with the sentence “Only they stopped cheating.” Here, too, a sharp, sharp solution is recommended without excessive details and comments. It gives the shortest story a stronger meaning and encourages the reader to convey the writer's ultimate goal.

Egyptian writer, and Nobel Prize laureate Najib Mahfuzam shows his skill in this form of the story in “A Very Short Story” and philosophizes everyday life events.

“On the shore

I feel myself between the sea and the desert.

I found it on the road.

I felt the impending danger of loneliness,

Far from me at this moment

I saw a woman who was not even close.

Its appearance and structure were not clear to me.

But I know or know him.

there was hope that it would be possible.

I walked towards him, but the distance between us could not be reduced at all, could not be reached.

I called him by all kinds of names and titles.

He didn’t turn around. The evening came, and the universe began to disappear. I can’t call him, I can’t see him, I can’t walk.”

The main character of this story embodies the image of a person who has lost a loved one, whose heart is lonely, and who is thirsty for love. The writer said, “I found myself on the road between the sea and the desert. I felt the impending danger of loneliness,” which showed the mental state of the hero through

short sentences. Dr. Jaudi Faris al-Batayina, a Jordanian literary critic, shows that the characteristics of the “shortest story” type are that it reflects the reality in one space (for example, one paragraph), one time (for example, one time and moment) in different forms and structures. “Regardless of what issues and problems are raised, describing their happening at the same time and in the same place is one of the main features of the shortest story,” he says. In this short story, N. Mahfuz also describes a single moment, a single moment, a single state of the human psyche in a single space. In short, each sentence in the story is loaded with a certain big socio-aesthetic meaning. In the story, the state of the heart of a person who has lost his love, he goes to the seashore in search of comfort and compares the woman he sees to his love, restoring them in our imagination in a relatively clear and impressive way. Through the sentence “But I hope that I can know or know her”, the writer expresses the mental anguish of a lover who wishes to make a strange woman like his beloved through the longing agony of the hero or to make that strange woman become his beloved. The last part of the story is “Evening came, the universe began to disappear. I can’t call him, I can’t see him, I can’t walk” The sentences describe the hero’s loneliness and anguish. The form of this story by N. Mahfuz is also described in a lyrical way, in harmony with the content of the work. Adib, like a poet, expressed the pain and suffering of a lover in short sentences. N. Mahfuz in his shortest short stories reflects human experiences as well as philosophical observations and judgments about life and life:

We greeted warmly, I sat next to her (woman).

Two old men sitting quietly under an old man's umbrella. She (the woman) suddenly laughed and said:

– What is shame at our age? Come, I’ll tell you.

In the story “White” by N. Mahfouz, it is shown that people who have known each other since their youth meet in old age without seeing each other for many years. It is shown as an example to young people that the manners, attitudes, and manners of two elderly people have been preserved through their relationship with each other.

The Syrian writer Hima al-Mufti is also working productively in the form of “the shortest story”. His stories are devoted to various topics. They skillfully depict every moment and instant of domestic and social events in human life.

The son followed in the footsteps of his father, and the grandson followed in the footsteps of his father and grandfather. After them, the grandson's son followed him, followed by his grandson’s son. Family

members travelled the same path, visited the same places, encountered the same obstacles, endured the same sufferings, and whoever lived with them came to the same end.

Although many years have passed, the family has been passed down through generations. But all of them left footprints of only one person on the ground”.

Hiyma al-Mufti's story "Exact copy" has two different meanings: One is the history of a family, that is, life events such as generations following in the footsteps of ancestors, generations continuing the work of ancestors; secondly, it is understood that the eternal, recurring destiny of mankind, such as coming to this world, overcoming various difficulties in the process of living, and passing away, belongs to all mankind. The writer's story "Protection" is presented in the form of an anecdote:

Fearing thieves, he surrounded the four sides of his house with a wall and posted guards to prevent anyone from approaching his house. Burglars are pleased that they don't have to go to the trouble of breaking into this particular house, as there are many legal doors to enter.

In this story, reminiscent of satirical anecdotes in medieval Arabic literature, the relationship between the thief and the owner of the house is based on betrayal, deception, and lies. Through the phrase "there are legal doors" in the text of the story, there is a hint that there are spies and thieves among the guards. That is why the writer indicates that the thieves themselves were hired by the owner of the house through the sentence "The thieves were pleased that they did not have to go through the trouble of breaking into this very house." In the stories of Hyma al-Mufti, word and text games, subtext features are strongly reflected.

Mahmoud Shuqair, a contemporary Palestinian writer living in Jordan, who began his work in the second half of the 20th century, is also prolific in the form of short stories. M. Shuqeyr's stories are extremely diverse according to the scope of the topic. Acquaintance with some of their examples proves our point.

He said: I am a boy, and she is a girl in puberty, the girl is driving a mule. In a bag on a mule - wheat. He is going to the mill, and I am going with him. Then we'll be back with some crushed wheat and a light story.

In the story "Mill" M. Shuqair also used the method of beginning with the sentence "قال" – "He said:" characteristic of medieval Arabic prose. In this case, the writer reflected the main character's speech, that is, an image of an event from his language, in the

narrative. "Then we'll come back with a threshed wheat and a light story" emphasizes the continuation of the story.

Jordanian writer Yusuf Damra's short story form is unique. Symbolism has a priority position in his stories. The story of the writer "Heads" ("الرؤوس" ar-Ru'us") confirms our opinion:

One after another, heads passed in front of me.

Heads suddenly jumped on the street.

At first, these things looked scary, but nothing changed, the headless jussas continued on their way, and each head jumped at the feet of its owner.

Everything looked funny, I laughed. I suddenly panicked when I yelled, my voice came from under my feet.

I thought the order of things would return.

I started to grab the head and lifted it between the owner's legs and put it on the shoulder of the other jussa. Not much has changed, just a little.

Every time I put the head in a new jussa, I ran away. Then I would look back and laugh. I could see many differences, but these too became simple.

I grabbed one of the strange heads, then put it on my shoulder, but the head kept bouncing between my legs, I looked at myself through the window of the store and panicked, there was nothing unusual!

In this story, Yusuf Damra tried to show some types of people in the society by means of symbols, metaphors and irony. The story is a prime example of the modernist style. Firstly, both the content and the idea are hidden in the story, it is abstract, is characterized by ambiguity, and secondly, the style of writing the story is new and complex, and symbolism prevails in the expression and narration. Different meanings are hidden in each line.

In the first and sixth sentences of the story, various mistakes, bloodsheds, wars, riots, subversive actions, and negative attitudes of people towards each other, nature, and the earth are criticized. It is not accidental that people are shown without a head, with their heads under their two legs in the story. Through these, it is symbolically, figuratively, and ironically reflecting that people do not act wisely. Each line of the story reflects a great meaning, "Everything looked funny, I laughed. I suddenly panicked when I yelled, my voice came from under my feet" Through the sentence, the khaman, who is making fun of others, shows that he is like them and emphasizes that he is one of them as a life-artistic fact.

"I started to grab the head and lift it from between the owner's legs to place it on the shoulder of another jussa. There is not much change" hidden in sharp humour and sarcasm. By these sentences, the writer meant the category of people who do not work with

their own mind or their independent opinion, but with the opinion of others.

Yu. Damra "Every time I put my head in a new position, I ran away. "Then I would look back and laugh" in the sentence that dealing with someone else's opinion is so lively that it is like the head can be changed easily. Through the last sentences of the story, the hero of the story has actually lost his identity (by putting a foreign head on his head), and the tragic situation is ironically shown for people who live without any suffering from someone else's thoughts, someone else's mind, and someone else's work, and who take it as a normal thing.

Mukhiddinova D.Z. The genre of the "very short story" in modern Arabic literature. / *Sociosfra* No. 3, 2015. / P. 57-60.

Stories from the Arabic language translated by M. Saydumarov.

Abir Khalid Yahya – born in 1967 in Tartus, Syria.

3 CONCLUSIONS

As we can see, the shortest narrative form in modern Arabic literature covers the majority of talented and skilled writers with its wide possibilities. At the same time, it should be recognized that the form of the "shortest story" appears in its own way in each Arab writer. Contemporary Arab artists continue to skilfully depict universal philosophical, moral, social, and spiritual themes in a metaphorical, symbolic, associative, and ironic way, even in the shortest form of stories.

In these stories, on the one hand, the traditions of medieval Arabic literature, on the other hand, enrich the possibilities of the small genre, while enriching the modern artistic and aesthetic principles. This type of story made it possible to describe reality more concisely without excessive details, create a system of generalized images and create a unique, complicated text. All this is the main factor in increasing the burden and responsibility of the artistic world.

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