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IDEOLOGICAL AND ARTISTIC SEARCHES IN THE SHORT STORIES OF THE ARAB COUNTRIES OF THE PERSIAN GULF AT THE BEGINNING OF THE XXI CENTURY

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ABSTRACT

This article explores the ideological and aesthetic transformation of the stories of the Persian Gulf at the beginning of the XXI century, the appearance of miniature and very short stories in the Arab story. At the turn of the 21st century, great changes and shifts have occurred in Gulf novelism, and these have occurred mainly in the traditional plot, which is an important element of the artistic form. The interconnected situations, the sequence of events have practically changed, the stories have acquired a more lyrical character, and the development of thoughts, feelings, emotions and experiences has intensified in them.

KEYWORDS: *Thoughts, Feelings, Emotions, KhudaNaimi, Qatar, Holy Quran, Bukhturi, Kuwait, United Arabic Emirates, Psychologism, Novelistics, Persian Gulf.*

INTRODUCTION

At the turn of the 21st century, great changes and shifts have occurred in Gulf novelism, and these have occurred mainly in the traditional plot, which is an important element of the artistic form. The interconnected situations, the sequence of events have practically changed, the stories have acquired a more lyrical character, and the development of thoughts, feelings, emotions and experiences has intensified in them.

THE MAIN FINDINGS AND RESULTS

Arab literary scholars call the external (traditional) movement of the plot - "at-tabir al-khorijiy" (التبوير الخارجي) and the internal movement "at-tabir ad-dakhiliy" (التبوير الداخلي). [1:68]

Qatari writer KhudaNaimi applied external plot movement (at-tabir ad-Dakhiliy) in her short stories "At the Bottom" (في الحفرة), "A Stain on the Wall of History" (شخطة على جدار التاريخ), "Leila and I" (ليلى و أنا), "Acrobats" (أكروبات), "Done for others" (يحدث للآخرين).

In the story of the writer "At the Bottom" [2:13], the main character seems to fall into a deep hole. No one can save him or even try to save him.

In this story, the writer abandons the chronicle approach to plot organization and puts the effect before the cause. In a monologue addressed to the relatives of the protagonist of the novel, he

compares them with the people from the cave, mentioned in the surah al-Kahf of the Holy Quran, who have lagged behind their time, and pours out “curses” on their heads. Another feature of the work is that the situation in it requires a creative approach from the reader, the writer creates for the reader a state of seeking a solution along with the main character, she observes, analyzes events, and seeks a way out. But mainly because of the spiritual pit created by the protagonist himself, accustomed to slavish obedience, who never rebelled, he cannot find the strength and will to get out of this pit.

The story of the writer from Bahrain Fawziya Rashid “*Swimming*” (سباحة) [3: 7: 4] masterfully covers the story of overcoming the crisis between a man and a woman. In the story, the writer uses various methods to realize her creative intention: firstly, an ironic, satirical style: the main characters do not get tired of arguing with each other, even when they are drowning in the sea, the second sign is that the true image of the heroes manifests itself in a “borderline” situation characteristic existentialist literature, that is, in the struggle for the lives of drowning people. Disagreements arise when two strong personalities collide. A man was fascinated by a freedom-loving woman, but when the same traits of a woman became a burden to him, and he tried to put himself in the place of the “master” in family relationships, the woman’s whole being rebelled against this, she could not get used to such a relationship. In the story, there is a new approach to the problem of women. This new approach appeared only in the late XX - early XXI centuries, mainly in the works of female writers. The main character in them is usually an enlightened, highly educated, self-aware, self-confident, equal to a man, sometimes superior to him, a woman of this category - the main character in Fawzia Rashid’s story “*Swimming*”. As a result of a constant quarrel between a man and a woman, they decide to divorce. The writer puts the heroes in a critical situation when they can drown. In danger, they unite, fight for life, support each other and survive. These dangerous moments cleanse them, as if they are being reborn with the universe. Before death, all their whims, ambitions will seem petty, futile and unnecessary.

The works of Sultan Amimi, a novelist from the United Arab Emirates, are written in various forms and styles, and in content most of them relate to rural life, which sets him apart from other writers. His stories “*The Long Guts*” (السنطوانة), “*The Graves*” (قبور), “*The Oath*” (ثأر) [4] portray rural landscapes, customs, lifestyles and attitudes with great skill. The presence of local colorful touches and national traditions gives a special charm to the writer’s stories. Despite the socio-economic changes, it cannot be said that the villages of the emirates have completely abandoned the tribal structure. Among the population, there are still old rituals, interpretation of dreams, belief in magic, seeking salvation from witchcraft with the help of various rituals, and observance of customs. The writer laughs at these local heresies, and this mood permeates his stories. But sometimes adhering to old habits and customs takes a serious turn.

Especially if one of the tribesmen is killed, the obligatory blood feud has not lost its significance in the villages. The main character of the stories “*The Oath*” (ثأر) Khadiri lived for twenty years with a desire to take revenge on Bukhturi, the murderer of his father. He got married, he already had children, but the heavy burden that was placed on him did not leave him alone. He didn’t want to kill a man. Bukhturi, who committed that murder quite by accident, always lived in fear, and tired of waiting for his end, he took the shroud in his hands and came to Khadiri to ask for a petition. He drove 20 camels, which he collected all his life, came with a large amount of money, surrendered to Khadiri and expressed his bitter regrets. They agreed, the owner slaughters the sheep.

For centuries, the society was ruled by the motto “blood for blood, eye for an eye”. But the consciousness of the villagers is also changing. And the sensitive heart of the writer caught this change and he embodied it in his work. In addition to rural life, the author is interested in family relations in the Emirates (“*Soul*” قلب, “*Letters*” رسالة), family and life problems of Emirati men

married to Western women who have a different mentality (“Door number 4 to call” (البوابة رقم 4)), unfair trial (“Choice” (الاختيار)), social indifference (“Red” (حبر أحمر)).

Some of the stories are written in the classic realistic style, that is, they are close to lifestyles, and some are written in the form of letters or are written by telegraph. The author makes extensive use of the stream of consciousness in psychoanalysis “Waiting room” (غرفة انتظار), “Remember, my friend” (للذكرى يا صديقي). Very short stories, that is, miniatures, occupy a large place in the work of Sultan Amimi.

By the beginning of the 21st century, three main types or types of story can be distinguished in the novelistics of the Arab countries of the Persian Gulf. In Arabic literary criticism, they are called: “issatuntawilatun” – قصة طويلة (long story), “issatunkasiratun” – قصة قصيرة (short story) and “issatunkasiratunyiddan” – قصة قصيرة جدا (very short story). Very short stories are also found in other national literatures, for example, in Iranian literature they are called “dastanak”, in English literature – “drabble”, in Japanese literature – “syō: to - syō”: to”, and in Arabic literature “al-kissaqasiratunjiddan”. In the Persian Gulf at the beginning of the 21st century, Suraya Baksami (Kuwait), Sultan Amimi (United Arab Emirates) and Nasrin Abdullah Kaffa (Qatar) became famous for such very short stories.

SurayyaBaksami's very short stories are often one-page memoirs, and their order is not consistent in time and space. Based on the subject matter, these miniatures are divided by the author into categories such as “Sidewalk” (ارضفة), “Loyalty” (صدافة), “Roads” (مسارات), “Childhood” (طفولة), and “Pages” (أسفار).

By the 21st century, the volume of stories in the genre of "very short", which received significant development in the literature of the Persian Gulf, became even more compact: from 25-30 lines to even 5-6 lines. In Uzbek literature, the terms “mitti” are usually used for such stories.

The very short stories of Sultan Amimi mainly consist of 5-6 lines, less often there are stories of 7-8-9 lines. Most of his stories are written in the form of dialogues and reflect the attitude of lovers. In these 5-6 lines, the relationship between a young man and a young woman goes through various life experiences and trials in a short and concise form and, finally, has its own positive or negative result, allowing you to make an appropriate conclusion.

As usual, the names of the characters are not indicated. In many cases, the story begins with the verb “he said” or “she said” (قال masculine, قالت feminine). An example is the story “Letter” (رسالة):

رسالة

قالت أحب أن ترسل إلي رسالة بريدية. تحولت الى رسالة ، و نمت في صندوق بريدها لأيام وحيدا.

ثم انتشلتني ذات صباح و قالت : نسيت أن أحبك أني من هواة جمع الطوابع!

نزعت الطابع ، و طوحت بالرسالة بعيدا!

Letter

She (the girl) said: “I want you to send me a letter through the mail”.

I turned (with my whole being) into a letter, spending the night alone in her mailbox for several days. One morning she said to me: “I forgot to tell you that I am one of those who collect stamps!”

Then she tore the stamp off the letter and threw the letter away! [4:35]Letter

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This miniature story is a reflection of a bitter life experience, because the love of a young man met with indifference, indifference. The writer succinctly and expressively talks about strong love: the young man with his whole being turns into a letter. The answer was unexpected not only for him, but also for the reader, and created a situation for reflection.

Sultan Amimi's 5-6 line stories are certainly very different from the one-page stories of Suraya Baksami and Nasrin Kaffa. As the text narrows, the density of the content increases. The reader needs to strain his mind to comprehend the text. Sometimes the story is not fully revealed; it seems incomplete and requires a creative approach and conclusion from the reader. The instructive tone of the text can completely disappear and sometimes there is no open conclusion. There is a distortion of reality, inconsistency with reality; the layers of time can also shift.

Symbols and subtext distinguish them from the usual descriptive narrative speech and writing style based on traditional social realistic conflicts. For example, in the 6-line story "Truth" (حقيقة), we see the following picture:

حقيقة

انتشرت إشاعة قوية بأن عرافا يوضح الكذابين سيزور قريتنا يوم الاثنين...
و في صباح الاثنين...
خلت الأسواق ودور العبادة والمرافق الحكومية من الناس تماما...
و كان الأطفال يلعبون و حدهم في القرية

True

The news of the fortune teller's arrival in our village on Monday, who exposes the liars, spread quickly...

Monday morning...

Markets, temples, government offices are completely empty...

In the village only children played merrily. [4:27]

Although the text is very short, it contains a poignant social critical eye.

There was not a single honest person left in the entire village, not only in the bazaar, in government offices, but also in churches, lies, intrigues and hypocrisy flourished. The miniature story has its own plot: the plot is the news of the fortune teller's arrival, the escape of people is the culmination of the story, the fact that the children were left alone in the village is the denouement.

In this article, we have investigated the changes in the novelistics of the Gulf countries at the end of the 20th and the beginning of the 21st centuries, such as the expansion of the range of topics and the emphasis on psychologism. In an artistic depiction of the reality of life, the writers of the Persian Gulf resort to various creative techniques, in their stories, along with scenes reflecting endless changes in the inner emotional world of a person, the vain attempts of a lonely hero to rise from the "depths" of a chaotic world (this style is characteristic of modernism), got the place of a page with realistic paintings that seek to faithfully portray life.

CONCLUSION

To conclude, we can say that the modernist principles of existentialism in the works of the studied authors form an artistic mixture with an excessive sensitivity of sentimentalism, with an open expression of the enlightenment concept of man, with an ironic approach and signs of intertextuality characteristic of postmodernism. To realize their creative ideas, writers widely use various methods, expressive and pictorial possibilities, word games and other techniques in their short stories when covering socio-political, educational, spiritual, moral and educational issues.

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