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Introduction:

It is well known to the readers and the scholars of the history Of Arabic language that “the Very Short Story” was not an urgent literary text came suddenly into existence without any beginning, rich history and based background, but it passed through altered literary stages and difficult time, the presence of a very short story is closely connected with the presence of human being as it has been manifested in inscription, proverbs, wisdom sayings, witty words and natural literary thoughts etc. so we found its origin in the sky and roots in the ground, if Allah willing it will give its fruits everywhere in the world. It is very imperative for us to expand its domain and create a golden opportunity for flourishing it in the context of literary arts and humanities, due to its oral basement in ancient time and literary travelling in present time it has a capacity to be a literary genre.

It has now appeared as a common literary figure which is basically the output of the writing efforts of its initiative writers as it has been depicted on different digital sites with or without any intent, like Twitter, Face-book, WhatsApp, SMS and other means of e-communication. It has its own text limit within which the theme of the very short story revolves, but it is very difficult for it to remain in its orbit without much practice and sincere endeavours because it has its own poetic, aesthetic, constructive and literary that suits it much in its specific field.

Key words: the short story, the very short story, the stories of the Qur’an, the stories of ignorance, the humorous story, the literary story, the fabricated stories, etc.

Its origin:

On the basis of general opinions of eminent writers, great thinkers and critics, we can say that the very short story has appeared and emerged in the arena of fiction since nineties of the last century in response to a set of complex and intertwined socio-economic, political and cultural conditions that were collided with each other due to thought confliction.

Such kind of confused literary storm of ideologies worried people in studying the lengthy material which bother them a lot on account of overburdened progressive daily schedule in the scenario of fast track life system which resulted in the lack of readers in the libraries, at book stalls, reading corners, coffee houses and advanced study centres all these twists and turns suddenly blocked the way of lengthy and heavy material, while the literary material is like a fuel for the soul of the human beings so the writers created a new idea of pushing the readers back to the above mentioned places of reading and getting benefits from a new types of short pieces of

literary creation in the field of language, literature and humanities, thus the “Very Short Story” came into existence and became the talk of the town. There is another side of this issue which represents the absence of the keen interest of taking sound knowledge from the minds of the youngsters they are only getting superficial knowledge, passing their time in pick and choose idea of reading and studying in order to get good marks only, so the new approach of something is better than nothing but nothing is better than something wrong, the delighted critics, writers and ideologists handed over the very short and pure literary creativity in the hands of coming generation to boost its reading habits and studying desire.

West is considered the home source for the emergence and creation for the very short story due to the prevailing compelling conditions just closer to the world war second because it gave the philosophers of that time a chance to turn their ideologies, philosophies and thoughts to a new lingual prose style, this is according to al-hamdavi (A writer of very short story) that surely we found different narrative prose works in classical Arabic prose in the guise of night stories similar to this new style of short piece of prose, the main difference which is found between short story and very short story is that short story is lengthy, heavy and difficult in the context of classical style as well as. The very short story is concerned it is very short and easy to understand consuming lesser time in its reading and analysing, the basis of this literary genre can easily be found in the West, where it is considered the home of the formal movement of it. The formalists see the philosophical and political movements that followed the Second World War an impact on the emergence of the very short story genre. The Minimalist movement knows the outcome of the efforts made by the formalists to create new templates for storytelling and the meaning that they do not want to see the emergence of the very short story, its crystallization and its ramifications in the field of literature and art, and they have desiring tendencies in their minds.

Another group considers the very short story an extension of the literary heritage, where it is stored in literature of humour and anecdote, including Ahmed Jassim Al-Hussein, who sees a link between the very short story and Arab news and lies, while he believes that the level of the very short artistic story prevails over the old forms. There is no doubt that this good opinion will bear fruit. It is mature for the owners of this type of literature and they are in the interest of this crystallization, so they give it right signal to access its domain and sphere in the field of Arabic literature.

Al-Hamdaoui says: We find in our ancient Arab heritage a group of prose narrative forms that approach in some way from the very short story. The writers differed in the elements that distinguish the very short story from its counterparts, so they mentioned common elements between different opinions and perspectives, and they also explained the differences between them, and this is Ahmed Jassim Al Hussein, who is the elements of narrative, boldness, unity and intensification are the pillars of this. Sex. Nabil Mujalli, the Syrian researcher, collected the characteristics of the very short story in Argoza, limiting its most important features to five basic elements, which are narrative, condensation, unity, paradox, and sentence verb. Although the brilliant writer Labanah Al-Muwashah summarizes the characteristics of the very short story in only three: narrative, condensation and astonishment. As

for Al-Hamdaoui, he considers the very short story many elements, which he defines as "a modern literary genre characterized by its short size, intense suggestion, brief narrative tendency, direct and indirect symbolic intent, as well as the characteristic of allusion. And brevity, experimentation, and the short aesthetic soul marked by movement, tension, and worsening situations and events' In addition to the features of ellipsis, reduction, and digression. This new artistic discourse is also characterized by a rhetorical depiction that goes beyond the direct narration to what is graphic and metaphorical within the rhetoric of displacement and aesthetic breach. "Al-Hamdaoui 2006 AD). These are the opinions of critics and writers who pretended their ideas on the subject of the very short story, and they tried seriously to develop, refine, and rid it of.

Its background:

Ahmed Jassim Al-Hussein searches for the history of the very short story in his Arab dimension, indicating the existence of the two groups: "one of them wants to attribute it to Arab culture in light of the state of our nation that mourns lost glories and cries over a crisis reality, and the other team hints that we have not brought something new and we are nothing but imitators of the West. ...! "

However, Ahmed Jassim Al-Hussein sees the very short story as an Arab art in character, structure and template. It was born due to the subjective and objective conditions under which the Arab creator lived in spite of some Western features of this new art and within this scope, the scholar says: "Certainly, there are various international writings for many writers. It could fall under the framework of the very short story, including writings by "Kafka, Alan Rob Gharbia, Virginia Woolf, or Hezi and others." Perhaps Natalie Sarout's book "Emotions" is the first picture translated into Arabic, but when we read the introduction, we are a little surprised as it was written on the basis that it is a new novel Not very short stories. This is a very surprising confusion about coloring the saying in one book, even though the translator put on its front page "very short stories." The texts of this or that writer do not allow us to attribute this gender to the other because the gender meaning "very short story" has acquired an Arab form, technique, structure and connotations, and it is the product of an Arab society. Other experiences, but they did not follow the road and those who followed it and achieved a presence.

Hence, the very short story was launched in the Arab world in Syria and Iraq at the beginning of the seventies of the twentieth century, although it was preceded by confused indications towards this kind of pure Arabic literature. The first attempt was manifested and appeared on the face of the earth in the form of a very short story. This attempt, which was published in a file of its own, included critical insights and texts (Al-Mawqif Al-Adabiyah, August 1974 AD).

Other recent Arab efforts followed, for example Muhammad al-Makhzanji from Egypt, Walid al-Rajeeb from Kuwait and Mahmoud Shuqair from Palestine. They have performed their pioneering role in this field and left the Arab heritage in the form of a very short story in addition to other efforts in various Arab countries, including what we were allowed to do. We see it, including what the midwives of Al-Ayam will provide us. Various forms are available.

If we move to Syria, the very short story has developed in a solid Arab form into two important stages: The first phase extends from the beginning of the seventies to the eighties, dreamy literary and cognitive conditions between two books on the short story and lit the paths of deadly darkness in the footsteps of the old legs, while the second phase begins with the nineties. From the last century, "the circumstances of the two stages are complementary in terms of thought, politics, social, technical and economic, although some differences appear within the overall picture."

In terms of publications, separate collections and stories were issued in the two phases, which appeared in many periodicals, which became keen to carry during each number a lot of very short stories, especially during recent years and this coincided with their popularity so that they can no longer be ignored, especially since it has had many books.

At the first stage, collections of stories were issued through separate periods of time, and it is a great symbol of adding the scientific heritage in a modern style, a new style, and various scientific conventions, in addition to a number of stories attached to the short story collections. "Astonishment in Cruel Eyes" (1972). As for the first group in Syria, it is undoubtedly Nabil Jadid's group "Dancing on the Roofs" (1976). This was followed by subsequent efforts written by Zakaria Tamer, Walid Memari, Jamil Hatam, and Nidal Al-Saleh, among others.

Among those who wrote the very short story in the first stage was Mahmoud Al-Saeed, who included poetry and the news story in his very short story writing. There is also the writer Talaat Skairiq, who composed two collections, "The Tent" and "The Knife". However, according to the student, he was writing the very short story in light of the techniques of the short story, and he could not get rid of it artistically and aesthetically despite his proliferation of symbols, condensation and linguistic economy shining in this.

Hence, the very short story in Syria "at the end of this two-decade stage passed the stage of infancy, childhood and adolescence to the stage of youth That is: the second stage, where it became more stable, more common, more published, and its readers, followers, writers, and certainly its groups, and here are its achievements." Every day, day after day, publishing, evening, spreading and loving ... " In this second stage, there are several stages in which the very short story in Syria is developed, so that it is seven years old.

As for the groups, they are: "A Final Splash" and "Moon on Babel" by Muhammad Ibrahim Hajj Salih, "Dreams of the Printing Press" by Marwan al-Masri, "Suggestions" by Dia Qasabji, "Hammat a Memory" by Ahmad Jassim Al-Hussein, and "Dead to Die" by Najib Kayali, these groups Fiction increases the richness of science and knowledge. Six collections were issued in a short period compared to the previous phase. Several collections of stories are looming on the horizon, which may be issued this year or next year.

Ahmed Jassim Al-Hussein wrote an Arab history for the development of the very short story. However, the beginning of the very short story may be Arab in terms of its origins and roots. Many of the implications of the very short story are present in our Arab heritage as in the news, hadith, humor, joke and rare, and these effects of this type of literature have crystallized It was decorated and decorated in its circle

and became new in the eyes of readers and scholars, but its modern development is linked in some way to the development of the very short story in Latin America at an early stage. But we have another opinion that Gibran Khalil Gibran wrote The very short story early between 1914 and 1920 AD, as in "Al Majnoun" by Gebran Khalil Gibran: Majnoun, House of Revival of Sciences, Casablanca, Morocco, first edition without date. "The Wandering" by Gibran Khalil Jeeran: House of Revival of Sciences, Casablanca, first edition without date of edition. Indeed, it can be said: He is the undisputed father of the very short story, because this giant genius writer has traveled most of the difficulties of Arab literature and has a great reputation in the field of Arabic literature. Thus, we reach a dazzling truth that the scholar and the reader have reached his goal of authentic study and what is meant in this great art, which is the hypocrisy of our tongues, which is that Ahmed Jassim Al-Hussein's book "The Story Is Very Story" is the first book in the Arab world to introduce Arabic readers to a new literary art, namely the art of the story Very short. And Arab readers still stand against it contradictory positions, as there are those who defend it altogether. And there are those who reject it in the name of preserving the prevailing popular taste. There are those who are hesitant and do not know to set their feet and wait for the opportunity to express their opinion frankly and persuasively, but it is very important that the phrase "preserving the ancient origin" is meaningless because time has turned like its body On the day God created the heavens and the earth, everything will happen, so man will happen new things in the world, and this is what God gave him from the day he created it, and that man has nothing but what he sought and that his pursuit will be seen.

Moreover, Ahmad Al-Hussein theorized the very short story based on extrapolation of its pillars, which he limited to four basic components: boldness, unity of thought, theme, intensification and narrative. These are the five pillars of great importance in the formulation of this new art and other writers are guided by them without speaking meaningless. He also identified for her a set of techniques, elements and conditions that may be present in this art or absenteeism, such as symbolism, intertextuality, displacement, myth, surprise, astonishment, wit, the operation of animals, humanism and the paradox.

The learner presented artistic, reference, historical and poetic readings of a group of texts that fall within the genus of the very short story without looking for a technical methodology for this new literary genre that respects its expressive, semantic and intentional specificities.

The student linked the very short story to the Arab soil, generation, genesis, structure, form and subject, but he forgot that the very short story in Latin America has a great influence on the book of the very short story in our Arab world. And we have proven that the very short story in the Arab world came out of the coat of Gibran Khalil Gibran, just as the short story came out of the west from the coat of the Russian writer Gogol. These two giants of Arabic literature played a pioneering role in monitoring the structure of the very short story, and they have the credit in this field over the literary nation in the Arab world and outside the Arab world.

Its roots:

There is a set of opinions regarding the roots of the very short story. There are those who believe that the roots of the very short story are western. And there are those who defend the Arab heritage rooted and found. There are those who link the very short story with its French and European roots, for example the "New French Novel", but we add another position that links the very short story with its roots in Latin American literature. This is the well-known controversy, as in every type of literature, arts, history, politics and culture, and this is not bad.

The first position or the western direction means that the very short story in the Arab cultural field has been influenced by a group of short texts written by Western novelists belonging to the new French novel, such as: Natalie Sarout as in her work "Emotions" and the texts of: Claude Simon, Michel Boutur, Robert Piangier and Margaret Dora and others. It is certain that all arts and types of literature have their pure Arab roots. They color the West and present them with a new template and claim that we are present for these arts and literature.

The original trend believes that the very short story has ancient Arab roots represented in the narrative heritage such as news, humor, joke, hadith, makkam, parable, story, rare, humor, myth, myth, wisdom, signatures, and animal stories. Thus we say that this nature that was instilled from the human heart and went out to the world of emergence announced the noise and clamor among the people reading, "The very short story is not a literary genre in itself that establishes itself, but it is a literary sub-genre that has origins on which it relies and derives its existence from it such as rare, confused, news, legend and myth. Wisdom, proverbs, folk tale, standing and others with narrative furnishing approaches or moves away according to the narrator's ability to do so.

It is clear to us from the foregoing that the very short story has its origins in the land of the Arabic language and its branch in the sky of pure Arabic literature, but some of its papers have flown and reached Western soil and exploited them a lot and covered them with Western clothes. It also has other components that are derived from the very short story in its western field through education, translation and learning, and this is very well known that giving and taking is an ancient and straight path that is not acceptable in any stage of worldly life and in any field of literature, arts and various types of good taste.

This nascent art, in fact, has Arab roots represented in the short Qur'anicsurahs, the hadiths of the Prophet, the news of the miserly, the thieves, the fools, the fools, and the talk of the dark people, in addition to the jokes, riddles and riddles without forgetting Juha's anecdotes. Therefore, the new art can be considered a heritage extension of the rare, the news, the joke, the story and the tale and is considered in the modern era an extension of the short story That got out the coat of Russian writer Gogol. This very short story appeared in our modern Arabic literature, according to the information that we have from an early period with Gibran Khalil Gibran in his books "Majnun" and "The Wandering" as it spread in the forties of the twentieth century when the narrator was published the Lebanese TawfiqYusefAwwad, his collection of stories: The Virgin "in 1944 AD, and it contained very short stories, but he called them: "Stories." In the same period, the Iraqi lawyer, YoelRassam, will publish very short stories, as the critic Bassem

Abdel Hamid says, so he considered the beginning of the emergence of this art in Iraq and then Generations that wrote the very short story in Iraq followed and increased production between the sixties and the seventies of the last century. Very short stories spread in the country and that was with the Iraqi writer Shukri Tayyar, who at that time published many of his texts in Iraqi newspapers and magazines, especially the magazine: "The Word" which It stopped in 1985 AD as reported by Buthaina Al-Nasiri in her story collection "A Horse Horseshoe" issued in 1974 AD, a story called "A Very Short Story," and the storyteller Khaled Habib Al-Rawi published five very short stories within the "Night Train" collection published in 1975 AD, and Abdur-Rahman Majeed Al-Rubaie published very short stories in the same period. The writer Haitham Behnam Barada wrote his first story in 1977 AD entitled: "Echo." We also mention among the list: Jumah al-Lami, Ahmad Khalaf, Ibrahim Ahmad and others who made tremendous efforts towards the development of the very short story in the Arab world until the very short story appeared in Syria and Palestine in the seventies of The twentieth century, as we find this evident among the Syrian writer, such as Zakaria Tamer, Nabil Jadid, Walid Ikhlas, and the Palestinian Mahmoud Ali Saidi. As for Morocco, a very short story appeared in the year 1996 AD. Among the first attempts in this regard was Hussein Zarrouk in the group "The Horse and the Night" and Jamal Boutayeb in the collection of very short stories in the year 2001 AD, and there are other attempts in this field that still seem possible and in existence, as we find that at: Youssef Chaourni, Naguib Mahfouz, Muhammad Zafzaf, Ahmed Ziyadi and Ibrahim Boualou in his collection of stories "Fifty Stories in Fifty minutes "It appears to us that it is all unconsciously and intentionally, and it becomes clear to us from all this that the birth of the art of the very short story, in terms of awareness and intentionality of the terms of sex, interwoven and sermon, was an Iraqi birth, similar to the birth of an activist poem with Badr Shaker Al-Sayyab and Nazik Al-Malaika." But the birth of this art and that without awareness and awareness, although the birth of Jabbarism without a dispute. In spite of this, the very short story did not crystallize as sex on the one hand, the intellectual and creative debate about the recognition of its project in our cultural arena on the other hand did not arise until the beginning of the nineties of the twentieth century, in the Levant countries "Syria in particular" and the Maghreb countries "Morocco", for example. Among the real reasons behind the emergence of this new fictional art in our Arab world: the fast pace of life, pressures, the digital and electronic media conquest, the cultural conquest with the West, the translation of Western storytellers' texts, the inspiration of Latin American writings, the tendency to everything fast and light, and the preference for the two characteristics of brevity and brevity in my process: creativity and dispatch. . Because speech is as with the Arabs, and their languages and articulations are less and less indicative, so the essay is matched first and then the speech is considered second case. As an addition, Syria is one of the first Arab countries and the forerunner to establish the art of the very short story, theorizing, creativity, writing, supervising and critiquing, since the seventies of the twentieth century, especially with the distinguished creator Zakaria Tamer who wrote a group of very short stories in a spontaneous, spontaneous and loyal child in the group "Surprise In Cruel Eyes "(1972 AD), a new

noble in the group. "Dancing on the Roofs" (1976). The first meetings of the very short story were held in Syria, and from this the art of this art really began as theorizing, application and guidance. The book "The Very Short Story" by Syrian critic Ahmad Jassim Al-Husseini is the first book to consider the short story too. Mawtin al-Arabi It was published in Syria in 1997 CE, followed by the book by the Palestinian Yusef Hattini: "The Very Short Story Between Theory and Practice" in 2004 CE. This very short story in Syria has enjoyed a great recovery to this day, as it is possible to talk about many distinguished creators in this new art, such as: Talaat Saqeer in his two collections "The Tent and" "The Knife", Walid Architect, Nidal Al-Saleh, Muhammad Ibrahim Al-Haj Saleh, Diaa Qasabji, Najib Kayali and Amran Ezz Al-Din is in the group "They Die And Their Voices Remain" and Izzat Al-Sayed Ahmed, Adnan Muhammad, Noraldbin Al-Hashemi, Jumana Taha, Intissar Baalah, Muhammad Mansour, Ibrahim Kharit, and Fawzia Jumah Al-Mari.

Its pioneers:

Everyone knows that there is a number of very short story writers in the Arab world, where we bring from Palestine Farouk Mawasi, Youssef Hittini and Mahmoud Ali Al-Saeed. From Syria, we call upon the creator Zakaria Tamer, Muhammad Hajj Salih, Izzat al-Sayyid Ahmad, Adnan Muhammad, Nur al-Din al-Hashemi, Jumana Taha, Intisar Baalah, Muhammad Mansour, Ibrahim Kharit, Fawziya Jumah al-Mari, Imran Izz al-Din Ahmed and other skilled writers. We mention from Iraq: Thank you Al-Tayyar, Ibrahim Sebti, Buthaina Al-Nasiri, Khaled Habib Al-Rawi and Haitham Behnam Bardi, who wrote several short story collections within this new art, such as his collection "A Suspended Love" in 1989 AD, "The Second Night After a Thousand" in 1996 AD, and "The Isolation of Ankido" in 1996 2000 AD, and he collected all these groups in a book entitled "The Very Short Story: Narrative Collections 1989-2008 AD".

And we mention from Morocco: Hassan Bartal, Saeed Muntasib, Abdullah al-Mutqi, Jamal al-Din al-Khudairi, Mustafa Lagtiri, Hamid Rakata, Sa`dia Bahda, Hussein Zarrouk, Jamal Boutayeb, Fatima Bouziane, Muhammad Fahi, Muhammad Tanfu, Ismail al-Bouyehiawi, Izz al-Din al-Maazi, Muhammad Ibrahim Bu-Solo, Muhammad Zafzaf, Ahmed Ziyadi, Abdul-Rahim al-Hudhi, Abd al-Rahman. Al-Majid Al-Hawas, Mustafa Jabari, Saeed Al-Fadhili, Saeed Boukrami, Muhammad Atrous, Abdel-Aali Barakat, Anis Al-Rafei, Tawfiq Mesbah, Mustafa Al-Kuliti, Muhammad Ezz Al-Din Al-Tazi, Hisham Ibn Al-Shawi, Muhammad Ashwikah, Fawzi Boukhreiss, Abdel-Taif Al-Neela, Saeed Ahbat, Nour Al-Din Mohaqiq, Abdel-Hamid Al-Gharabawi, Mohamed Abdel-Ali Barakat, Hassan Al-Baqali Al-Shayeb, Sami Daqaki, Hassan Al-Ashraf, Muhammad Al-Anaz, Abdel-Fattah bin Al-Dhao, Gibran Abu Marwan Karnawi, Muhammad Dani, Miloud Benbaki, Tawfiq Mesbah, Al-Bashir Al-Azmi, Hisham Hirak, Rashid Al-Bouchari, Khaled Siliki, Ahmed Luizi, Karim Radhi, Muhammad Zaitoun, Muhammad Al-Kallaf, Muhammad Maflah, Moncef Bendahman, Abdel Rahman Bouayallawy, and Abdul-Rahman Al-Wahid. And Muhammad Saeed al-Rihani, Ibrahim, his parents, Muhammad al-Azzouzi, Abdul-Ghani Sarad, and Muhammad Akrad al-Wareni And Mustafa Talibi, Kamal Dalil al-Skali, Abdel Ghafour Khoui, Hassan Mallwani, Ismail Ghazali, Ou Said

Lahcen, Muhammad Mu'tasim, Abdel Hakim Baki, Omar Tawoos, Abdel Salam Belkaid and JamilHamdawi.

We bring from the Kingdom of Saudi Arabia Hassan Ali Battran in his aggregate "Bled from the Sand" and Hassan Bin Ali Al-Batran: Bled from Under the Sand, published in the Kingdom of Saudi Arabia in its first edition in 2009 AD. And Fahd Al-Misbah in his collection "The Glass and the Letters of the Window" and Arrows of Al-Aboudi in her two collections, "A Thread of Light Tapers," Arrows of Al-Aboudi: A String of Light Tapering, The National Library, Jordan, First Edition, 2004 AD. And the "shadow of the void." These are the master pieces of this genre.

And if we want to talk about the early beginnings of this art in our Arab world, we will find that many Arab creators wrote very short stories in an early period and many attempts appeared in this field that fall within the beginnings stage as most of them, if not all, were unconscious as we find at : Youssef El Shawarni, Naguib Mahfouz, and Mohamed Zafzaf. They did not think that our works would appear on the world stage, and they would ask people about us about them until they became an important literary work.

We found In Iraq, in the forties, the lawyer, Na'elRassam, published very short stories, as the critic Basem Abdul Hamid Hammoudi says, and this was considered the beginning of the emergence of this art in Iraq. Then the experiments followed until they reached a great degree of artistic maturity in the sixties and seventies, so Buthaina al-Nasiri published in her collection "Horseshoe" published in 1974 AD a story called "A Very Short Story" and the narrator KhaledHabib Al-Rawi published five very short stories in his collection "The Night Train" published in 1975 CE, and it was published by Abd al-RahmanMajeed al-Rubaie in the same period, as well as by Jumah al-Lami, Ahmad Khalaf, Ibrahim Ahmad and others. It seems that the narrator's awareness and knowledge of the experiences developed the analysis of the results obtained led to the production of another type of story that is completely different from what is already prevalent, although some evidence indicates that this art began in Iraq in the 1940s compared to its Arab appearance, if we exclude the experience of the Lebanese storyteller Tawfiq Youssef Awad, who issued his collection of stories (The Virgin) In 1944 AD, and it contained very short stories, but he called it "stories" by Ibrahim Sebti: The Plight of the Very Short Story, Al-Hiwar Al-Mutamadan Magazine, Digital Magazine, Baghdad P .: 1562, on 05-26-2006 AD.

And if a number of scholars acknowledge that the very short story originated in America and the West and then moved to our Arab world through translation and acculturation, and there is no shame in that, then we must also acknowledge the hypothesis that it is based on aspects of our rich narrative heritage represented in the news, the rare, the anecdote, the myth, the myth, wisdom, proverbs and the story Popular, resident and others. That is why Moroccan critic JamilHamdaoui followed this new art by digging into its Arab cultural path to this day of the people and concluded that there are five stages through which the very short story went through, and they are as follows:

Its stages in Arabic literature:

It has been diverted from on stage to another to be fit for literature, very short story cannot be understood as an art created in the contemporary Arab arena without linking it to its historical and formative dimension, and it is not possible in any way to understand its artistic, aesthetic, semantic and intentional components unless we follow this new art in history, recording and classification in the pure Arab origins by digging into its ancient Arab narrative roots and being open to productions Others in Western culture, followed by digging into his Arab cultural path from the beginning of the twentieth century to the present day. This means that the very short story has a set of important historical stages and periods it has gone through ebbs and flows. This is the truth of the very short story in the Arab history of arts and literature. When we date the very short story in our Arab literature, there is a set of stages that should be defined and reviewed, so it is possible to talk historically about the following successive stages:

Literary Heritage :

In our ancient Arab heritage, we find a group of prose narrative forms that approach in some way the very short story, such as hadith, news, humor, rare and salutary, jokes, riddles, speech, tale, story, standing, mystery and verse. This means that the very short story has ancient Arab roots represented in the short Qur'anicsurahs, noble prophetic hadiths and news Miserliness, thieves, fools, fools, and chatteries of dark people, then the new art can be considered a heritage extension of the rare, the news, the joke, the story, the story, the mystery, the poetry, the sermon, the sermon, the myth, and the animal story. The parable, the fragment, the mystical qibla, and the dignity. The book "The Most Expensive in Every Prospect of Art" is filled with Almnashrat Al-Nour Publications, Beirut, Lebanon, second edition 2004 AD. Shahab Al-Din Muhammad bin Ahmed Al-Abhachi wrote a group of very short stories, which take a heritage, symbolic and social character and indicate that what is contained in this book is the original of the very short story, and it is necessary for the reader, student and scholar to make use of such scientific and knowledge repertoire in order to reach what he wants.

The unconscious writing stage:

This stage is characterized by the spontaneous writing of the very short story without knowledge, awareness, theory and practice. This stage begins from the beginning of the twentieth century and extends until the nineties some Arab countries, such as Morocco, for example, or even in the third millennium, in other Arab countries - Libya, Algeria, Mauritania, and Tunisia - if we are, of course, talking about issuing very short story collections. Hence, we have found at this stage very short narrative narrative models written in a spontaneous and automatic manner without the owner having awareness of the issue of naturalization that it is naturalization, stereotyping and diversification, as we describe this according to Gibran Khalil Gibran in his books "The Wandering" and "The Majnoon" in the second decade of the twentieth century. And what we find from very short texts by Naguib Mahfouz, as in his book "Dreams of the Recovery Period" by Naguib Mahfouz, Dar Al-Shorouk, Cairo, Egypt, first edition in 2005 AD. And what Youssef Idris wrote, And Zakaria Tamer, and Tawfiq Youssef Awad in his group

"The Virgin" in 1944. And Yoel Rassam, Dhanun Ayoub, Yassin Rifaiya, Tayeb Salih, Mahmoud Taymour, Saad Makkawi, Youssef Al-Shawarni, Khaled Habib Al-Rawi, Abdel-Rahman Al-Rubaie, Muhammad Abdul-Majeed and Muhammad Ibrahim Boualou, author of the group "Fifty Stories in Fifty Minutes" in 1983. And the writers of Ahmed Ziyadi and others who tried a serious, sober, good attempt towards this new art, and what emerged from the brilliant geniuses in the field of literature, art and novel, this is the origin of the sciences and arts.

The awareness stage of its naturalization:

As for the awareness stage of the naturalization of the very short story, this stage extends from the seventies to the present day. The very short story was born in Iraq, similar to the poetry of Tafila with Badr Shaker al-Sayyab and Nazik al-Malaika, where Buthaina al-Nasiri mentioned in her story collection "The Horseshoe" published in 1974 AD. A story called "A Very Short Story" and the storyteller Khaled Habib Al-Rawi published five very short stories within the "Night Train" group, which was published in 1975 AD. The Palestinian storyteller, Mahmoud Ali Al-Saeed, published his collection "The Bull." He is considered one of the first writers to use the term very short story, that he encapsulates his very short stories with the poetic characteristic because he was a talented poet, and Syrian Walid Ikhlassi published his first collection in 1972, under the title "Astonishment in Hard Eyes," and the Syrian Nabil Haddad published his virgin collection "Dancing on the Roofs" in 1976. In a way, this means that the 1970s is the starting point for a very short story in the Arab world with an intentional sexual awareness. This stage can also be considered the stage of naturalization and founding of a new literary art, Hoffen the very short story. It can also be said that there are short stories in the sixties, but they are not very short stories and do not contain the components of this new literary art, in addition to the absence of the intention of naturalization.

In spite of this, the very short story did not materialize artistically, aesthetically and sexually until the beginning of the nineties of the last century, especially in Iraq and the neighbouring countries, and precisely in Syria. However, it did not flourish in quantity and quality except in Morocco, which single-handedly released more than sixty short story collections. Consequently, the country was more prominent than others in this new literary genre, for creativity and documentary criticism.

Experimentation and acculturation stage:

It began to analyze on the use of the very short story book from the techniques of Western narration, as this is evident in the new French novel and the psychological novel: the novel of the stream of consciousness, the novel of postmodernism and the very short story in Latin America, as written by: Julio CorNathar Juan Khassi Areola, Julio Tore, Adolfo Puei Casares, Eddor de Galliano, Roberto Bolaño, Victoria Octambo, Port Jess, Juan Bosch and Augusto Monteiro, and then the book of the very short story used the Arab world with the technique of fragmentation. And the operation of interpolation and proliferation of points of deletion, acceleration of time, selection of descriptions, tendency to reduction, condensation, economics, disappointment of the horizon of waiting, loosening the narrative, diversifying narrative visions, interlacing the narrative and making use of fantastic, poetic, myth, symbol and intertextuality. These are the literary arts techniques that crystallize and decorate the arena of papers to be in the folds of time forever therefore, it is said that it is right to be dead and alive and corrupt to be alive and dead. There are many different examples of these Arab proverbs.

The rooting stage:

In the rooting stage, we see that some Arab writers have begun to consolidate their very short stories in writing, building, form, formation and vision, as Jamal Al-Ghitani, Ahmed Tawfiq, Bensam Hamish, Radwi Ashour and others who contributed to the field of the novel. We notice this rooting is evident among some Moroccan writers as well, in a holistic way, such as Mustafa

Lagtiri, Jamal Boutayeb, Muhammad Tanfuf, and Jamal al-Din al-Khudairi, who recently wrote a distinguished Arab heritage collection, which is entirely rooted in my authenticity and is under the title “AkhrasIbn Valve told me.”

After throwing a fleeting look at a long history of the very short story represented in a set of stages and epochs, it can be limited to the heritage phase that was associated with the ancient Arab genres, genres, and narrative patterns, and the unconscious writing phase since the beginning of the twentieth century, with a group of very short story pens that wrote this New narrative art is spontaneous and straightforward. In this regard, we can first talk about the beginning of Jabraniyya par excellence. Secondly, we can talk about the phase of naturalization in the seventies that began in Iraq and the Levant, and there is a third experimental phase characterized by openness to Western narrative techniques, and there is a fourth phase of rooting that draws inspiration from the Arab heritage in structure, form, formulation and vision.

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