The emergence of a very short story in the Kingdom of Saudi Arabia

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Bootstrap:

It is known that the story, the very short story, is a modern literary genre that has its own literary scope and orbit, and it depends on the suggestive intensification of polite imagination and the intricate story of the form, the conscience and the objective unity of the titles and the serious and organic information related to it and the paradox emanating from the protractedness and the silence and the characteristics of consistency and harmony and the dominance of the actual composition. The emergence of dramatic tension, the oscillation between realism, poetics, and masked symbolism, and the reduction of events to their limited scope, are among the basic functions that are still alive while avoiding the rhetorical description and investigation of the secondary functions that are currently expected and detailed and the focus on narrative stories that do not leave the permissible permissible and openness to other literary genres that are represented in the folds of the ingenious minds and represent the rhetoric of brevity in finishing the venerable meanings appropriate to the circumstances and situations and placing them in their good dwellings, compression and deletion, the use of metaphors and reliance on the game of surprise and displacement and confusion of the meeting and the employment of intertextual references and background knowledge. The exploitation of hormonal parallelism, rhythmic intonation, good control over the semiotics of the title, the use of flashy narrative shots and dramatic dialogue scenes.

This new literary genre arose in our modern and contemporary Arab literature from the brown coat, stories, stories, novels and short stories. This literary genre has been greatly influenced by the aforementioned literary genres, namely, the very short story. As for its beginnings and roots, it is in the Arabic language in various forms of the raw literary genres. A group of Arab storytellers and writers, this literary genre being targeted in a group of Arab countries, such as Lebanon, Iraq, Syria, Morocco, Algeria, Tunisia and Saudi Arabia, thanks to the spread of education, the abundance of digital sites and the rapid cross-fertilization with Western culture, and then the third millennium can be considered the era of the very short story par excellence.

Keywords: history, short story, habitat, path, evolution, context.
Home of the very short story:

The search in the very short story requires talking about the term short story because of the interconnectedness and overlap between the two terms. It is imperative that whoever deals with this topic returns even the mama to recognize the short story as a literary concept. If we return to the best example of Arabic literature, which is the Noble Qur'an, and we ask it about the stories, their colors and shapes, so we find the words of God the Exalted, the Exalted: “We tell you the best stories from what we revealed to you in this Qur’an.

Our master Joseph, peace be upon him, the story of Mary, the story of our master Abraham, and other stories that carry within them a great message, purpose and intention. The art of story is distinguished from the rest of the fine arts in that it has roots in all human civilizations before the human hand of the artist reaches it, manipulating it and transforming it from the stage of telling to the stage of creating this news so that future generations in the coming ages benefit from art and knowledge about its news, conversations, days, and the level of minds of storytellers in their time. The past and then becomes a literary product as a creative style that carries in it an aesthetic message and intellectual at the same time. The story does not differ in terms of being a human product from the rest of the other arts in that it is subject to the objective condition that is included in the fabric of art, so it qualifies it to be one of the sources of society's culture, values and traditions. But it is distinguished by the fact that it cannot be a sharp intellectual material in proposing human issues, as it is a narrative, suggestive and graphic art that focuses on capturing the hadith, re-reading it and then re-creating it again.

"The Very Short Story" is a modern literary genre characterized by its short size, intense suggestion and unity of syllable. It is certain that the effects of the writer relate to the direct and indirect symbolic brief, intentional, narrative tendency, as well as the characteristic of allusion, brevity, experimentation, and the use of the same short sentences marked by kinetic, disturbed tension, and worsening situations and events. In addition to the features of ellipsis, shorthand and biblical, the writer finds a suitable opportunity to write ideas in the shortest sentences and the simplest meanings.

Rhetoric that goes beyond direct narration to what is graphic and metaphorical within the rhetoric of suggestion, displacement and aesthetic breach. The features of the very short story are amazement, confusion, clash, paradox, storytelling, superposition of verbs, and focus on basic functions without secondary functions, so the writer overcomes phrasal sentences, condensation, change, and jokes, and this is the attempt made in the field of developing a special literary work, which is the very short story.

If the very short story flourished in the Arab world through creativity, writing, criticism, and publication at the end of the last century and throughout the first decade of the third
millennium, then this genre of new literature has also known different and distinct critical approaches to criticism. Hence, there are Arab critics who adopted the poetics of narration in reading the very short story, as with Jasim Khalaf Ilyas in his book “Poetics of the Very Short Story” and Abdul-Daam al-Salami in his book “Poetics of the Reality in the Very Short Story” and Suad Miskeen in her book “The Very Short Story in Morocco: Perceptions and Approaches.” There are those who chose the biblo-graphic approach, such as Jamil Hamdaoui in his book “The Story”. The very short one in Morocco: the path and development. "There are those who relied on the integrative approach, as is the case with Ahmed Jassim Al-Hussein in his book “The Very Short Story.” "There are those who were guided by the ontological approach, such as Jamil Hamdaoui and Issa Al-Doudi in their joint book “AntoloJia, the very short story in Morocco” and Taher Kneezi in his book “The Ontology of the Very Short Story in the Arab World.” There are those who chose to apply the micro-narrative approach, as Jamil Hamdawi did in a group of private writers in his book “The Very Short Story between Theorization and Application.” There are those who chose the open or relativistic theory as is the case for scholars. Hamid Lahmidani in his book "Toward an Open Theory of the Very Short Story" and Muhammad Ashwikeh in his book "The Anecdotal Paradox." Those who relied on the artistic approach, as was the case with Youssef Hattini in his book “The Very Short Story Between Theory and Practice,” Hamid Rakata in his book “The Very Short Story: A Reading of Moroccan Experiences” and Abdel-Ati Al-Zayati in his book “The Macro Imagine in the Very Short Story in Morocco.” There are those who represent the historical approach such as Nur al-Din al-Filali in his book “The Very Short Story in Morocco” and there are also those who adopted the regional approach such as Iraqi Haitham Behnam Bardi in his book “The Very Short Story” such as Muhammad Yop in his book “The Comprehensions of the Very Short Story”.

It is noticed that the criticism of the very short story is still faltering and confused at the methodological and idiomatic level, as it could not keep pace with most of the texts, innovations, and very short story collections that began to multiply with great momentum in recent years. The art of the very short story suffers from a mess of naturalization, causing a multiplicity of concepts and terms. The problem of recognition also haunts him. There are many scholars, critics, creators, and professors who refuse to acknowledge this literary genre altogether or are reluctant to accept it. However, we state with confidence and reassurance that the very short story is the art of the future par excellence, and it raises great questions despite its very short size.

The very short story appeared in the Kingdom of Saudi Arabia since the mid-seventies of the twentieth century in the form of qisas, tales, short or long stories, stylized hadiths, literary thoughts, brief news, short poetic formulas, and short and intense narrative narratives, influenced in that by the old Arab narration or contemporary Western narration. These fictional literary creations were published in various cultural and literary newspapers and
local, national and Arab media and cultural platforms, which had an important role in developing language and literature. A group of clubs, societies, and literary and cultural institutions in Saudi Arabia have contributed to promoting the very short story throughout the Kingdom and working on its revival and prosperity through definition, presentation and criticism, encouraging its owners with material and moral awards and honoring them in the media in several forums and seminars while ensuring that their collections of stories are printed inside and outside the country, all that these are Written, audio, and news activities are notable for the field of Arabic literature is a clear indication of the development of the very short story in the Kingdom of Saudi Arabia.

The very short Saudi story expressed the subjective, objective and metasardic, based on the local peculiarities, national issues, nationalism and humanity, using a set of various formal and aesthetic templates that combined classical methods, new expressive methods and modernity, this type of Arabic literature in particular, and global and national literature in general on this structure. Has increased in the Arab heritage a fair increase. The very short story was not written in Saudi Arabia in what is direct, realistic and literal from the observed reality, but rather went beyond the topic visible to the abstract topic in dealing with human values and moral virtues, the use of suggestive symbols and displacement signs, the use of intertextuality and semiotic states to express the problems of the Saudi person in particular, and the suffering of the Arab human in general. In fact, the very short story is a kind of modern literary genre that the present time and future generations require in the most severe Need it.

There is a long series of Saudi writers who wrote the very short story and they have tremendous efforts in developing the Arabic language, and the most important of them are: Mahmoud Trawere, Hakima Al-Harbi, Jar Allah Al-Hamid, Khaled Al-Khudari, Umayma Al-Khamis, Turki Nasser Al-Sudairy, Ibrahim Muhammad Shahbi, Muhammad Mansour Al-Shaqla, Sharifa Al-Shamlan, Faleh Abdul Aziz Al-Sagheer, Hassan Al-Sheikh and Siham Al-Aboudi, Al-Buraq Al-Hazmi, Fahd Al-Ateq, Ahmed Muhammad Azouz, Firdaws Abu Al-Qasim, Ahmed Al-Qadi, Salah Al-Qurashi, Yousef Al-Muhammad, Al-Marzouqi divorced, Fahd Ahmad Al-Musbah, Huda Bint Fahd Al-Mujil, Muhammad Al-Nujaimi, Taher Al-Zairi, Mashal Al-Abdali, Umayma Al-Badri and Ali HammoudMajnouri, NouraSherwani, Turki Al-Withhani, JaberAmerAwad Al-Shahdi, Muhammad Alwan, Hassan Ali Al-Batran, Abdel Salam Al-Hamid, Noura Bint Saad Al-Ahmar, Suad Al-Saeed, Fahd Al-Khalili, Jabir Al-Miliani, Hayam Al-Mafleh, Abdul Hafit Al-Shammari, Abdulaziz Al-Saqabi, Maryam Al-Hassan and Munira Al-Azaima, and this long golden list that glistens beneath the blue sky and left The tribes have good works and useful effects that illuminate the destructive paths of darkness in the future.

These attempts of this kind of Arabic literature have led to a large portal from different doors. For example, a large number of talented writers from Saudi Arabia have written a bibliography of the very short story in the Kingdom of Saudi Arabia to mention the story
groups that specialize in this literary genre or oscillate between the very short story and the genre of the story Short stories and storytelling. Al-Qari clearly notes the clear overlap between these races within the observed groups due to the confusion in the sexual designation and the fluctuation in the naming of creative works, and it is well known that the very short story in Saudi Arabia is at the level of chronology she did not appear until the mid-seventies of the twentieth century with Muhammad Alwan in his short story collection "Bread and Silence". After this period, a relative literary stagnation occurred throughout the eighties, and the literary and fictional movement began with the period of the nineties, so publishing and critical creativity flourished due to the spread of education and the Kingdom’s interest in educating its young men and women in addition to the prosperity that prevailed in the Kingdom of Saudi Arabia due to the profits of oil revenues. All this has positively affected the Saudi socially Economically, culturally, politically and educationally. Hence, its scientific, intellectual and cultural renaissance took off at an early date compared to other neighboring Gulf countries such as Qatar, Oman, Bahrain and the United Arab Emirates. The pace of very short story creativity developed with the nineties of the third millennium with the flourishing of press publishing and the spread of paper and digital platforms and the like in the arena of Arab literature.

The cultural movement in Saudi Arabia is experiencing a great revival and dynamic activity remarkable in the field of the very short story, and this is clearly evident in the activities of clubs, universities and cultural institutions in all cities, villages, and vast quarters of the Kingdom, and the work to honor creators and storytellers financially and morally and activate the movement of criticism and literary studies focused on the very short story and participation in festivals, forums, and matches dedicated to this new literary art, such as the participation of some Saudis in the Aleppost Festival for a very short story with winning the allocated prize. Among those participants who have made an effective contribution in this regard are: Hassan Ali Al-Batran, Taher Al-Zirai, Mashaal Al-Abdali, Umayma Al-Badri, Ali Hammoud Al-Majnouini, NouraSherwani, Turki Al-Ruwaithi, and JaberAmerAwad Al-Shahdi.

A group of Saudi critics and creators participated in the Very Short Story Festival in the Moroccan city of Nador, and they presented their ingenuity in this field and explained what is simmering in the depths of their hearts towards Arabic literature and the Arabic language and the elevation of the status of the Arabic language. Agricultural, Khaled Al-Mardi Al-Ghamdi, Muhammad Al-Bashir and Munira Al-Azima. As a matter of science, this Arab festival is supervised by the Moroccan researcher JamilHamdaoui, who has a great reputation in the field of short story Very important and has important contributions towards this literary genre, so they also participated in the Alexandria conference for the very short story organized by the Arab League for the Very Short Story, and among them is Al-Adwani fan who spoke about the Twitter story. Very at this time because time has turned around as it was.
Likewise, we find the thought of the "Saudi Literature Chair" at the University of Abd al-King Saud in organizing the Forum of Short Story and the Very Short Story in Saudi Literature. This same chair issued a comprehensive book on "The Short Story and the Very Short Story in Saudi Literature" headed by Dr. Saleh bin Moaid Al-Ghamdi And if we move forward, we find that the number of stories is more than ninety-nine groups that combine the art of the short story and the genre of the story very short. These are the important works that play a pioneering role in the arena of Arab literature, and there are other groups that we did not reach due to our simple efforts.

As for those who write the very short story, they are more than forty creative people, but the real beginning of the very short story in Saudi Arabia was in the year 1992 AD with the short story collection "Gaps" by Abdul Aziz Saleh Al-Saqabi, very short story collections with the nineties and the third millennium years. These men who showed their ingenuity in the short story As for the women, they are not far behind.

It is joyful that the famous group of female writers has actively contributed to writing the very short story, and among those creative women who write the very short story: The first name of the female category who composed three groups is Shaima al-Shammari in the field of the very short story, namely: "Maybe Tomorrow" and "Arcs Nawwat and “The Evening Divination” and the second writer who has a prominent role in the same field of the very short story, Omaima Al-Khamis, and she has an important group in her memory, namely, "Where does the light go?" And Sherifa Al-Shamlan, who has also contributed to the development of Arabic literature with her group "My Tomorrow is Coming," and Hakima Al-Harbi, and she also has an active role in revitalizing the very short story genre with an important short story collection that has a reputation in literary circles, namely, "The Concern of the Exile."HakimaLamis Mansour Al-Harbi with her two collections "A Question in the Orbit of Confusion" This group is a valuable group in this orbit and is considered as a luminous beacon in the field of Arabic literature and Hayam Al-Mafleh in her group "as well as anxiety ... coals lean" and Hoda bint Fahad Al-Mojil with her group "Spot of Light" and "The Tabu" These are two important groups that depict the very short story genre in Arab literary genres. And Umayma Al-Badri has composed a collection of very short literary stories, and her contribution made an effective contribution to presenting Arabic literature and the Arabic language abounding with ghalia. This group was called "The Sun Shurooq". Siham Al-Aboudi came with her two collections, "The Shadow of Emptiness" and "A Thread of Light Tapering". These two stories indicate the growth of Arabic literature between two books of great books. Arabic.Munira Al-Azima, with her group "Birds Do Not Turn Behind", said that she wrote in it everything she could from Arabic literature until she reached the desired climax of true goals in her literary, cultural and social life. WafaaKhankar "The Cage" is an eternal symbol in the history of Arabic literature, full of serious and sober information. Maryam Al-Hassan, with her two collections "The End of the End" and
"Lethality ..." These are two groups of modern and new Arab stories in the field of Arabic language and Arabic literature.

The beginning of the story was with the beginnings of the Saudi era in the Hijaz from 1924 AD to 1945 AD. This period represents the beginning of modern literature in the Kingdom of Saudi Arabia, which coincided with that era of gradual openness to the external year, laying the foundations for a comprehensive intellectual and urban renaissance, dissemination of education, encouragement for the press, and the opening of wider spaces for freedom of expression. In the late Ottoman era and throughout the Hashemite era, the country lived in what I termed the term "Eras of Weakness," and literature did not occupy a place in the press of these two covenants.

Our writers found themselves far away from their peers in neighboring Arab countries, especially Egypt and the Levant, and they found this new Saudi era that opens closed doors in front of them and gives them freedom that they have always dreamed of during previous eras and encourages the press and spread education. With their literary writings, they sought to date this literature despite its scanty content and its short span of time, and they competed in presenting their works to some literary masters in Egypt and the Levant in order to obtain recognition and thus opened the new Saudi era has wide areas for writers, so it was allowed for them to publish their production either in the form of books such as: “Hijaz Literature,” “Al-Khawatiratroh”, and “Al-Exhibition” and through the newspapers that were issued and had a literary identity such as SawtAl-Hijaz, Al-Manhal, Al-Madinah Al-Munawwarah, and others. New as the article and the story after the poetry was dominant.

So the short story was born at this point. The stage between the two world wars. In the arms of the press, it was a stuttering birth and a premature baby whose features were not fully developed and its features were not clear, as indicated by most of the researchers who talked about the beginnings of the short story in the Kingdom of Saudi Arabia.

Perhaps the most famous story attempt, the first of which is: “On the playground of accidents,” in which he depicts his homeland, the Hijaz in the form of a beautiful girl talking to her father, the dilapidated Sheikh, by which she means history or the past to him, the misery of the present and bemoans the beautiful past that the predecessors built and demolished by the successor in a manner laden with deafening, similar to the language and style of shrines.

Coinciding with this attempt, two other attempts by Muhammad Hassan Awad, published in his book “The Thoughts of Sharh”, the first entitled: “Compulsory Marriage,” and the second entitled: “The Hijaz after 500 years.” Marriage before the engagement, the girl whose husband her father first engaged to without taking her opinion discovered after her marriage that her husband was an absentee, a lot of watchfulness and absence from the home, which led her to deviation, falling into immorality, and then suicide. See Dr. Al-Hazmi said that this
story is devoid of artistic treatment, and it seems that Al-Awwad was influenced by some Arab or Arabized stories, because it is far from the Hijaz environment, which he wanted to fix some of its faults, so playing billiards was not known or possible at that time.

As for Al-Awwad’s second attempt, "The Hijaz after 500 years," it is a fictional story in the form of a message sent by an eighteen-year-old girl named “Saedah”. The head of the glass factory in New Jeddah works to her brother in the city of Al-Wiam, which is 160 km away from Mecca, in which the writer predicts a great civilizational boom in the Hijaz after five centuries.

After that, attempts were few and far between, and among these attempts was the story of "the crippled son" by Aziz Diaa, which was published in Sawt al-Hijaz newspaper in 1933 AD, the story of "On the Radio" by Ahmad al-Sibai and also published in Sawt al-Hijaz in 1935 AD, and the story of "AqlAsfour" by Muhammad Hassan Kutbi and also published. In Sawt al-Hijaz in 1936, the story of “A Life is Dead” by Hussein Sarhan, which was published in Sawt al-Hijaz newspaper in 1936, the story of “Ramez” by Muhammad Saeed al-Amoudi, which was published in Sawt al-Hijaz in 1937 CE, and KhnafshayatHamzaShehata about his donkey that was published during this period is also in Sawt Al-Hijaz newspaper, which Dr. Mansour Al-Hazmi believes is the most mature story ever published in that stage of anecdotal attempts that have taken animals as a means of criticizing man.

Among the attempts that were also published during that period, the story of "A Man of the People" by Hussein Sarhan, which was published in Al-Manhal in 1937 AD, and the story of "Inheritance" by Muhammad Saeed Al-Amoudi, also published in Al-Manhal in 1937 AD.

Four important books appeared at this stage, two of them were expatriates to the Kingdom, namely Ahmed RedaHouhou from Algeria and Muhammad Alam al-Afghani from Afghan countries, and the others were Saudis, namely, “Muhammad Amin Yahya” and “Muhammad Ali Maghribi.” Perhaps what makes them among the important writers at this stage is that Their fictional writings were closer to the concept of the short story and more concerned with its structural elements, even if it did not reach the complete artistic story. They also did not content themselves with one or two works, but published more than that, which indicates that the short story was their literary choice that they chose and wanted to stand out in it.

Ahmed RedaHouhou published eleven stories in "Al-Manhal" magazine, which are respectively revenge, nobility, Ibn Al-Buhaira, the last writer, the victim, the crime of Hama, the last struggle, the literati of appearance, the creation of Al-Baramkeh, the illusion and Fateh. Muhammad Al-Afghani published four stories in “Al-Manhal” magazine, namely: “Revenge,” “Two Birds to the Moon,” “Return of Saeed,” and “A Picture from the Summer Imagination of Medina.”

These are the most prominent anecdotal attempts that were published in the period between the two world wars, and after a deep examination of these narrative attempts, the following shows:
First: Most of these Arab storytelling attempts were published in the Arab press, especially through “Sawt al-Hijaz” newspaper and “Al-Manhal Magazine”, and thus they are the most important sources of the short story in its early stage.

Second: The participation of most Saudi writers at that stage due to the different arts in which they excel in writing fiction, and they often do not know their artistic origins or the rules of technology, as if the issue for them was merely a proof of self and proof of the presence of this art in their literature and their presence in it similar to literature and writers in Arab countries. The neighborhood that preceded them, therefore, we will find the poet, the historian, the author of the article, and others, for each one of them, one or two attempts, two stories during this period, the interwar period. Most of them returned to his art, which he mastered and left the story.

Third: There were periods of time between the story attempts published during this period. After "On the Playground of Accidents" and "Forced Marriage", a long time passed, after which the connected attempts began through Sawt Al-Hijaz newspaper with the story of "The Disobedient Son", and then every year there will be one or two stories. At the most, until we reach the year 1355 AH, which is the year in which “Al-Manhal Magazine” was issued, to increase the number slightly and to become a kind of close follow-up in the publication of short stories. This indicates the slow movement of the short story during that period, and perhaps this slow movement was one of the most important factors that delayed the development of the short story for a long time, despite its early beginning. Perhaps this is due to the stature of the story itself, as it was narrative art, according to Dr. Al-Hazmi.

Fourth: Despite the distinction of some of these first attempts and their closer proximity to the concept of the short story, especially in the writings of Ahmed RedaHouhou, Muhammad Alam Al-Afghani, Muhammad Amin Yahya, Muhammad Ali Maghribi and Muhammad Saeed Al-Amoudi, the dominant feature of the entire production during the stage is the predominance of content over the artistic side. The content received a greater interest in the book than it received the narrative style and the artistic construction. Dr. Muhammad al-Shamikh says: Perhaps this is due to a group of reasons, foremost of which is the reformist goal’s control over her book. Many of them viewed the short story as a modern tool that must be used to achieve this educational goal in society.

**The technical wording of the very short story:**

The short story at this stage refers to a set of factors, foremost of which is political stability, economic recovery and social changes that occurred accordingly, leading the country and society towards civilized growth in addition to the spread of education and the return of scholarship students to study abroad to their countries equipped with knowledge and knowledge and an unbridled desire to develop their country and most importantly of all. This is the development of the press, its prosperity and its special interest in the short story, as most of them devoted fixed chapters to the short story and encouraged its writing and publishing it in various and varied ways, such as competitions or setting possible endings for
stories published and still need to be completed and other means encouraging the writing of the short story in addition to publishing critical articles directed to the story. Short translation and examples of global stories.

These are the serious and sober attempts in the field of the very short story in contemporary Arabic literature, even though its roots are found in the veins of the Arabic language, and we know that the Noble Qur’an includes the best stories of previous nations, in length and breadth.

The most prominent characteristic of this stage is the issuance of printed story collections despite the difficulty of printing at that time. The first collection of stories was published was the “I Want to See God” group, followed by the “With the Devil” group, then the “From My Country” group, then the “Anat Al-Sakia” group, then The “Hanina” and “The Ear Love” group, then the “Ghost from Palestine” group, then the “Our Mothers and the Struggle” group, then the “Sweat and Mud” group, then the “My Aunt Kadjan” group and the “Hungry Life” group, but despite this number of story collections that were released Despite the large number of short stories published in that period, hundreds were knocked the various contents directly evolve the story into an artistic formulation For this period was also not without the examples that bring tears and tickle emotions, as in the group "Anat Al-Saqia" by the poet Hassan Al-Qurashi, or those that seek entertainment and excitement, as is the case in the two groups of Amin Salem and Al-Ruwaihi "Al-Hanina" and "The Ear is Love."

Nevertheless, the emergence of a number of important writers at this stage who understood the art of the story and they are correct, such as Ahmed Al-Sebaei, Ibrahim Al-Nasser, Mahmoud Issa Al-Mashhadi, HamzaBouqiri and Abdel-Rahman Al-Shaer, makes this stage the true beginning of the art of short story in the Kingdom of Saudi Arabia and this is what made Dr. Mansour Al-Hazmisay that The appearance of this small number of writers who understood the story correctly makes us say that we were at the time on the verge of a new era.

Each one of them had a special deal with his subjects and personalities. Ibrahim Al-Nasser, as Dr. Al-Shanti says, is one of the most prominent of these pioneers in two ways: the first in terms of quantity and continuity, as he issued three collections of stories that belong to this stage: “Our Mothers and the Struggle” and “A Land Without Rain” And “Ghadeer Al-Nabat” and later issued a fourth group, “Eyes of Cats,” and the second: in terms of artistic and realistic commitment to a great extent, as he was able to depict the stage of development the turn from the life of the desert to the life of the civil and the accompanying anxiety and tension in the hearts of his characters.

If this stage carried this artistic development that we witnessed among these pioneers, then it also carried a diversity of contents, so the social transformation and the trauma resulting from the transition from the Bedouin to the city were among the most important topics they dealt with. Arabic. As the Palestinian issue, with a clear development in dealing with these
Maturity, variety, and prosperity in the very short story:

Once the pioneers established the rules of the short story in the Kingdom of Saudi Arabia and began to achieve a high degree of artistic maturity for it after a long journey that extended from the fifties to the mid seventies, consolidating the classic realistic trend through their production and production of the following writers and writers such as Alawi Al-Safi, Khalil Al-Fuzai and Abdullah Bagazi, Muhammad Al-Shaqa, NajatKhayyat, Khayriya Al-Saqqaf and others. The short story took a distinguished seat among the literary arts. The other, until a group of writers who published their collections of stories in the late seventies, surprised us with a big leap that moved the short story from quiet traditional realism to the horizons of modernity and experimentation in a strange, surprising and surprising way, and thus starting a new phase in the short story journey that begins in the late seventies, specifically from the year in which the collection was published. Bread and silence." A meditator in this new stage can discern three intertwined generations:

The first generation: the generation of the late seventies, who made this move.

And the second generation: the eighties generation. The eighties 'period represents the golden age of the short story in Saudi Arabia.

The third generation: It is the generation of the nineties, which caught up with much of the glow of the golden age of short story in Saudi Arabia.

This sect falls under the umbrella of one stage of the development of the short story in Saudi Arabia, which is the third stage extending from 1977 AD to the present day, and we can call it "the stage of maturity, prosperity and diversity." Likewise, some of those who started with realism jumped to empiricism and symbolism, in which they stopped at the first group, and those who continued flying in the spaces of the three generations continued, in which the Saudi short story achieved its distinctive Arab presence and achieved maturity, diversity and abundance in production so that we are proud today that the number of story collections exceeds six hundred Collection.

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