FORMATION AND IMPROVEMENT OF REALISTIC STORY IN KUWAIT AND BAHRAIN LITERATURE

Akhmedova Shakhlo Irgashbayevna
Candidate of Philological Sciences, Associate Professor
Tashkent State University of Oriental Studies

ABSTRACT

This article examines the emergence and evolution of realistic storytelling in Kuwait and Bahrain, and the manifestations of social realism in Bahraini storytelling. The analysis of the stories also reveals that Kuwaiti and Bahraini writers underwent a gradual evolution in a creative way, that is, they used complex retrospective, flow of mind, associative and other modern methods from simple narrative methods.

Keywords: Kuwait, Bahrain, Gulf Arab countries, story, realism, romanticism, current of consciousness, traditional values, allegory, symbol, metaphor, gradual evolution.

АННОТАЦИЯ

В данной статье рассматривается возникновение и эволюция реалистического повествования в Кувейте и Бахрейне, а также проявления соцреализма в бахрейнском повествовании. Анализ рассказов также показывает, что кувейтские и бахрейнские писатели претерпели постепенную эволюцию в творческом плане, то есть они использовали сложные ретроспективные, потоковые, ассоциативные и другие современные методы от простых повествовательных.

Ключевые слова: Кувейт, Бахрейн, арабские страны Персидского залива, рассказ, реализм, романтизм, течение сознания, традиционные ценности, аллегория, символ, метафора, постепенная эволюция.

INTRODUCTION

The development of a new type of storytelling in Kuwait and Bahrain began decades ago compared to other Arab Gulf countries. The Kuwaiti story was irrigated with a slightly enlightened didactic spirit in the 30s and 40s, but a major renewal was observed in the early second half of the twentieth century. In Bahrain, the formation of the modern story dates back to the 60s. From the beginning, these stories followed the artistic principles of realism. In the 50s and 60s of the twentieth century, the liberation of Egypt, Syria, Lebanon, Iraq, the Arab Maghreb-Tunisia, Algeria, Morocco and other independent countries led to the intensification of literary

relations with these countries and the Gulf countries. The development of these relations was further facilitated by the fact that publishing houses and radio and television stations became universal news platforms. The rapid development of the media and later the INTERNET, and the flourishing of journalism and journalism, created sufficient conditions for the growth of Gulf literature. Many Kuwaiti and Bahraini writers studied in Egypt, Lebanon and Syria, where they lived and began their literary career.

In the 1960s, a new generation of storytellers entered Kuwaiti literature, such as Abdulaziz Sari, Suleiman Shoti, Suleiman Khulaifi, Layla Usman, and Surayyo Baqsami. These writers made a great contribution to the rapid development of Gulf storytelling, to the acquisition of a modern look, to the improvement of Arabic storytelling, following the concept of a true artistic depiction of life. From the beginning, the stories of these writers have been mature in form and have raised a wide range of social, philosophical, ethical and other issues in terms of subject matter.

DISCUSSION AND RESULTS

Suleiman Shotii's storytelling work generally refers to his experience in the formation process of the Kuwaiti story. In his early stories, it was observed that elements of romanticism entered the works of the realist spirit, underwent a gradual evolution in a creative way, that is, the use of complex retrospective, flow of consciousness, associative and other modern methods. Another aspect of the writer's stories has to do with his beliefs, his worldview. This aspect is evident in the story, indicating the anxieties that afflict the writer, and he boldly draws attention to the dangers that arise around him. This danger is associated with the movement of radical Islamic fundamentalists, which is evident in the stories "*Frozen in a panic field*" (خدر من مساحة وهمية)[1], "I am..other" (أنا ...الآخر)[2].The idea of the stories is to show the ugly image of terrorism, bigotry and to warn the main characters not to fall into their ranks through fate.

The writer's extensive use of the intertextual method in the 1980s is a testament to his creative evolution in style: "I am ..other" (انا   الاخر)[3] "*A man of high rank*" (رجل من الرف العالى)[4]., "Camel" (جمل)[5]. The inclusion of another text that is similar in subject matter to the main text enriches the art of the main text, making it more

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[1] . سليمان الشطّي. رجل من الرف العالى. مطابع الهيئة المصري العامة لكتاب.1989.ـ ص. 7

[2] . سليمان الشطّي. أنا.. الأخر.(مجموعة قصصية) عمارة الكويت. 1994.ـ ص. 21

[3] . سليمان الشطّي. أنا.. الأخر.(مجموعة قصصية) عمارة الكويت. 1994.ـ ص.128

[4] . سليمان الشطّي. رجل من الرف العالى. مطابع الهيئة المصري العامة لكتاب.1989.ـ ص. 8

[5] . سليمان الشطّي. أنا.. الأخر.(مجموعة قصصية) عمارة الكويت. 1994.ـ ص 7

effective. We see that the intertext is used not only as a text incorporated into the main text or included as a poetic piece, but also as an expanded metaphor, i.e. as a portable meaning. For example, the poem of the famous Kuwaiti poet Ahmad Udwani plays the role of both intertext and epigraph for the story "Camel" by Suleiman Shoti, and even the epigraph serves as an exposition in terms of content. Because this poem in the story prepares to understand the events that take place with the camel and its owner (التناص), points to the future conflict and reacts. From the plot point of view, the story is divided into two lines - the events of the past are embodied in the restrospect through the memories of the father, the events of the present are told on behalf of the son who is seeking treatment for the sick father. The categories of past and present tense are not given in a compositional whole, its parts are interchangeable: present to past, past to present, and so on. As for the venue category, events take place in different places: in the desert, on the beach, in the city. From his father's story we learn that he was descended from nomadic Bedouins in the desert, that his family was a victim of tribal bloody clashes as a teenager, that his mother rode him on a camel to the sea from the desert, and that he remembered his life on the beach. Unaccustomed to coastal life, the Bedouin initially worked as a laborer, carrying heavy loads on his camel. He is forced to sell his camel, which he has learned in the vast desert, and he regrets it forever.

These events took place in Kuwait in the 1950s, when oil money was no longer flowing in, when life in the desert and on the coast was difficult for Kuwaitis, and even drinking water was scarce. The second part of the plot takes place in the early 90's, when the son of a Bedouin grows up and takes his sick father abroad for treatment, but does not recover and seeks treatment from camel's milk. He meets camel traders at polling stations. As they rented their camels to parliamentary candidates, they artificially created an ancient desert environment around the centers to get voters to cast their votes: Bedouin pastures were built and camels of the breed were tied to it. In this way, they showed how much they respected traditional values, even though they came to those pastures in expensive western cars. By this time, at a time when Kuwait was already developing electronic media, television, and other communication networks, it was clear that a satirical mode had emerged in the writer's story against such acts. The writer does not laugh at traditional values, but has shown that sometimes referring to them creates contradictions to paradox-sound logic. A similar situation is observed in the story. هناك كان يستعد للانتخابات بينما كانت المدينة تستعد للانتخابات كان هناك

جمل يحرك رقبته بتعجب مخزون الاف السنين، لعله يستعيد احداث الشهر الأخير عندما بدأت الحالة الغريبة حيث كان يدفع به في الشاحنات موثقا بحبال خشنة ثم يقذف به أمام خيمة ويربط حولها، تمر عليه ليلة أواثنتان

أو أكثر، يلاحظ أن بعضهم يعنى عناية خاصة بابرازه ليكون على مرأى من العيون العابرة. وهكذا قضى أيامه الاخيرة وهو يطاف به من مكان إلى اخر.[6]

"As the city prepared for the election, a camel was moving its long-necked head in amazement. There was a sign of a thousand years of grief in his eyes. Perhaps he was recalling the events of the last month. Something strange happened to him this month. He was wrapped in a thick rope and taken to a truck, then unloaded in front of a lawn and tied around him. After a day or two, he felt that they were trying to take care of him differently, to show him, and to attract the attention of others. His last days were like that, he was taken from one place to another and looked at".

There are also many writers on Kuwaiti literature among the generations led by Suleiman Shoti. Well-known writers in the Arab literary world, such as Surayyo Baqsamiy and Layla Usman, who are known as storytellers, novelists and journalists, also have a high position in Kuwaiti literature. Writers have their own firm views on social, human, and moral values. Their views are largely reflected in the stories, which openly oppose all forms of aggression. Also in the works of writers, people are condemned for their fragmentation, loneliness, mutual misunderstanding and selfishness, and they are contrasted with high spiritual values.

The writers express the inner world of the protagonists in their stories and show how close the narrator's image is to the author through subtle psychological analysis in the narrative. Autobiographical elements are more common in Surayyo Baqsami's stories. Also in his stories, the writer's voice resounded against the war. Adiba showed through various artistic images that the bad consequences of war would be manifested, especially in the fate of women and children.

« *Candles in the basement* » («شموع السراديب»)[7] *and* « *Moving windows* » («رحيل النوافذ»)[8] his stories in his collections are a chronicle of the Iraq-Kuwait war and the period of occupation, which were difficult for Kuwait. These stories embody real human relationships, struggles, and tragedies in times of crisis. The stories are of an anti-war nature, in which one can read the idea that no excuses and false ideas can justify the causes of human suffering and human destruction. Because the events described in the writer's narrative style and the fate of the protagonists are their own experiences, the image of the protagonist and the author often coincide. The narrative conveys a certain emotional mood, some inner spiritual aspects, that is important to the author himself.

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[6] سليمان الشطّي. أنا.. الأخر.(مجموعة قصصية) عمارة الكويت. 1994.ـ ص. 49
[7] البقصمى ثريا. شموع السراديب. قصص قصيرة. ـ الكويت، دار العروبة للنشر و التوزيع، ١٩٩٦ـ ٨١.ص
[8] البقصمى ثريا. رحيل النوافذ. قصص قصيرة. ـالكويت، مطابع المنار، ١٩٩٤. ـ ٨٠ ص

The process of gradual development is also observed in the work of Layla Osman. In the content category, it addresses the bitter and painful problems of the Palestinian people, such as Nazism, Zionism, and the plight of immigrants.

In his story *"The Red Ants"* (النـمـل الأشقـر) elements of supernatural imagery and phantasmagoria are embodied in the image of the red ants that have taken over the city. Black ants are a symbol of invasion, they occupy many places - streets, shops, government offices - due to the negligence of the public and the authorities. The black ant is replaced by the greedy attacking brown ant. As the black ants give way to the brown ants, they quickly realize that humans have learned to make ineffective decisions, and that this can be no obstacle to an ant attack. The story takes the form of a sharp pamphlet in which openly mocks the actions of the local authorities and the police, exposing their weakness and incompetence in the face of the ants. The story is embodied as a symbol of the Palestinian problem, in which the fate of a people expelled from their lands is described through figurative images.

Kuwait writers went to the 80s of the twentieth century and widely used such methods of semantic transfer as allegory, symbol, metaphor, metaphor. Sometimes in stories the scope of meaning expands, the work becomes a single metaphor, the content deepens and the function increases.

In Bahrain, a new type of story began to develop in the 1960s. From the beginning, these stories took on a social tone founded by Ali Sayyar and responded to the principles of critical realism. This was due to the fact that the political and economic situation in Bahrain, unlike Kuwait, was much worse, and the United Kingdom, which made the country its colony, did not carry out any enlightenment work on this land, preferring to keep the people in ignorance and social tension. The rise of the protest movement in Bahrain in the 1960s led to the awakening of political and social consciousness in all segments of the population, and intellectuals, including writers, took the lead in this movement. At this stage, artistic thinking was directed against the helplessness of the people, unemployment, injustice among officials, and led to the emergence of socially conditioned themes in creativity.

Ali Sayyor " *The boss* " (السيد), " *The story of ten dinars* " (حكياة عشرة دنا نير),

"*Stairs*" (السلالم), "*Go away, O Abdusalom*" (ساطردك يا عبد السلأم.) and his follower Muhammad Abdulmalik "Ahmad guard" (أحمد الناطور), " *In the XXth century* " (فى القرن العشرين) in their stories they showed the plight of the population, the corruption, injustice, indifference and other vices that had taken place in the ministries and other public institutions during the years of independence in the British colonies and beyond.

413

In his stories, Muhammad Abdulmalik seeks to observe man and his environment in harmony, to artistically interpret the essence of the nature of social relations of his time. We see the writer's reliance on the aesthetics of realism in stories such as *"The Death of a Carpenter"* (موت صاحب العربة) , *"We Love the Sun"* عازف (نحن نحب الشمس), *"Hungry Mouths"* (افواه جائعة), and "The Saxophone Player" (السكسفون).

In terms of space, these stories depict the villages and towns of Bahrain, in terms of time, the 60s of the twentieth century, when the social situation of the people was difficult, with no sign of future prosperity in Bahrain. It was a time of poverty in the countryside, famine, and a great gap between the rich and the poor in the cities. The main protagonists of the stories are ordinary people — landless peasants, unemployed townspeople, helpless people, fishermen on the shore who are worried about their livelihood.

Another Bahraini writer, Amin Salih, was the first to switch to new methods in his stories, instead of directly addressing the painful issues of the time, he turned to mythical truth or ancient myths, creating conditional situations and giving a figurative-philosophical tone to life's problems. But the fact that he can always sacrifice his life in the struggle against injustice, for justice, is also a testament to his true patriotism. She is a beggar girl who was left homeless when a terrible fog fell (*"Girl"* (طفلة)[9], a patriot who sacrificed his life for the social welfare of the people (*"Being now"*(hen he returned home, he found that people were eager to w, (الحضور[10]) make money and lost their adventurous romantic spirit, the legendary Sinbad who set fire to his ship (*"Sinbad"* (السندباد)[11], in the image of a girl urging a soldier who represents the war to return to the fold of peace (*"At the train station ... at night"* (في محطة قطر...ليلآ[12]) embodied and found its expression. It explores fantastic elements, associative thinking, fragmentary imagery, and other expressive imagery in the pursuit of creative intent. For example, the city is covered with thick fog. Everyone enters the house, only the homeless beggar girl runs towards the fog and sinks into it.

الكثيرون سمعوا الطرقات في تلك الىلة ، و أبصروا ضبابا على هيئة طفلة. و بعضهم جزم أنهم الشحاذة ذاتها.[13]

" *Tonight many heard a knock on the door and saw a mist resembling the figure of a girl. Some people admitted that she belonged to that beggar girl"*.

[9] . أمين صالح. الطرائد. .قصص البيروت.دار الفارابي:1983. ص. 27
[10] . أمين صالح. الطرائد. .قصص البيروت.دار الفارابي:1983. ص. 43
[11] . أمين صالح. الطرائد. .قصص البيروت.دار الفارابي:1983. ص. 85
[12] . أمين صالح. الطرائد. .قصص البيروت.دار الفارابي:1983. ص. 31
[13] . أمين صالح. الطرائد. .قصص البيروت.دار الفارابي:1983. ـ ص. 29

In this story, the fate of the beggar girl in this style has become a mystery. The district embraced the girl, whom no one had given shelter, as if she were her own mother.

In conclusion, the analysis of stories reveals that Kuwaiti and Bahraini writers underwent a gradual evolution in a creative way, that is, the use of complex retrospective, flow of consciousness, associative and other modern methods from simple narrative methods. At the same time, no matter what creative intent underlies the works of writers, from the point of view of humanity, it is directed to the glorification, love and respect of man, and serves the principles of humanity.

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