



A esthetic Story telling and Writing Strategy: The Case of Saeed

Muntaseb and Abdullah Al-Muttaqi

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Abstract ;

The objective of this research is to explore the aesthetic aspects of a particular artistic creation, particularly a concise narrative that is enriched by poetic elements, thus immersing readers in a world of imaginative storytelling. This narrative not only presents a realistic and socially conscious perspective but also critically examines various societal and humanitarian concerns, notably the complexities of the conflict between different moralities, genders, and other dichotomies. These intricacies are seamlessly interwoven into the narrative, drawing inspiration from Western literary models, as evident in the selection of character names, settings, and the portrayal of eerie realms that mirror the darker aspects of the human psyche. This study acknowledges the innovative approach adopted by the storytellers, as it facilitates a dynamic avenue for the exploration of new imaginative realms, inviting both the writer and the reader to unravel the underlying visions and ideologies embedded within. the narrative.

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1. **Introduction**

The genre of flash fiction in contemporary literature is known for its brevity, powerful inspiration, succinct narrative tendencies, and the presence of both direct and indirect symbolism. Arab scholars have shown a keen interest in exploring its origins within the framework of modern Arabic literature, identifying its prominent pioneers, categorizing its various forms, and assessing its relationship with traditional literary genres in Arab heritage. Additionally, they have endeavored to examine the factors contributing to its recent proliferation and have offered diverse perspectives in their analyses and scholarly works.

The flash story embodies the concept of poetics by skillfully fusing elements of poetry and narrative, incorporating poetic devices such as metaphor, simile, and displacement. Over time, the nature of the story has evolved significantly, prompting readers and literary experts to recognize the alterations in its defining characteristics, methods, and structures, leading to an explosion of innovative styles and types.

2. **Flash fiction and the concept of poeticism**

The emergence of flash fiction occurred within a literary landscape defined by the proliferation of diverse forms and structures, the blurring of boundaries between different genres, and an emphasis on experimental approaches over traditional imitation. This new narrative

form experienced a significant breakthrough as a multitude of stories aligned with this genre began to surface, sparking heightened interest in its narrative and artistic experiments in various seminars, and gatherings, as well as both traditional and digital cultural and literary platforms.⁽¹⁾

Flash fiction disrupts numerous established norms concerning the structure, essence, and function of narrative texts. This disruption prompts discussions about the dominant preferences, proclaiming that "the prevailing popular and cultural taste often rejects the flash story due to intellectual and social considerations." Any attempt to alter the reception of this genre without considering intellectual, social, and ideological factors is deemed to be inherently lacking depth and significance.⁽²⁾

In grappling with the persistence of cultural precedents, two viable options present themselves:

1. Either treating these precedents as revered symbols, serving as benchmarks against which the flash story is measured.
2. Or regarding them as aids for comprehension, appreciation, and the unveiling of the distinctive characteristics inherent in the new text.

The essence of the flash story resides in capturing a condensed artistic snapshot and skillfully navigating the fine line between the familiar and the focal point of creativity. This delicate balance can only be achieved through a marked artistic endeavor aimed at realizing the envisioned narrative. Hence, "flash fiction assumes a literary form that derives its structure from the intensification of its themes, the perspective of its events, and the elements of innovation embedded within it".⁽³⁾

3. *The poetry of the flash fiction*

In grappling with the concept of poetics, it becomes evident that confusion abounds due to its multifaceted interpretations and the plethora of definitions, prompting some scholars to liken the quest for a unified understanding of the term to the pursuit of the philosopher's stone.

Poetics, in its broader context, refers to "the systematic examination grounded in linguistic models of the structures inherent within texts, with the aim of uncovering the fundamental patterns that facilitate the reader's comprehension of the literary essence embedded within these texts". This pursuit involves an exploration of the underlying principles governing literary discourse, ultimately contributing to the development of a comprehensive theoretical framework that is abstract and immanent to literature.⁽⁴⁾

Poetics, in this approach, surpasses the observable and evident elements of the language used in a literary piece, extending its exploration to uncover the concealed and implied aspects. According to Yuri Lotman, the poetic text is characterized as a "text that lacks constraints".⁽⁵⁾

Compared to other terms such as literary, constructional, and poetic, the term poetics holds the most prevalent usage. Youssef and Ghalisi assert that "Poetics stands out from the array of accumulated terms due to its extensive linguistic competence and widespread practical applicability, overshadowing all other contenders".⁽⁶⁾

4. *The relationship between flash fiction and poetry*

This correlation is rooted in a shared set of attributes, as the flash story constitutes a narrative genre characterized by its unique features, notably its density and imaginative nature. Luis Mateo Diez asserts that "the compactness of the flash story brings it closer to the realm of poetry".⁽⁷⁾ As for José María Mineo, he argues: "Its relationship to poetry lies in its being a creativity resulting from a sudden inspiration created by the imagination that comes from within intuition and not from within thinking".⁽⁸⁾

The majority of studies centering on the flash story primarily emphasize its

characteristics of conciseness, brevity, paradox, contradiction, condensation, unity of event, revelation, and the element of surprise. These elements are also found in traditional narratives, leading some critics to question the fundamental divergence between the flash story and the conventional narrative. Researcher Souad Maskin responds to this inquiry by highlighting the distinctive features of dialogue within the flash story, which manifest in the following aspects:

1. Brevity: The language employed in this genre is intense, hinting at more than it explicitly conveys.
2. Metaphor: Its semantic and rhetorical structure is rooted in suggestion and displacement.
3. Swift rhythm: The dynamic nature of the story is propelled by the momentum of the narrative progression.
4. Swiftness of narrative: The narrative unfolds swiftly and effortlessly.
5. Reader engagement: The reader assumes the role of the protagonist in the flash story, as suggested by Souad Miskin.⁽⁹⁾

Deciphering the language utilized in the context of the flash story is construed as "an unveiling of the narrative craft, reflective of the writer's acute understanding of language, its purpose, and the essential task of transmuting

cognitive reality from the factual world into an artistic construction. This transformative process hinges upon the writer's unique perspective and stance within the realm of storytelling and their individualized artistic vision".⁽¹⁰⁾

In the realm of storytelling, the interplay of narrative and poetic language serves to manipulate the balance between conventionality and suggestiveness, creating a narrative image that encapsulates the frustrations inherent in our world. This imagery carries multiple direct connotations, inviting interpretations that extend beyond the immediate concerns of an individual yearning for a more pleasurable and compassionate world. The concept of poetics within the flash story manifests through the amalgamation of poetic and narrative elements, drawing upon various poetic devices such as metaphor, simile, visual construction, image association, and displacement.

5. The poeticism of brevity according to Hassan al-Moudin

In his examination of the storytellers Saeed Muntaseb and Abdullah Al-Muttaqi, Hassan Al-Moudin delves into the poetics of brevity, identifying both quantitative and qualitative attributes within the flash story. He notes that these narratives consist of a limited number of words, yet they transcend mere brevity, engaging

with the nuances of the poetics of conciseness and compression. Echoing this sentiment, critic Jamil Hamdawi emphasizes that Montazeb's works are distinguished by their succinct nature and evocative style, emphasizing symbolism and suggestive writing while eschewing stereotypes and elaborate details".⁽¹¹⁾

Building upon the preceding discussion, Hassan Al-Moudin's observations hold significant weight, underscoring the complexity inherent in the flash story. Despite its outward appearance of simplicity and ease of composition, this narrative form demands unique artistic expertise in terms of structure, composition, linguistic precision, and narrative compression. In the realm of the flash story, the importance of every single word becomes paramount, as the omission of even one element can lead to the collapse and disintegration of the entire narrative structure. This arduous artistic discipline is rooted in the remarkable ability to convey profound narratives and evoke rich imagery within the constraints of brevity.

The similarity between the short story and the dream is among the things that made Hassan Al-Moudin interested in studying it, and in doing so he used two approaches to the works of Saeed Muntaseb through his collection *"Blue Island"* 2003, and the texts of Abdullah Al-Muttaqi through his collection *"The Blue Chair"* 2005.

6. The eloquence of brevity according to Saeed Muntaseb and Abdullah Al-Muttaqi

The content within the context of the flash story transcends its immediate narrative intent, functioning as an external entity that traverses the inner passages of the narrating self or the character. Consequently, this proposition transforms into something beyond itself, alluding to deeper internal realities rather than external ones. This psychological metaphorical manipulation of external elements contributes to the distinctive poetic richness inherent in the flash narrative text.

Hassan Al-Moudin's analysis of these collections is characterized by a remarkable artistic approach. He commences his analysis from the micro-level, gradually elucidating the macroscopic elements, and often directs his attention to the comprehensive narrative by dissecting the constituent parts. Al-Moudin perceives the entirety of the writer's text as a composition that defies a singular interpretation, compelling him to present it as a multifaceted entity, manifested in the form of fragments. In the subsequent discussion, we will examine specific examples of flash stories meticulously chosen and analyzed by the researcher.

6-1- The poetry of flash fiction

A- The texts of Saeed Muntaseb and Abdullah Al-Muttaqi are a model

As asserted by Hassan Al-Moden, the nature of storytelling has undergone a transformative evolution, recognized by both readers and literary scholars. The story has evolved from its conventional form, with its inherent characteristics, methodologies, and structures undergoing a substantial metamorphosis, giving rise to a proliferation of innovative styles and genres. This transformation occurred within a literary context characterized by a proliferation of diverse forms and structures, a blurring of boundaries between various genres, and a notable preference for experimental approaches over traditional conventions. This shift gave birth to the emergence of the short story, which witnessed a notable ascent within this literary landscape. As a result, numerous narrative publications surfaced, establishing and aligning themselves with this newfound narrative genre. Simultaneously, interest in the intricacies of its narrative and artistic elements began to surge, evident in the heightened engagement in seminars, gatherings, and both traditional and digital cultural and literary platforms.

B- Openness of structures and explosion of forms

The critic emphasizes the aptness of the flash story format in accommodating the fast-paced nature of contemporary life, which demands conciseness and brevity in all aspects. Some perceive its fragmentation and compartmentalization as a unique capacity for summarizing the world and enhancing comprehension, while others view it as a limitation, preventing the storyteller from offering a comprehensive understanding of the world. Upon a comprehensive analysis of the novel and the short story, it becomes evident that the flash story exhibits both quantitative and qualitative characteristics. Hassan Al-Moudin further elaborates on this, highlighting the following key points:

- The texts of the flash fiction/ story are notably concise, as suggested by its name.
- Despite consisting of a limited number of words, the flash story transcends mere quantity, engaging with the poetics of brevity and compression, thereby achieving qualitative depth.⁽¹²⁾

6-2- The art of writing flash (fiction) stories

Although the flash story may appear deceptively simple and straightforward, it is in fact a demanding art form that necessitates a specific set of competencies and artistic skills, including proficiency in structure, construction, language usage, narrative compression, and concise storytelling. Critic Thomas Burns

identifies the source of this complexity, attributing it to the inherent brevity of these stories. This brevity dictates that the plot must remain straightforward and unambiguous, while character development is succinct, precise, and strictly tailored to the narrative's core content, ultimately serving the eloquence of the story's purpose".⁽¹³⁾

According to Jaber Asfour, the flash story embodies an art of affection, mastered only by skillful writers capable of capturing fleeting moments before they dissipate into the depths of memory. These adept writers have the unique ability to solidify these transient moments, rendering them open to contemplation and revealing their poetic richness alongside their profound significance, resonating in multiple dimensions simultaneously".⁽¹⁴⁾

The very nature of the flash story renders it a challenging art form, primarily due to its constrained size. Crafting such a narrative necessitates a meticulous approach, marked by strength, conciseness, precision, effective expression, cleverness, suggestion, eloquence, and a poetic style of storytelling. This sentiment is echoed by Mustafa Laghatiri's evocative comparison, as he likens the flash story to "a blend of emotions that shake milk," signifying its constant dynamic nature...⁽¹⁵⁾

According to some perspectives, the flash story bears a striking resemblance to a

dream, primarily due to its utilization of symbolism and poetic elements. It employs various techniques such as condensation, transformation, symbolic representation, and rapid, dramatic portrayal, blurring the demarcations between reality and the realm of the imaginary.⁽¹⁶⁾

Following an extensive narrative by Hassan Al-Moudin delving into the intricacies of the short story, its essence, classifications, and operational techniques, he highlights the contributions of two storytellers who, through their innovative narrative style, have instigated significant transformations in the landscape of short story authorship in Morocco, particularly in recent years. Among the array of notable literary works, the critic recommends an exploration of Saeed Muntaseb's collection "Blue Island" (2003) and Abdullah Al-Muttaqi's collection "The Blue Chair" (2005) as valuable points of entry into their respective narrative contributions.

6-3- The eloquence of brevity

Each of the two aforementioned story collections comprises over fifty texts, each strikingly concise, with none extending beyond a single page. Some stories are composed of only a handful of lines, typically three to four. For instance, one narrative by Saeed Muntaseb unfolds as follows:

Crime: He awaits her in the café. One hour. Two hours. She doesn't come. He waits for her at home. One hour. Two hours. Two nights. She doesn't come. He falls asleep. In his dream, he discovers her as an inanimate corpse. The horizons. The knife rests in his hand. Alongside the remnants of reproach and blood.

Similarly, Abdullah Al-Muttaqi's story unfolds in succinct yet impactful detail:

Photocopy: His mother sits in a corner, meticulously sewing his worn leather wallet with a needle. His sister plays with a doll missing its arms. He gazes at his reflection in the mirror: a depiction of destitution, gaunt, pallid, and hunger-stricken.

The flash story, composed of a minimal number of words, operates on the principle of brevity, relying on the age-old rhetorical concept of conciseness. Brevity signifies abbreviation, economy, restraint, insinuation, and the amalgamation of words, standing in stark contrast to verbosity, elaboration, and superfluous discourse.

Brevity holds a significant place within the Arabic language and its eloquence, defined by rhetoricians as the very essence of eloquence. Rhetoric functions as a subtle indication, employing words that unveil the remainder, reflecting the delicate balance between the fragility of words and the richness of meaning,

encapsulating revelations, allusions, and references.

6-4 - Poeticism of Condensation

In contemporary literary discourse, the term "**La condensation**" is frequently employed to aptly describe one of the pivotal mechanisms and crucial characteristics within the domain of the flash story. This term, borrowed from the realm of dream psychoanalysis, was identified by the founder of psychoanalysis as a fundamental poetic mechanism in dream construction. Condensation encompasses the notion of brevity, encapsulating the potency and compactness of its signifier. It occurs whenever a single signifier serves to convey multiple signified aspects or when the signified remains more elusive than the signifier itself.

From the perspective of linguist and poet Roman Jakobson and psychoanalyst Jacques Lacan, condensation in psychoanalysis assumes the form of a metaphor, tracing its origins to ancient rhetoric. Nevertheless, others argue that condensation encompasses a more expansive realm. It not only incorporates metaphor but also extends to the incorporation of imagery and symbols employed within the dream. This concept involves a comprehensive engagement with the components of the signifier,

encompassing its phonetic, structural, rhetorical, and semantic dimensions.

Crucially, the strength and density of the signifier within the dream are intricately intertwined with the emotional and sensory dimensions of the dream's textual fabric. Emotions, sensations, and sentiments permeate the dream text, emanating from obscure, mysterious, and unfamiliar realms. It is this amalgamation that lends the dream text its poetic and symbolic density, culminating in an enigmatic textual structure that remains open to diverse interpretations.

The flash narrative text, akin to a dream, is imbued with both pleasure and pain, seeking to embody something lively and sensitive, conveying both words and emotions, inviting the recipient not merely to understand but to perceive, sense, and feel. This literary form extends beyond the physical constraints of writing, drawing closer to living language, resembling speech and oral discourse in its vitality and sensitivity.

In Abdullah Al-Muttaqi's text "*A Cough*," the narrative prompts an emotional resonance, where the reader is encouraged not simply to comprehend but to share in the feelings and sensations portrayed. The text itself endeavors to evoke the experience of pain, allowing the reader to sense, feel, and apprehend the implications of suffering through the depicted scenes.

In the creation of this vivid and sensitive narrative, the utilization of symbols, images, similes, metaphors, and metonymies plays a significant role. These rhetorical devices effectively convey both semantic and emotive nuances. The flash narrative text harnesses similes, metaphors, and symbols to articulate emotions and sensations, such as the feeling of loss, capturing the absence of desire and warmth in relationships.

Saeed Muntaseb's story "*A Mountain of Snow*" employs similes and metaphors to evoke the profound sense of a massive emotional divide between a husband and wife, symbolized by the metaphorical mountain of snow. This central image encompasses the comprehensive essence of the text, with secondary images harmoniously arranged around it. Similarly, the story "*Statue*" revolves around the poignant simile of a statue falling asleep, symbolizing the erosion of passion and vitality in the marital relationship, hinting at the pain and disillusionment that plague their once vibrant connection.

For these storytellers, the narrative text often takes on a condensed and symbolic form, featuring inanimate objects, animals, or colors as prominent characters. This approach broadens the narrative scope, incorporating various elements from the natural world, painting a vivid tapestry of emotions and experiences.

Characters such as the blue chair, rain, blue bottles, cherries, a story, a poem, Tom, Jerry, a blue island, an orange, dolls, the garden, a snow mountain, a frog, cats, dogs, horses, and a butterfly all contribute to the rich and diverse tapestry of the flash story of Saeed Muntaseb.

What stands out in the world of flash stories is the narrator's inward gaze upon external elements through the lens of their emotional and psychological world. The construction of the narrative scene often assumes an esoteric, dream-like form, transcending mere depiction and description to invoke intangible suggestions and elusive sentiments. Consequently, the focus within this internal, metaphorical realm is centered on poetic allusions drawn from the realms of nature, childhood, dreams, and vivid hues. These signifiers serve as vessels for the narrator's intimate traits, pleasant sensations, and concealed emotions, with external elements transforming into internal metaphors that echo the logic of the narrator's psychological realm. It emerges from the internal sentiments of a particular character, whether stemming from a sense of longing or being consumed by an elusive desire.

In the story "*A Garden*," the narrative's purpose transcends a mere portrayal of the garden's physical attributes, seeking instead to evoke a sentiment of discontent with the tragic fate that has befallen this

natural sanctuary, which holds profound significance for the soul. The garden, in this context, represents more than its physical manifestation; it symbolizes a space of love and freedom. Through this central metaphor, the narrator communicates their yearning for fulfillment, expressing a profound sense of isolation and vividly illustrating their forbidden desires, with the absent garden remaining a living entity in their dreams and imagination.

"*Garden*" portrays the garden not as a paradise brimming with life and vibrancy but rather as a desolate and forlorn space, deprived of the vibrancy of life. It delineates how the absence of love has transformed the garden into a desolate and neglected realm, where even the natural elements bear witness to its melancholic state. Nonetheless, amidst the garden's desolation, the resilience of love is symbolized by a rose, embodying the garden's enduring vitality and the persisting presence of love's tender embrace, fostering a sense of solace and hope amidst the forlorn surroundings.

The essence of the flash story lies not in the intentional depiction of external entities themselves but in their transformation within the inner realms of the narrating ego or character. This metamorphosis imbues the external elements with symbolic significance, aligning them with the internal

psychological landscape, thereby imparting the flash narrative with a distinct poetic density.

In Muntaseb's stories, the narrator's focal point is the portrayal of moments from the character's life within their familial and social milieu, where the depiction of the external environment is refracted through the character's consciousness. Consequently, external phenomena are presented as perceived through the prism of the character's thoughts, emotions, and conscience, offering profound insights into their inner psychological world rather than the outer social reality. This internal, metaphorical narrative articulates the character's perception of self, the world, and others, utilizing symbols and metaphors to convey fleeting yet profoundly significant impressions.

The significance of this psychological metaphor is further emphasized when the flash story assumes the form of a dream, with its internal narrative resembling the visions that manifest during slumber. Evoking the realm of the subconscious, this narrative is infused with fluid and fluctuating emotions and sensations, straddling the boundary between reality and unreality. It may depict seemingly nonsensical events, unveil concealed fears and desires, and evoke the cries or meows of the subconscious.

Abdullah Al-Muttaqi's story "Meow" epitomizes this narrative structure, where

the protagonist is jolted awake to find himself in a state of distress, grappling with the aftermath of a violent act. The cat's meow reverberates in his ears, serving as a haunting reminder of the recent crime, weaving a tale that oscillates between the tangible and the enigmatic, between conscious and subconscious realms, blurring the lines between the known and the mysterious.

In general, through the dream and its mechanisms of condensation, the narrator provides the Engaging the reader with poignant moments for reflection, the flash story unveils the covert tremors and fleeting musings that often go unnoticed within the recesses of the mind. It reveals the nuanced existence of thoughts and emotions, their intricate interplay defying easy comprehension. The narrative also delves into the unsettling emotional oscillations between the past and the present, between the realm of imagination and lived experiences. The reader is confronted with an intricately woven depiction of the ego, intricately intertwined within the events narrated or the external elements described. This intricate portrayal imbues the world with a sense of palpable entity and the self as a tangible object, thereby infusing the narrative with profound connotations and giving rise to poetic situations.

In this artful fusion of narrative and poetry, the flash story manifests what can

be termed as a poetic narrative. Through the use of similes, metaphors, and symbols, it disrupts the narrative flow, inciting a shift in focus that urges contemplation of these vivid images and symbols. As a result, the text evolves with a counter-narrative of sorts, one that does not lend itself to easy or familiar reading, challenging the reader to delve deeper into the layers of meaning and implication embedded within its intricate fabric.

6-5 - The fragment as a writing project

Fragments, within the realm of language, can be likened to fragments of gold or small pearls, each encapsulating a wealth of meaning within its concise form. Fragmentation, a term often employed by contemporary critics of narrative and poetry, aptly characterizes the flash story as a writing project, owing to its effective utilization of brevity and condensation.

As demonstrated earlier, flash stories integrate elements of poetry and emotion to craft evocative images or fragments that shimmer with profound connotations and delve into unfathomable depths, necessitating the reader's engagement armed with the tools of poetic interpretation.

This deliberate choice on the part of the writer signifies a departure from the traditional long-form narrative, eschewing comprehensive storytelling in favor of a partial perspective. By encapsulating these

partial perspectives within the form of fragments, the writer aims to convert a holistic narrative that defies a singular unified expression.

Inherent to the nature of the fragment is its penchant for suggestion and symbolism, opting to leave room for interpretation by employing deliberate gaps and silences. Disinclined toward superfluous details, the fragment thrives on insinuation and allusion, inviting the reader's imagination and introspection to fill the voids, thus fostering a symbiotic relationship between the narrative and its audience.

Fragmentation serves as the tool that enables the flash story to grasp what longer narrative forms struggle to fathom. It transforms life's intricacies and uncertainties into a work of literature, allowing the flash story to explore the mysterious, boundless aspects of existence. Through fragmentation, the flash story acknowledges the unfathomable aspects of life, describing the living, the sensitive, and the tumultuous emotions, as well as the gaps in our understanding and the intricacies of the subconscious. It communicates the segmented, episodic nature of life itself. To illustrate this idea, consider the text by Saeed Muntaseb, titled:

a crime: He waits for her in the café for an hour, then two. She doesn't come. He waits for her at home for an hour, then

two, for two nights. She doesn't come. He eventually falls asleep.

In his dream, he discovers her as a lifeless body.

Horizons. The knife is in his hand. And the remnants of reproach and blood.

Fragmentation necessitates that writing should not adhere to linearity but rather deconstruct the text by considering the printed word or the blank page. This approach allows for an emphasis on the symbolic nature of writing in its physical form. Words might be broken down or erased, sounds elongated, and sentences composed. The resulting text may resemble an iambic or prose poem. Two illustrative examples are provided, the first by Abdullah Al-Muttaqi and the second by Saeed Muntaseb.

Blog

he

He was lying on the bed, stroking his flaming gray beard .

she

She was in the kitchen washing his scraps of leftover fodder .

he

He takes off his clothes and coughs to remind her of the bed .

she

The cough penetrated her like a knife, and she moved towards the room with a lot of disgust .

ignition

He turns on the radio, turns on the TV, turns on the recorder, it is a noise tape, and turns on the washing machine, turns on the stove, turns on the lights, and starts the fire. The world turned off in his eyes .

Fragmentation demands the inclusion of the audio-musical aspect. The flash story is a form of writing that aims for high density, not just in terms of condensing meaning, but also in compressing the musical elements. The story or fragment is something that is both spoken and sung, as demonstrated in this example:

cherry

I love cherries... I crave cherries ...

Tamu used to tell me a lot about cherries .

Until I started to see her as a cherry ..

Delicious, tender ..

There's a cherry in her eyes ...

There is a cherry in her mouth

There are cherries on top of her breasts

Sometimes I taste cherries .

The textual arrangement on the page transforms into a fusion of planning and structure, encompassing both sound and

significance. The typography of the text facilitates a seamless integration and balance between written language and musical rhythm. The spoken word finds its rhythmic manifestation on the page, and the text strives for wholeness. It represents a synthesis of the written and spoken word, prose and composition, visual and auditory elements, as well as silence (represented by ellipses), imagery, sound, meaning, and emotion. It seems that the deficiency at the quantitative level experienced by the fragment, with its limited number of words, is compensated by a profound focus or concentration on a single word (the cherry). This focus allows for a qualitative richness, as the single word (the cherry) brings forth sound, music, visual representation, imagination, and profound meaning.

In essence, the flash story represents a novel literary form that appears as concise, condensed fragments, almost akin to soulful whispers or elusive images emerging from within. Drawing from Muntaseb and Al-Muttaqi's texts, it becomes evident that this innovative literary style empowers the writer to express with profound intensity, traversing the boundaries between the self and the world, the internal and the external, the realms of dreams and wakefulness, and the realms of imagination and reality.

What is particularly captivating about this intermingling is the unbridled

ephemerality it embodies, an endless and boundless quality that often goes unnoticed in our everyday experiences and even in our literary explorations, especially within forms of literature that rely on extended length, elongated narratives, linear progression, and comprehensive storytelling.

Conclusion

To conclude this research paper, it can be affirmed that the flash story operates at the intersection of narrative and poetry, blending the realms of thought and emotion, clarity and ambiguity, thereby embracing the languages of poetry, music, dreams, and colors. This allows for a proliferation of meanings and the evocation of both the pleasure and the disquietude of reading.

Significantly, the prominence of color within the texts of the two authors, Said Affiliate and Abdullah Al-Muttaqi, is not coincidental. Each writer deliberately incorporates color into their narratives, even in the titles of their respective collections: "Blue Island" and "The Blue Chair." Color, being elusive in terms of specific meanings, evokes human emotions and sensitivities. It is no coincidence that blue is the favored color in both collections, as it holds special symbolism. Regarded as the most open and appealing color, blue is associated with royalty and emperors, resembling the

color of the sky, which exerts a transcendent influence over the earth (Kandanski, 1964).

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