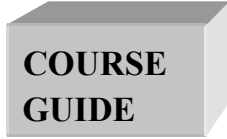




NATIONAL OPEN UNIVERSITY OF NIGERIA

COURSE CODE: ARA118

COURSE TITLE: ARABIC CREATIVE WRITING I



COURSE CODE: ARA118

COURSE TITLE: ARABIC CREATIVE WRITING I

I الكتابة العربية الإبداعية

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CONTENTS

PAGE

Introduction.....	1
Course Aims.....	1
Course Objectives.....	1
Working through This Course Material.....	2
Study Units.....	
Assessment.....	
Tutor-Marked Assignment (TMA).....	3
Final Examination and Grading.....	3
Course Marking Scheme.....	
Course Overview/Presentation Schedule.....	4
How to Get the Most from This course.....	5
Facilitators/Tutors and Tutorials.....	5
Summary.....	11

Introduction

Welcome to ARA 118: ARABIC CREATIVE WRITING I

This course is a two-credit unit degree course in Arabic. This Course Guide gives you an overview of the course. It also provides you with information on the organization and requirements of the course.

Course Aims

The overall aim of this course is to:

- Introduce you to the concept and significance of *Creative Writing in Arabic Literature*.
- Acquaint you with the major concepts in creative writing in Arabic literature.

Course Objectives

To achieve the aims set out above, ARA 118 – *Arabic Creative Writing* has overall objectives. Each unit also has specific objectives. The unit objectives are at the beginning of each unit. I advise that you read them before you start working through the unit. You may want to refer to them during your study of the unit to check your progress.

Here are the wider objectives for the course as a whole. By meeting the objectives, you count yourself as having met the aims of the course. On successful completion of the course, you should be able to:

- Define and explain the concept and significance of *Creative Writing*
- State, define, explain and apply the major concepts in Creative writing in your speech and writing.
- Give examples of the major concepts in Creative writing and show how they are applied in writing and speech.

Working through this Course

To complete this course, you are required to read the study units and other related materials. You will also need to undertake practical exercises included in this course. The exercises are to aid you in understanding the study being presented. At the end of each unit, you will be required to submit written assignments for assessment purposes. At the end of the course, you will write a final examination.

Course Materials

The major materials you will need for this course are:

- (i) Course Guide
- (ii) Study Units
- (iii) Assignments File
- (iv) Relevant books including the ones listed under each unit.
- (v) You may also need to visit the Internet to browse through some relevant websites including the ones listed under each unit.

Study Units

There are 15 units (of four modules) in this course. They are listed below:

Module 1: Introduction

Unit 1 – The Concept of Creative Writing

Unit 2 – Creative Writing: How Is It Different from other Writings?

Unit 3 – Forms of Writing, Information and Creativity

Module 2: Genres of Arabic Creative Writing

Unit 1 – Poetry

Unit 2 – Fiction (Novels, Novellas, and Short Stories)

Unit 3 – Memoirs, Biographies, Diaries and Personal Essays

Module 3: Techniques in Arabic Creative Writing

Unit 1 – Character and Plot Development

Unit 2 – Underlying Theme and Point of View

Unit 3 – Vivid Setting

Module 4: Other Techniques in Arabic Creative Writing

Unit 1 – Anecdote

Unit 2 – Figures of Speech

Unit 3 – Metaphor and Simile

Unit 4 – Imaginative Language

Unit 5 – Emotional Appeal

Textbooks and References

Certain books and websites addresses have been recommended in the course. You may wish to purchase the books and visit the website for further reading.

Assessment File

An assessment file and a marking scheme will be made available to you. In the assessment file, you will find details of the works you must submit to your tutor for marking. There are two aspects of the assessment of this course: the tutor marked and the written examination. The marks you obtain in these two areas will make up your final marks. The assignment must be submitted to your tutor for formal assessment in accordance with the deadline stated in the presentation schedule and the Assignment file. The work you submit to your tutor for assessment will count for 30% of your total score.

Tutor-Marked Assignments (TMAs)

Every unit in this course has a tutor-marked assignment (TMA). You are required to attempt all the questions and you will be assessed on all of them but the best four performances from the TMAs will be used for your 30% grading. When you have completed each assignment, send it, together with a TMA (tutor-marked assignment) form, to your tutor. Make sure each assignment reaches your tutor on or before the deadline for submission. If for any reason, you cannot complete your work on time, contact your tutor for a discussion on the possibility of an extension.

Extensions will not be granted after the due date unless under exceptional circumstances.

Final Examination and Grading

The final examination will be a test of three hours. All areas of the course will be examined. Find time to revise the units before your examination. The final examination will represent 70% of the total course grade. The examination will consist of questions which reflect the kinds of self-assessment exercises and TMA (tutor-marked assignment) you have previously encountered. All aspects of the course will be assessed in the examination. You should use the time between completing the last unit and taking the examination to revise the entire course.

Course Marking Scheme

The following table shows how the actual course mark allocation is broken down.

Assessment	Marks
Assignments 1-4 (the best four of all the assignments submitted)	Four assignments, marked out of 10% totaling 30%
Final Examination	70% of overall course score
Total	100% of course score

Presentation Schedule

The dates for submission of all assignments will be communicated to you. You will also be told the date of completing the study units and dates for examinations.

Course Overview and Presentation Schedule

Units	Title of Work	Weeks Activity	Assessment (end of unit)
Module 1 – Introduction			
1	The Concept of Creative Writing	Week 1	Assignment 1

2	Creative Writing: How Is It Different from Other Writings?	Week 2	Assignment 2
3	Between Forms of Writing, Information and Creativity	Week 3	Assignment 3
Module 2 - Genres of Arabic Creative Writing			
1	Poetry	Week 4	Assignment 1
2	Fiction (Novels, Novellas, and Short Stories)	Week 5	Assignment 2
3	Memoirs, Biographies, Diaries and Personal Essays	Week 6	Assignment 3
Module 3 - Techniques in Arabic Creative Writing			
1	Character and Plot Development	Week 7	Assignment 1
2	Underlying Theme and Point of View	Week 8	Assignment 2
3	Vivid Setting	Week 9	Assignment 3
Module 4 - Other Techniques in Arabic Creative Writing			
1	Anecdote	Week 10	Assignment 1
N 2	Figures of Speech	Week 11	Assignment 2
3	Metaphor and Simile	Week 12	Assignment 3
4	Imaginative Language	Week 13	Assignment 4
5	Emotional Appeal	Week 14	Assignment 5
	Examination	14	
	Total		

How to Get the Most from This Course

You will be required to study the units on your own. However, you may arrange to meet with your tutor for tutorials on an optional basis at the study center. Also, you can organize interactive sessions with your course mates.

Facilitators/Tutors and Tutorials

Information relating to the tutorials will be provided at the appropriate time. Your tutor will mark and comment on your assignments, keep a close watch on your progress and on any difficulties you might encounter and assist you during the course. You must submit your TMAs (tutor marked assignments) to the Study Centre well before the due date (at least two working days are required). They will be marked by your tutor and returned to you as soon as possible.

Do not hesitate to contact your tutor if you need help. Contact your tutor if:

- you do not understand any part of the study units or the assigned readings;
- you have difficulty with the exercises; or
- you have a question or problem with an assignment or with your tutor's comments on an assignment or with the grading of an assignment.

You should try your best to attend the tutorials. This is the only chance to have face-to-face contact with your tutor and ask questions which are answered instantly. You can raise any problem encountered in the course of your study. To gain the maximum benefit from course tutorials, prepare a question list before attending them. You will learn a lot from participating in discussion actively.

Summary

This Course Guide gives you an overview of what to expect in the course of this study. The course exposes you to the concept and significance of Creative Writing and also the major rubrics of Creative Writing in the Qur'an recitation with illustrations from verses of the Qur'an.

We wish you success in the course and hope that you will find it interesting and useful.

COURSE CODE: ARA118
COURSE TITLE: ARABIC CREATIVE WRITING I

الكتابة العربية الإبداعية

MAIN COURSE CONTENT



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CONTENTS**PAGE**

Module 1	Introduction to Creative	Page Number
Unit 1	The Concept of Creative Writing	14
Unit 2	Creative Writing: How Is It Different from Other Writings?	21
Unit 3	Between Forms of Writing, Information and Creativity	25
Module 2 Genres of Arabic Creative Writing		
Unit 1	Poetry	30
Unit 2	Fiction (Novels, Novellas, and Short Stories)	36
Unit 3	Memoirs, Biographies, Diaries and Personal Essays	44
Module 3 Techniques in Arabic Creative Writing		
Unit 1	Character and Plot Development	50
Unit 2	Underlying Theme and Point of View	55
Unit 3	Vivid Setting	60
Module 4 Other Techniques in Arabic Creative Writing		
Unit 1	Anecdote	64
Unit 2	Figures of Speech	70
Unit 3	Metaphor and Simile	77
Unit 4	Imaginative Language	81
Unit 5	Emotional Appeal	85

MODULE 1 – INTRODUCTION

Unit One – The Concept of Creative Writing

1.0 Introduction

2.0 Objectives

3.0 Main Contents – The Concept of Creative Writing

4.0 Conclusion

5.0 Summary

6.0 Tutor Marked Assignments (TMA)

7.0 References/Further Reading

1.0 Introduction

Creative writing is an art. It refers to any original composition that relies on imagination and is written for the sole purpose of entertaining the reader while teaching a virtue or mirroring an aspect of human life. It is a piece of writing that is written in a way that is not academic or technical but still attracts an audience. Though the definition is rather loose, creative writing can for the most part be considered any writing that is original and self-expressive. A news article, for example, cannot be considered creative writing because its main goal is to present facts and not to express the feelings of the writer. While a news article can be entertaining, its main purpose is to present the facts.

The purpose of creative writing, however, is both to entertain and share human experience, like love or loss. Writers attempt to get at a truth about humanity through poetics and storytelling. Therefore, to try hand at creative writing requires keeping in mind that whether one is expressing a feeling or a thought, the most important tool an author would depend on is imagination.

2.0 Objectives

This unit will introduce you to the concept of creative writing. It will present definitions of Creative Writing and the purpose for which it is undertaken. It will also give a few examples of sentences with creative contents and how creative writing is used to recreate and represent reality. In addition, the unit will present you with a few tips on how to engage in creative writing. It will also provide you with powerful creative writing exercises.

3.0 Main contents

The word creative is defined in various ways. The following are few examples in this direction:

- “The ability to create”
- “Imaginative”
- “Productive and imaginative”
- “Characterized by expressiveness and originality”

Creative writing is often defined as the writing of fiction, where the author creates events, scenes and characters, sometimes even a world. In reality, aside from instinctive utterances like the cry of an injured child or a delighted ‘Oh!’, all expressions are creative.

For the purposes of this course, however, ‘creative writing’ is any writing that expresses events and emotions in an imaginative manner and whose primary intent is to stimulate emotions. It (Creative writing) can therefore be fiction, using imaginative narration, or non-fiction, based on facts and events. The common ground of fiction and non-fiction writing is the creativity the writer uses to express his or her thoughts and emotions. Imaginations start to flow when we engage in creative writing. Not only can it be a creative outlet, it can also be therapeutic. Many psychologists recommend creative writing as a way to express our feelings. With it, we can pretend to be or do anything we want and help a potential reader do the same.

The following examples show that, to some degree, all writing is creative, since it always involves re-creation, that is, the selection of some components, imagined or real, and exclusion of others.

1. a) Consider a little boy’s excited announcement to his grandmother about a new pet animal like puppy:

“He’s got big ears, Nanna, jus’ like mine ... and he cries and cries Mummy gave him a sausage and he ate it so fast he’s gonna grow into a giant...he’s the best puppy I ever had, Nanna.”

Human beings are natural story tellers, and like all story tellers, this little boy takes some parts of his experience that are meaningful to him, expands on that

experience to make it more exciting and unique, and conveys it in a language that both conveys information and feeling. He also anticipates a particular kind of response (“Oh, how sweet” ...“That’s so exciting” ...”I am so happy for you”), and communicates in ways that are most likely to elicit these responses.

b) Now consider part of a letter written by the boy’s sister:

“Did I tell you that our dog, Bingo, died last week? Smokey was really sad, so dad bought him a puppy yesterday, and he couldn’t care less about Bingo, any more. Little brat. I had to beg for months to get Bingo, but Smokey gets a puppy just by crying. It’s whinny and ugly, anyway.”

You will notice that this person has a different focus. She selects different information, and expresses her own emotional perspective, to create a different story out of the same events.

Both examples illustrate the selective, creative aspect of communication. They are about reality, which means that to some degree, they re-create the reality they are trying to represent. No two representations will ever be exactly the same; they are usually different, and considerably too. All writing focuses on one thing, and reduces emphasis on another; and in doing so it packages information or a message in ways that reflect the writer’s intent, meaning and priorities.

A Few Tips for Creative Writers

Using what some people refer to as ‘the Channels’ has been identified as one effective technique in terms of 'getting started'. And writing a piece is to adopt one of the “creative channels.” While ‘the channels’ can consist of basically anything, the central ones are ‘feeling’, ‘thinking’ and ‘observational’. While **feeling** is emotional response to things, and images that are evoked when we think about a particular topic or image based on the feelings we get from it, **thinking** is introspective look at whatever topic we have, from a philosophical or logical perspective.

Observational is however truly the most objective channel, where we write about something purely in a physical sense. A five to ten minute 'free write' in one of these channels about an idea or something physical can both be good ways to

figure out what to write about. For example, writing about a house, a community, a family or a dynasty, through the ‘feeling’ channel will produce something very different from the observational channel. A lot of material can come through free writing; it can trigger an idea for a more focused piece.

Creative Writing Exercises to Improve Writing

Since writing is just like any other skill, it must be worked at in order to get better. Like other skill, the more one does it, the stronger and better one becomes in it. This is why it is so important to exercise one’s creative skill in order to get stronger and better at creative writing. Thus, engaging in writing exercise every single day has been recommended for improving on creative writing ability. The writing exercises include the following:

- **Describing the Day with Creative Writing**

All that a writer need to do is sit down and describe his/her day – starting with waking up – as she/he were writing it about another person. Using creative writing skills to bring life to even the dullest moments, like showering or brushing teeth can really make great impact in acquiring skill of creative writing.

- **Description Depiction**

In order to improve descriptions, one has to write them with a specific intention. With this exercise, the goal is to write description with the goal of showing the reader as much as one can do about one’s character without ever mentioning them at all.

- **Editing Old Writing**

Editing does count as writing and can actually sharpen those creative writing skill more than we can imagine. It can be a little scary to dig out a story one wrote long time ago and tear it apart. But that can really be helpful as an exercise to perfect one’s writing skill.

- **Single Senses**

The goal of this exercise is to help develop writing the senses in ways that not only make sense, but are also imaginative and unique. For this creative writing exercise, the writer imagines that his/her character has only one sense he/she then describes the same scene over and over again substituting out which sense they have. For example, the character has only hearing sense and nothing else. The writer therefore picks a scene to describe and then do it all over again using only sight.

- **Voice Variations**

This means giving unique voices to each character in order to bring them to life. During this creative writing exercise, the writer's focus is to pick four different emotional states and write dialogue and narrative of how the writer's character feels and interprets those feelings.

- **Dialogue Destruction**

During this exercise, the writer learns a lot about how to shape a scene using dialogue throughout. This is not something writers will always do in writing, but it's very important to know how to move a scene forward using dialogue. It will help the writer understand how to **show** and not **tell** in creative writing.

- **Telling the Origin Story of the Tooth Fairy**

This writing exercise helps writers think creatively about something a large part of the world knows about. However, they have to think of a very unique, interesting way of presenting this common idea. The purpose of this is to help writers dig deeper within their own story and plot in order to come up with the very best, most unique ideas – because that is what will distinguish your creative writing.

- **Using Thematic Attic**

This is an exciting one! The idea behind this creative writing exercise is to focus on interpreting themes through story. Since all creative writing has an underlying theme behind it, it's really important for a writer to be able to accurately depict that theme throughout the story he/she is telling.

- **Breaking Language Barriers**

This means working on using unique language to describe very common, everyday occurrences and experiences. One of the beauties of creative writing is that a writer has the power to change the way someone sees the world. He/she can make it more attractive and extraordinary to them. This exercise helps writer develop the skill of using a unique narrative in his story.

4.0 Conclusion

Creative writing is an art. It refers to any original composition that relies on imagination and is written for the sole purpose of entertaining the reader while teaching a virtue or mirroring an aspect of human life. It is a piece of writing that is written in a way that is not academic or technical but still attracts an audience. In both instances however, creative writing is an art form because a writer has to step out of reality and enter into a new realm, inspired by mental wandering. In this capacity, the writer is able to express feelings and emotions instead of cold, hard facts, as is done in academic writing.

5.0 Summary

This unit has introduced you to the concept of creative writing. It presented definitions of Creative Writing and the purpose(s) for which it is embarked upon. The unit also gave a few sentences and passages to illustrate creative contents and how creative writing is employed to recreate and represent reality. Further, it identified a few guidelines that writers could follow to start up creative writing. Effective creative writing exercises were also provided.

6.0 Tutor Marked Assignments

- What is the difference between creative writing and academic writing?
- Of what benefit is creative writing to humanity?
- What are the places of imagination and reality in creative writing?
- Mention and discuss three (3) tips on getting started with creative writing.
- Identify and explain powerful creative writing exercises.

7.0 References/Further Reading

David Morley (2007) *The Cambridge Introduction to Creative Writing*.
Cambridge: Cambridge University Press.

Steven Earnshaw (Editor) (2007) *The Handbook of Creative Writing* Edinburgh:
Edinburgh University Press

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Creative Writing, Thompson Writing Program, Duke University.
<https://twp.duke.edu/writing-studio> accessed October 06, 2019.

“Creative Writing Fundamentals”
<https://www.adelaide.edu.au/writingcentre/sites/default/files/docs/learningguide-creativewriting.pdf> accessed October 20, 2019.

Unit Two – Creative Writing: How Does It Different from other Writings?

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main contents – How does Creative Writing Differ?
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignments
- 7.0 References/Further Reading

1.0 Introduction

There are different kinds of writing such as academic, technical and creative writing. Each (and every) of these kinds of writing has a goal, a purpose and an intent that are different from each other. Creative writing is quite different from academic or technical writing and the difference between these various types of writing will be the focus of this unit. Forms of writing that are not considered creative writing include, academic writing, textbooks, reports from journalists and technical writings.

2.0 Objectives

The objectives of this unit are to show how creative writing is different from other kinds of writing, like nonfiction, academic and technical writings. It discusses the purposes and goals of creative writing, as well as the methods creative writers usually adopt to put together beautiful creative pieces.

3.0 Main Contents – How Does Creative Writing Differ?

How is Creative Writing different from other kinds of writing? All writing involves creativity since it is selective and is written from the writer's perspective. Like informative writing, expositions (detailed statements or explanations) or instructions, creative writing does convey information, even when it is defined so broadly; indeed, information is the basic component of all communication, no matter what kind.

The overall intent of creative writing is not to inform. It is to stir the emotions, to elicit an emotional response. A storyteller's narrative is designed to express the narrator's feelings about some aspects of life, and to engage the reader on those

feelings. A poet uses events, images and people to deliver concentrated emotion. Dramatists and screen writers convey and stir emotions through action and dialogue. A magazine features writer comments on real people and real lives to arouse peoples' sympathy, delight, horror or concern.

The purpose of creative writing therefore, is both to entertain and share human experience, like love or loss. Writers attempt to get at a truth about humanity through poetics and storytelling. Any writer, who will like to try his/her [hand](#) at creative writing should keep in mind that whether he/she is trying to express a feeling or a thought, the first step is to use imagination.

Creative writing is an art and has very little to do with (the) information dissemination even though it does communicate some information. For example, a novel may contain a lot of information about a city or a society or a political party and some scholars may study the novel for this reason, but this information does not play a primary role in any true novel. The goal of all creative writing, however, is to delight the reader with the pleasure of an emotional experience; to offer a time for recreation or reflection. Creative writing (works) attempts to reveal the deeper and hidden forms and meanings in human feelings and emotions. They also pay attention to everyday occurrences, including habits, routines, and relationships between people.

Creative writing can take many forms, such as poetry, novels, short stories, essays, biographies and historical overviews. But no matter the form it takes, it always searches for meaning, has an element of discovery and personal involvement in arriving at the result.

Part of the difference between creative writing and other kinds of writing is the use of language. Creative writing does not only deal with factual information or uses language to communicate flat meanings. It has color. It is suggestive and it stimulates emotions.

A good creative writer, in order to find what he/she must say, must be ready to question, test and doubt anything and everything. He/she has a potential to

“destroy” and to be a victim of destruction because it is very easy for anyone to abuse the power of language and words.

Creative writing however, doesn't begin with the intellect, but rather it begins with the senses. It needs to carry a stamp of the senses because without senses it is impossible to create images and feelings and stories. Pure intelligence can convince a reader, argue with a reader and prove certain points, but it can't make a reader hear, see and feel. In creative writing, images, stories, and feelings are both source and methodology. A creative writer must be able to take images and crystallize them into words that will deliver a message to the reader. Furthermore, creative writing is not just about concepts in the way writings in philosophy and social sciences are. It is concerned with people, actions, feelings, relationships and senses.

3.0 Conclusion

Creative writing is written to entertain and educate. Reading novels and stories is enjoyable, not because they are necessary to read but because certain pleasure is derived from reading them; the pleasure which cannot be derived from reading technical or academic writing. Skills and talent both make up creative writing. Other kinds of writing such as technical and academic writing on the other hand, are exclusively written to inform and sometimes to trigger the reader into making an action beneficial to the writer.

Technical writing is not written to entertain. It has its own set of rules, and conventions. It is an art that requires different skills. (There is also a whole art to mastering technical writing). In other words, the difference between creative (writing) and technical writings is that whereas (are that) creative writing seeks (is written mainly) to entertain the reader using imagination, (with the creativity of the mind and) technical writing, on the other hand, is written mainly to inform in a formal manner or to incite the reader to embark on an action.

5.0 Summary

This unit has focused on examining how creative writing is different from other kinds of writing like nonfiction, academic and technical writings. It discussed the purposes, goals of creative writing, as well as the methods creative writers usually adopt to put together beautiful creative writing pieces.

6.0 Tutor Marked Assignments

- Examine how Creative Writing differs with other kinds of writing.
- Of what use are senses and images for creative writer?

7.0 References/Further Reading

Paul Mills (2006) *The Routledge Creative Writing Coursebook*. London and New York: Routledge Taylor and Francis Group.

Helen Helen (2017) “Creative Writing and What Makes it Different”, accessed at: <http://thedylanthomasprize.com/creative-writing-makes-different/> on August 27, 2019.

James Hynes (2014). *Writing Great Fiction: Storytelling Tips and Techniques*. Chantilly, Virginia: The Great Courses Corporate Headquarters.

Cecilia Manguerra-Brainard (2009) *Fundamentals of Creative Writing*. The Philippines: Anvil Publishing Inc.

Idrees Patel “Creative Writing Versus Technical Writing”, accessed at: <http://www.writerstreasure.com/creative-writing-technical-writing/> on July 07, 2019.

Unit Three: Forms of Writing, Information and Creativity

- 1.0 Introduction
- 2.0 Objectives
- 3.0. Main Contents
 - 3.1. - Forms of Writing
 - 3.2. - Information and Creativity
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignments
- 7.0 References/Further Reading

1.0 Introduction

Writing comes in many forms, all of which can be creatively employed and manipulated by the creative writer, regardless of the genre, be it novel, poetry, travel guide or otherwise in which the writer is writing. One form of writing is rarely used on its own. Creativity is the ability to bring something new into existence. This could be a new solution to a problem, a new method of doing things or inventing a device, or a new artistic object or form. Information on the other hand, can be defined in many ways, including the following:

- Knowledge obtained from investigation, study, or instruction.
- The communication or reception of knowledge or intelligence.
- Knowledge communicated or received concerning a particular fact or circumstance; news: information concerning a crime.
- Knowledge gained through study, communication, research, instruction, etc.; factual data.
- The act or fact of informing.

However, the definition of creativity has been harmonized to imply the capacity to generate creative ideas by combining separate types of information in unique ways. This unit will explore the connection between different forms of writing, creativity and information.

2.0 Objectives

The objectives of this unit are to assist you:

- Identify the various forms of writing that are usually undertaken by writers.
- Examine the quintessence of information for creativity and creative writing.
- Recognize the connection between information dissemination and creative writing.
- Distinguish between informative and creative writing.

3.0 Main Contents

3.1 - Common forms of writing include the following:

Reflection: An internal process of reviewing and making meaning from one's own experience.

· **Exposition or Reporting:** This covers a wide area of writing. These may include information about events, thoughts and situations that are conveyed to the reader in textbooks, magazine articles or news stories. It may also feature messages or information that the narrator or a character in a creative writing provides reader. One very important form of reporting or exposition for writers is description.

Description: By description, it is meant the delivery of information to convey an impression or feeling about a place, person, thing or idea, rather than facts. Description can be a small part of a particular narrative, or the main part of it. A lot of good travel writings is descriptive, as is a lot of fiction. Consider the heavy overlapping of description and exposition in this description of a circus performer by E.B. White:

The richness of the scene was in its plainness, its natural condition – of horse, of ring, of girl, even to the girl's bare feet that gripped the bare back of her proud and ridiculous mount. The enchantment grew not out of anything that happened ... but out of something that seemed to go round and round with the girl, attending her, a steady gleam in the shape of a circle ...

An example of description in Arabic is the following:

في وصف سكين - On Description of Knife

سكين كأن القدر سائقها، والأجل سابقها، مرهفة الصدر، مخطفة الخصر،
يجول عليها فرند العتق، ويموج فيها ماء الجوهر، كأن المنية تبرق من حدها،
والأجل يلمع من متنها، ركبت من نصاب أنبوس، كأن الحدق نفضت عليه
صبغتها، وحب القلوب كسته لباسها، أخذ لها حديدتها الناصع بحظ من الروم،
وضرب لها نصابها الحالك بسهم من الزنج، فكأنها ليل من تحت نهار، أو
مجمر أبدى سنا نار، ذات غرار ماض، وذباب قاض.
سكين أحن من التلاق، وأقطع من الفراق، تفعل فعل الأعداء، وتنفع نفع
الأصدقاء.

(زكي مبارك، النثر الفني في القرن الرابع، القاهرة: مؤسسة هنداوي للتعليم والثقافة،
2012م. ص. 174)

Explanation: This is a process of leading another person to a particular understanding or perception through information and reason, rather than through persuasive language. It includes instruction, rules and guidelines, argument and analysis.

Argument: Aims to persuade the reader to change their viewpoint or attitude about an idea or situation. It is often quite rhetorical in nature. *Rhetoric* is the art of persuasion through emotion, but using elements of logic or reason. Most political speeches are rhetorical in nature. Argument typically presents two points of view; then builds a case for one of them, and either refutes or overwhelms the other.

Persuasive: The main purpose of this form of writing is to convince. Unlike expository writing, persuasive writing usually features the opinions and biases of the author. To convince others to agree with their point of view, authors of persuasive writings usually make use of justifications and reasons. These devices are often used in letters of complaint, advertisements or commercials, affiliate marketing pitches, cover letters, and newspaper opinion and editorial pieces. It is equipped with reasons, arguments, and justifications. The author takes a stand and asks readers to agree with his or her point of view. It often asks for readers to do something about the situation – it calls them to action.

Narration: This is perhaps the most widely used form of human expression. This is partly based on the common belief that human beings are naturally programmed to tell stories. As a form of writing therefore, the art of narration involves telling the story of an event or a series of events that take place over time, no matter how brief the time or how short the story may be. The two short excerpts about a puppy at the very start of this lesson are narratives, as is this sentence: "Every time she looked at him, she remembered her dead mother, until she could no longer look at him." This is a narrative sentence because of the sequencing in time suggested by "every time" and "until".

3.2. Between Information and Creativity

Almost any genre or category of writing can be written to engage the reader emotionally as well as intellectually. What makes it a creative work, not simply a text that provides information is its emphasis on imagination. Whereas informative writing is primarily concerned with imparting knowledge, creative writing is mainly about creating emotional effect and significance.

However, the differences between creative and informative writing can sometimes be quite unclear. Some distinguished pieces of writing that are primarily informative can also be very creative, sensitive and beautiful, while some mainly creative works are also highly informative.

It is possible to see writing where creativity and information carry equal weight and importance in some newspaper feature articles, often found in the center pages of the weekend editions, and in many magazine articles and periodicals.

Good creative writing uses the same kinds of writing that make for good informative writing, or good argument, or good exposition. It is the writer's skill at using these forms of writing that can turn any piece of writing into creative piece of writing. Even when a writer writes fiction, he/she is dealing with reality. To write fiction does not mean to engage in falsehood. This is because fiction, as an art form, takes from reality, or parts of it, and shows it in new ways. It turns the familiar to unfamiliar, and takes readers into parts of reality and presents it in its complexities, beauties and pain. Even fantasy fiction and science fiction are based on elements of reality, and are therefore recognizable and believable. Therefore, when writers write creatively, it doesn't matter whether they are writing fiction or

non-fiction. What does matter is that they are sharing experiences and emotions with the reader and leading them towards a particular view point.

4.0 Conclusion

There are different forms of writing but the most common one include reflective, expository, explanatory, reporting, argumentative, descriptive and narrative. However, one form of writing is rarely used in isolation from the other. It is therefore, possible to come across writing where creativity and information carry equal weight. Nevertheless, good creative writing uses the same kinds of writing that make for good informative writing, or good argument, or good exposition. It is the writer's skill at employing various forms of writing that can turn any piece of writing into a creative piece.

5.0 Summary

In this unit we made attempt to identify the various forms of writing that are normally undertaken. They include reflective, expository, explanatory, reporting, argumentative, persuasive, descriptive and narrative forms. We examined the significance and importance of information for creativity and creative writing, and recognized the lines and connections between information dissemination and creative writing.

6.0 Tutor Marked Assignments

- Mention five forms of writing and examine how each is connected to narrative.
- What is the usefulness of creative writing for information dissemination?

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MODULE TWO – GENRES OF ARABIC CREATIVE WRITING

Unit One: Poetry الشعر

1.0 Introduction

2.0 Objectives

3.0 Main Contents – Poetry as a Genre of Arabic Creative Writing

4.0 Conclusion

5.0 Summary

6.0 Tutor Marked Assignments

7.0 References/Further Reading

1.0 Introduction

Arabic literature has two main divisions – poetry and prose. The former occupies prime of place of importance among the Arabs during pre-Islamic times. During that time, Arabic poetry was used as register of the Arabs. This unit will provides you with basic information on Arabic poetry as a genre of creative writing.

2.0 Objectives

The following are the objectives of this unit:

- ❖ It gives the definition of poetry and traces its origin, as a form of literature, from pre-Islamic times to the modern period.
- ❖ It examines the purposes for which poetry is used among the Arabs.
- ❖ It cites Arabic poems as examples of creative writing genres among the Arabs from the classical to the modern times.

3.0 Main Contents

Poetry is a genre of literature that is based on the interplay of words and rhythm. It often employs rhyme and meter (a set of rules governing the number and arrangement of syllables in each line). In poetry, words are strung together to form sounds, images, and ideas that might be too complex or abstract to describe directly.

Poetry was once written according to fairly strict rules of meter and rhyme, and each culture had its own rules. For example, Anglo-Saxon poets had their own

rhyme schemes and meters, while Greek poets and Arabic poets had others. Although these classical forms are still widely used today, modern poets frequently do away with rules altogether – their poems generally do not rhyme, and do not fit any particular meter. These poems, however, still have a rhythmic quality and seek to create beauty through their words.

Poetry is the oldest form of literature and probably predates writing itself. The oldest written manuscripts that we have are poems; mostly epic poems that tell the stories of ancient mythology. Examples include the Epic of Gilgamesh and the Vedas (sacred texts of Hinduism). This style of writing may have developed to help people memorize long chains of information in the days before writing. Rhythm and rhyme can make the text more memorable, and thus easier to preserve for cultures that do not have a written language.

Poetry can be written for all the same purposes as any other kind of literature – beauty, humor, storytelling, political messages, etc. Creative writing in Arabic, in the beginning comprised poetry, a genre much valued and perfected by Arabs since pre-Islamic times.

“The register of the Arabs” (dīwān al-‘Arab) is the long-standing phrase by which Arabs have acknowledged the high status occupied by poetry in their cultural heritage. From the earliest stages in the Arabic literary tradition, poetry has reflected the innermost sense of Arab self-identity, of communal history, and of aspirations for the future. Within this tradition, the role of the poet has been of major significance. The connection between public life and the composition of ringing odes has remained a direct one from the pre-Islamic era through the pre-modern period and up till today (to the modern period).

The tribes of the Arabian Peninsula in the pre-Islamic period (pre-7th century C.E.) provided the social venue for the earliest examples of Arabic poetry. The poet’s performances of his odes were a powerful tool at the tribe’s disposal. Elaborate traditions of narrative consequently developed around the careers and personae of the poets of the classical period.

The tradition of poetry, composed by poets and passed on through the memories of bards from one generation to the next, emerged in the 7th century as the primary linguistic precedent to the Arabic of the newly recorded text of the Qur'ān. As such, it became the focus of a great deal of attention as scholars began the lengthy process of compiling, anthologizing, and analyzing the corpus of an oral tradition of poetry that stretched back several centuries to distant, unknown beginnings.

During the Islamic centuries (post-7th century), poetry came to occupy a central place within the courts of the caliphs and the sultans, emirs, governors, and other rulers who ruled over the various regions of the Islamic world following its breakup into smaller protectorates. Poetry by itself rarely provided a sufficient source of living for even the most gifted crafter of verses, and that largely remains the case today as it did during the pre-modern period. A large percentage of poetry was inspired and often commissioned by the ruling authorities for public recitation on many “state occasions,” Poets usually attend such occasions in the hope that they would be rewarded for their poetical prowess and for celebrating the glories of Islam and its rulers. This however was usually not the case. Furthermore, a number of prominent figures—caliphs, ministers, philosophers, and theologians—were prominent contributors to the poetic tradition.

Meter and Rhyme

الوزن والقافية

Traditional Arabic poetical compositions are usually marked by particular patterns of rhyme and syllabic rhythm. Each line is divided into two half-lines; the second of the two ends with a rhyming syllable that is employed throughout the poem. In order that the listening audience may internalize the rhyme that is to be used, the first line uses the rhyme at the end of both halves of the line; thereafter the rhyme occurs only at the end of the complete line.

The great 8th-century philologist al-Khalīl ibn Aḥmad al-Farahidi developed a system whereby the differing stress patterns that he heard in poetic recitations were subdivided into 15 separate meters (later expanded to 16 meters, though). While al-Khalīl clearly stated that the system he developed merely set down one method for the metrical analysis of Arabic poetry, and while later scholars have proposed different systems, it is noteworthy that al-Khalīl's prosodic system remained the

standard—and, indeed, constituted one of the modes of defining what was poetic and what was not—until well into the 20th century.

Some examples of Arabic poetry from the modern period are the following:

كَادَ الْمُعَلِّمُ أَنْ يَكُونَ رَسُولًا	قُمْ لِلْمُعَلِّمِ وَقِفِهِ التَّبَجِيلَا
يَبْنِي وَيُنْشِئُ أَنْفُسًا وَعُقُولًا	أَعْلَمْتَ أَشْرَفَ أَوْ أَجَلَّ مِنَ الَّذِي
عَلَّمْتَ بِالْقَلَمِ الْقُرُونَ الْأُولَى	سُبْحَانَكَ اللَّهُمَّ خَيْرَ مُعَلِّمٍ
وَهَدَيْتَهُ النُّورَ الْمُبِينِ سَبِيلًا	أَخْرَجْتَ هَذَا الْعَقْلَ مِنْ ظُلُمَاتِهِ
رُوحَ الْعَدَالَةِ فِي الشَّبَابِ ضَنْبِيَا	وَإِذَا الْمُعَلِّمُ لَمْ يَكُنْ عَدْلًا مَشَى
جَاءَتْ عَلَى يَدِهِ الْبَصَائِرُ حَوْلًا	وَإِذَا الْمُعَلِّمُ سَاءَ لَحْظٌ بَصِيرَةٌ
وَمِنَ الْغُرُورِ فَسَمِّهِ التَّضْلِيلَا	وَإِذَا أَتَى الْإِرْشَادُ مِنْ سَبَبِ الْهَوَى

Translation

Stand up for the teacher and honor his rank...

...for a teacher is almost as (important) as a prophet

Do you know of someone nobler than...

...he who nurtures minds and hearts

You encompass all, the Best Teacher...

...You taught with the pen the earliest people

You brought this mind forth from darkness...

...and guided it to an enlightened, radiant path

For if the teacher is not just, then lost...

...is the spirit of justice in youth for certain

If the teacher's insight lapses for a moment...

...then those under his tutelage will lack vision

*If guidance and counsel are based on whim...
...and on arrogance, then call that misguidance.*

Another example is the poem titled *What is the Moon?* By Taha Hussein. The Arabic text reads:

يا أمي ما شكل السماء وما الضياء وما القمر
بجمالها تتحدثون ولا أري منها أثر
هل هذه الدنيا ظلام في ظلام مستمر
يا أمي مدي يدك عسى يزايلني الضجر
أمشي أخاف تعثراً وسط النهار أو السحر
لا أهتدي في السير إن طال الطريق وإن قصر
أمشي أحاذر أن يصادفني إذا أخطو خطر
و الأرض عندي يستوي منها البسائط والحفر
عكازتي هي ناظري هل من جماد هل من بصر
يجري الصغار ويلعبون ويرتعون ولا ضرر
وأنا ضرير قاعد في عقر داري مستقر
والله يُلطف بي ويصرف ما أقاسي من كدر

Translation

*Oh mother, how does the sky look?
And what is light and what is the moon?*

*About their beauty you speak,
but I don't see any of it.*

*Is this world darkness upon infinite darkness?
Oh mother, give me your hand and perhaps boredom will leave me.*

*I walk with fear of tripping, at day or dusk.
I walk unguided, whether the path is long or short.*

*I walk with trepidation lest I encounter a sudden danger
and the earth to me is all the same, the flat and the potholed.*

My cane is my vision. Can you imagine vision so solid?

Children run and play and frolic and there's no problem for them in that.

*But I am blind and sitting at home, in place
God is kind to me and He alleviates my distress.*

4.0 Conclusion

Poetry is a genre of literature constructed on the interplay of words and rhythm. It often employs rhyme and meter. In poetry, words are laced together to form sounds, images, and ideas that might be too complex or abstract to describe directly. The register of the Arabs is the ancient phrase with which Arabs have sought to underscore the important position reserved for poetry within their cultural heritage. From the earliest times in Arabic literary history, poetry has reflected the genuine sense of Arab self-identity, of communal history, and of aspirations for the future. The role of the poet has been, within Arabic literary tradition, of great significance.

5.0 Summary

This unit discussed poetry as a genre of Arabic creative writing. It gave the definition of poetry and traced its origin among the Arabs, as a form of literature, from pre-Islamic times to the modern period. It examined the purposes for which poetry is used among the Arabs. It cited Arabic poems as examples of creative writing genres among the Arabs of the classical and modern times.

6.0 Tutor Marked Assignments

- Examine Arabic poetry as a genre of creative writing.
- What role did Khalil al-Farahidi play in the development of Arabic poetry?

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Unit Two -Fiction (Novels, Novellas, and Short Stories **الرواية، القصّة**
والأقصوصة)

1.0 Introduction

- 2.0 Objectives
- 3.0 Main Contents - Fiction (Novels, Novellas, and Short Stories)
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignments
- 7.0 References /Further Reading

1.0 Introduction

Arabic literature as we noted in the previous unit, is divided mainly into two complementary parts – poetry and prose. We dwelled extensively on poetry in the last unit, and in this unit, our focus will be shifted to prose, especially on fiction, with its various forms like novel, novella and short story. Prose, in contrast to poetry is a normal text that runs without line breaks, meter, rhyme or rhythm. Prose writings have remained popular among Arab writers right up to the end of the nineteenth century when genres that were new to Arabic literature, like the novel, the short story, and drama emerged.

2.0 Objectives

This unit sets out to assist you:

- Identify features of Arabic prose writings.
- Trace the origin of Arabic prose writing.
- Give examples of prose fiction, such as novel, novella and short story.
- Pinpoint the characteristics and functions of each of these genres.
- Examine early attempts at writing fiction and identify its precursors in Arabic literature.

3.0 Main contents

The word ‘fiction’ derives from the Latin word, *fictiō*, which means “the act of making, fashioning, or molding. Literally, it refers to texts that are produced from imagination; works that are written or presented not as fact though it may be based on a true story or situation. There are different types of Arabic prose works. These include the novel, the short story, and novella.

Etymologically, the term **novel** is an abbreviation of the Italian word novella (from the plural of Latin novellus, a late variant of novus, meaning “new”). It is often

employed in reference to an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting. Within its broad framework, the genre of the novel has encompassed an extensive range of types and styles such as picaresque, epistolary, Gothic etc.

In other words, the **novel** is a genre of fiction, and fiction may be defined as the art or craft of plotting and arranging, through the written word, representations of human life that instruct or divert or do both. The various forms that fiction may take are best seen less as a number of separate categories than as a continuum or, more accurately, a cline, with some such brief form as the anecdote at one end of the scale and the longest conceivable novel at the other. When any piece of fiction is long enough to constitute a whole book, as opposed to a mere part of a book, then it may be said to have achieved novel-hood. But this state admits of its own quantitative categories, so that a relatively brief novel may be termed a novella (or, if the flimsiness of the content matches its brevity, a novelette), and a very long novel may overflow the 'banks' of a single volume and become a 'river' novel. Length is very much one of the dimensions of the genre.

The Arabic word for **novel** is *ar-Riwayah*. It is a derivative of the trilateral root verb *rawa* (he narrates, he relates), which means to relate, recite, transmit or rehearse a story, a poem or a tradition. The word has been used to refer to different categories of fiction in Arabic: stories of historical romance were called *riwayaat* (novels), such as those of *Antar* (عنتر), *Majnun Layla* (مجنون ليلى) and *Hayy ibn Yaqzan* (حي بن يقظان). Literary scholars and historians have used the term interchangeably to refer to different categories of story, be it short or long, especially in the first half of the 19th century when European fictional stories were first translated into Arabic. However, the term *riwayah* has commonly been recognized and used to mean a novel or sometimes an acted story. *Shadhili* and others using form, theme and technique as parameters, define *riwayah* as follows:

“The Novel ” الرواية “ is the most renowned variety of stories from the perspective of its length...it represents a particular era and a milieu, its events are intricately interwoven and multifarious, it affords its writer the

opportunity to analyze his characters from behind its various scenes and opinions.”

Focusing on stylistic approach to the genre and its features, Umar, Ali Mustapha says thus:

“The Novel is an expression of a collection of incidents which is narrated in sequence of time devoid of confusion, the writer therefore mentions Wednesday before Thursday; one of its important features is that it awakens the desire of the reader to know what the future portends, or that which lies in the days ahead”.

The origin of the Novel in Arabic literature is traceable to the emergence of historical romances as a form of narrative. Popular historical romances such as *Sirat Antar* (The life history of Antar), *Saif ibn dhi-Yazan* and *Qissah bani Hilal* (the story of the Hilal people) existed in the Arab world, but all have been observed to be fictional stories of individuals. A number of other stories which have been regarded as “philosophical” and “quasi-scientific” in nature also existed between the 5th and 6th centuries. They include the *Risalatul al-Ghufran* of *Al-Ma’arri* (d.449A.H.), *Al-Insan wal Hayawan* and *Hayy bin Yaqzan* of *bin Tufail* (d.581. A. H.). But all these styles of prose works have been proved to be of no literary contribution to the art of story writing: “they are rather philosophical expositions in a story form”.

The eventual contact between the Arabs and the West was the real facilitator of the appearance of a truly new genre of story writing in Arabic and novel to be specific. The coming of Napoleon Bonaparte to Egypt in 1798 – as we mentioned in the previous unit – was the foundation for literary renaissance in Egypt and indeed in the Arab world as a whole. Muhammad ‘Ali who took over from Bonaparte successfully continued the good work of the latter. He, in 1826, sent some Arab students to France to learn about the European heritage. He also established a number of schools including *Madrasatul Al-Sun* (مدرسة الألسن). These efforts resulted in the academic and literary regeneration in Egypt starting from the 19th century to the 20th century. Literary scholars have thus recognized the evolution of

this new genre, *ar-Riwayah*, the Novel, in Arabic literature as one of the earliest impacts of the renaissance efforts.

Further, the art of translation played a crucial role in the emergence of Arabic Novel. It was obvious that some Western stories were translated into Arabic. With the exception of a few translations, it was only from 1950's upward that Western fiction was translated and published in Arabic. Factors responsible for delay in publishing of Western fictions in Arabic include but are not limited to the fact that:

- Printing in Arabic was at its developmental stage, with insufficient number of printing machine and experts to master the new art of fiction.
- Non-official magazine or newspaper (agent for publicizing fiction in the West) did not appear in Arabic until the 1960s.
- Non-availability of competent translators among the Arabs by then.

Despite all these inhibiting factors, three new popular genres were eventually introduced into Arabic from Western literature via translation. They are the short story, the drama and the novel. It is pertinent to mention that the first to appear after drama was historical novels. Novels written by Jurji Zaydan fall within this category.

Emergence of the First Original Novel in Arabic

It is true that Syrian and Lebanese literary scholars had written “novels” in Arabic but their works have been regarded by critics of fiction as being of little standard. The works were consequently not considered true Arabic Novel. Haywood, in his appraisal of those “novels” remarked thus: “the shackles of high flown classical language were being thrown off, and these novels were readable, but not of the first rank”.

If the above statement is anything to go by, it is a pointer to the fact that novels written by Arabs between 1865 and 1913 did not fulfill the standards of a genuine Arabic novel.

However, vast-majority of scholars have favored Muhammad Hussein Haykal of Egypt with the view that his novel, titled *Zainab*, which was written in 1914, is the first original novel in Arabic. Albert Hourani, Gibb, Khemiri and Kampffneyer,

Schoonover are among those who uphold this view. The standard of the novel has been the major characteristic that qualifies it as the first true Arabic novel. Gibb, while commenting on its standard observes that “*Zaynab* broke away decisively in language, style, subject and treatment from anything that had gone before it”.

The **Short Story** is a narrative work that is concise and to the point. It uses imagery and details to relay the meaning, or the main idea of the piece. Typically, it usually only one or two scenes. It is a kind of prose fiction, typically more compressed and passionate than the novel and the novelette (the short novel). Furthermore, classical scholars have argued that one feature of the short story is that readers are able to read it in one sitting. Others have opined that the maximum word count of the short story should be between a thousand (1000) and nine thousand (9,000) words. In modern -day usage, however, the term short story usually denotes a work of fiction no longer than 20,000 words and no shorter than 1,000. Stories of less than 1,000 words however are called ‘flash fiction’. The modern short story has been described as a condensed prose narrative intended to elicit a curious and unified emotional response from reader. The short story is known to serve as:

- a means of entertainment during the times of leisure;
- of teaching moral values to the young ones;
- It is also employed as a means of correcting social malaises.

The Arab literary history has never been poor in creating fictions. One major source of fictive tales and legends is the collected narratives of *Wahab bin al Munabbah* that has been preserved in ‘*Kitaabu-tījān fī Mulūki Himyar*’ (The Book of Crowns on the Kings of Himyar); the Arab battle legends termed ‘*Ayyām al ‘Arab*’ (Days of the Arabs) are equally earlier forms of Arab fictional stories. These legends can be classified as ‘*al Mulāhhamāt*’ (Heroic Stories). A number of stylized and idealized love stories survived in the poems of well-known Arabic poets. The short narrative or factual anecdotes termed ‘*al-Akhhbār*’ is a pure Arabic genre. The Arab literary heritage in the classical and post classical periods also feature such fictional works such as ‘*Kalīla wa Dimna*’ (a translation of Indian fables), ‘*Alf Laila wa Laila*’ and ‘*al Maqāmāt*’ (The Assemblies). Most scholars

choose *Maqāmāt* as the ancestor of the Novel, the Short story and the Drama in Arabic. But the *Maqāmāt* pays special attention to the coherence of each episode and therefore it resembles, in form and content, the short story genre.

Generally the words '*qissa*' (pl. *qisas* = stories), '*riwaayah*' (pl. *riwāyāt* = narratives) and less commonly '*hikāya*' (pl. *hikāyāt* = tales) are used in Arabic fictional writings. The first of these is now the commonest. Early attempts at fiction writing tended to be in rhymed prose with rhetoric devices.

The classical Arabic fiction is full of delightful anecdotes, which were a stock method of bringing home a point or sketching a character. And it is based on widely used technique of the frame story, into which are placed short stories of various types and varying origins. But these stories lack the psychological insight, detailed and developing characterization which are expected to be found in modern fiction.

Early Attempts at Short Story Writing in the Modern Period

A Short Story is usually called an '*uqsūsah*' (pl. *aqāsīs*), a word derived from the same root as '*qissah*'. But the words '*al-Qissah al-Qasīrah*' are also used, to denote the short story. The latter, in the modern sense, refers to a new literary genre that developed in the last few decades of the 19th century and reached maturity only in the early decades of the 20th century. It deals with a single aspect or issue which revolves around a particular event or emotional state of being. The story concludes by bringing the situation to a climax. The theme of the short story should be specific in analyzing and dealing, and should not treat a long span of time.

It is a well-known fact that Arabic Literature with its rich repertoire of anecdotes and short narratives gave a big shot to the development of short story. But, like the novel, its growth is owed to the influence of European literature. The influence of such European writers as Maupassant, Emile Zola, and Balzac are very apparent in Arabic short story writing. At the initial stage, thousands of French, English and Russian short stories were either translated or adopted by Arab writers. 'Dārul Kutub', Beirut puts the number of such translated works at ten thousand (10,000) before 1914. Starting from 1870, the year *Salīm al Bustāni*'s (1848 – 1884) first story, '*Ramya min ghair Rāmin*' was published in the magazine '*al-Jinan*', the

short story began to be produced widely. This story embodied the changes required for the transition from the old narrative form such as simplification of language and decrease in the usage of rhetoric devices and uncommon words. The Cairo magazine '*al-Diyā*' from its inception in 1897, published one story in every edition. Thus, thousands of Short stories appeared in Egypt and Lebanon between 1870 and 1914 mostly in magazines and Newspapers. Other Arab countries lagged behind. But some Syrians, who had often been educated alongside the Lebanese story writers, wrote Short stories which were published in Lebanese magazines such as '*al-Jinan*'.

Gradually the interest in Short story writing in other Arab countries appeared. Since 1967 a magazine, '*Qasas*' (Stories) has appeared in Tunis. Among early Short story writers to make a mark in literature were *Mustafa Lutfi al Manfaluty* (1876 – 1924) in Egypt, *Jibrān Khalīl Jibrān* (1882 – 1931) and *Mīkhāil Nuayma* in '*Mahjar*'. *al-Manfaluty*'s collections of stories titled '*Abarāt*' (Tears , 1915), distinguished by deep pessimism and melancholy, deals with social evils and the reaction against Western habits in Arab societies. The *Mahjar* writers introduced psychological insight for the first time in Arab fiction. Jibran's first good collection of Short stories, '*Arāisul Murūj*' (Brides of Meadow) was published as early as 1906. It contains stories about life and social problems in Lebanon. In '*al-Arwāhul Mutamarrida*' (Rebellious Spirits, 1908), the second collection of *Jibrān*, he lashes out against religious and political vested interests.

Precursors of the Arabic Short Story

The Arabic Short Story in its artistic form was born at the hands of *Muhammad Taymūr* (1892 – 1821) who published his Story '*Fil-Qitār*' (On the Train) in the year 1917 and is generally considered as the pioneer of the new genre in Egypt. He published Short stories in the magazine *Assufūr* and were collected in '*Maa Tarahul Uyūn*' (What the eyes see, 1922). His stories attempted to capture various facets of life's contradictions and to depict truly Egyptian characters. He played a significant role in providing the newly emerging genre with a clear sense of purpose. Other pioneers include *Khalīl Bydas* of Palestine, *Labība Hāshim* of Lebanon, the brothers of Syrian origin *Eesaa Abīd* and *Shahaata Abīd* from Egypt and *Mahmood Ahmad Sayyid* of Iraq . They were responding to the change in literary sensibility and the demands of the new reading public more than to each

other's work. They had a clear understanding of both the formal limitations of the short story and the nature of the issues they wanted to tackle.

4.0 Conclusion

Fiction (al-Fannul Qasasy) is quite as natural and old as history of the mankind. People always like to tell a story or listen to one. There lies the need to understand human condition and to explore the significance of life, to make sense of one's experience and to answer the desire to learn about a variety of human experiences in life. These features in human life increased the importance and popularity of fictional writings. The Novel and the short story are well-known prose genres of Arabic creative writing.

5.0 Summary

This unit examined prose works as forms constituting genres of Arabic creative writing. It traced the origin of prose fiction in Arabic creative writing. It gave examples of prose fiction, such as novel, novella and short story, and also pinpointed the characteristics and functions of each of these genres. It examined early attempts at writing fiction and identified its precursors in Arabic literature.

6.0 Tutor Marked Assignments

- Identify and discuss the prose genres of fiction in Arabic creative writing.
- Trace the origin of Arabic short story as a genre of creative writing.

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Unit Three - Memoirs, Biographies, Diaries and Personal Essays

مذكرات وسير يوميات ومقالات شخصية

1.0 Introduction

2.0 Objectives

3.0 Main contents: Memoirs, Biographies, Diaries and Personal Essays

4.0 Conclusion

5.0 Summary

6.0 Tutor Marked Assignment

7.0 References/Further Reading.

1.0 Introduction

The previous two units examined three genres of creative writing, namely poetry, novel, novella and short story. The units presented the definitions of the genres, their functions and traced the beginnings of the genres in Arabic literature. This unit will discuss other genres of Arabic creative writing which include memoirs, biographies, diaries and personal essays.

2.0 Objectives

At the end of this unit, students would be able to define memoir, biography, diary and personal essay. They would be able to know the differences between these genres and identify samples of each and every one in any given Arabic writing.

3.0 Main contents

Definition of Memoir (مذكرات)

A memoir is a written factual account of somebody's life. It comes from the French word *mémoire*, which means "memory," or "reminiscence." This literary technique tells a story about the experiences of someone's life. A literary memoir is usually about a specific theme, or about a part of someone's life. It is usually a story with a proper narrative shape, focus, and subject matter, involving reflection on some particular event or place. Memoirs are often associated with popular personalities, such as celebrities, sportsmen, soldiers, singers, and writers. It allows making a connection with what the audience finds captivating, interesting, appealing, and engaging.

Further, a memoir falls under the category of autobiography, but is used as its sub-genre. The major difference between a memoir and an autobiography is that a memoir is a centralized and more specific storytelling, while an autobiography spans the entire life of a person with intricate details such as the childhood, family history, education, and profession. A memoir is specific and focused, telling the story of somebody's life, focusing on an important event that occurred at a specific time and place.

The Memoir: A memoir is a longer piece of creative non-fiction that delves deep into a writer's personal experience. It typically uses multiple scenes/stories as a way of examining a writer's life (or an important moment in a writer's life). It is usually, but not necessarily, narrative.

Examples of Memoir in Literature

Sample of memoir (مذكرات) in Arabic

نشأتي الأولى

ولدت في ١٥ يونيو سنة ١٨٧٥ بالإسكندرية في عهد الخديو إسماعيل، فأنا الآن في الخامسة والسبعين من عمري، وقد مرت هذه السنون بحوادثها الكثيرة، سريعة شأن كل زمان، على نحو ما قال المرحوم أحمد شوقي بك:

إنّ سبعين تقضت لم تكن غير ثوان
هي كاللحظة إن قيست إلى عمر الزمان

وكان إسماعيل صديق باشا المفتش، ووزير الخديو إسماعيل وقت ولادتي، في أوج مجده وسلطانه، فسماني والدي باسمه، كما هي عادة الناس حين يسمون أبناءهم بأسماء العظماء والوزراء المشهورين، وهو اسم يجمع بين اسمي الخديو، ووزيره المعروف...

وحدث بعد ذلك بقليل أن غضب ولي الأمر على وزيره، كما غضب هارون الرشيد على جعفر البرمكي، وعبثت به الأيام، ووقعت الواقعة، وذهب ولم يعرف إلى أين ذهب، فخشي والدي أن يكون في اسمي وقتئذ ما يشعر بولائه للوزير المنكوب، فأسرع بتحويله من إسماعيل صدقي « إلى » إسماعيل صدقي ومن ذلك العهد عُرفت بهذا الاسم.

والدي ... ووالدتي

نشأت في بيت مصري، بل في بيت من صميم الريف المصري، اشتغل منذ أواسط القرن التاسع عشر بالحكم وسياسة الدولة، وكان أفراده على حظ من العلم والتعليم والثروة والجاه فكان والدي أحمد شكري باشا من كبار رجال الحكومة في عهد الخديو إسماعيل والخديو توفيق، وكانت والدتي فاطمة هانم كريمة محمد سيد أحمد باشا رئيس ديوان الأمير محمد سعيد باشا ابن الأمير محمد علي باشا الكبير.

وقد درس والدي في مدرسة القلعة، وتلقى فيها علم الإدارة الملكية الحقوق ثم انتُخب للسفر إلى فرنسا في أول بعثة أرسلها الأمير سعيد باشا للتخصص في العلوم السياسية، وكان عدد أعضاء هذه البعثة واحدًا وعشرين تلميذًا، ومن زملائه فيها محمد راتب باشا سردار الجيش المصري المشهور في عهد الخديو إسماعيل، والقائد أحمد راشد حسني باشا ويوسف النبراوي باشا.

وهو من بلدة الغريب التابعة لمركز زفتى، ولما أتم دروسه في فرنسا عاد إلى مصر سنة ١٨٦١ والتحق بخدمة الحكومة، وتقلب في وظائفها إلى أن أصبح محافظًا مدير إدارة عموم السودان «للقاهرة، فوكيلًا لوزارة الداخلية، ومن الوظائف التي تقلدها أيام الثورة المهدية. وكانت هذه الوظيفة موجودة حتى ذلك الحين، وقد تقلد» وملحقاته منصب مدير أسبوط، وأحيل إلى المعاش وهو وكيل للداخلية، وظل به عشر سنوات، ثم أدركته الوفاة سنة ١٨٩٥.

(اسماعيل صدقي، مذكراتي، القاهرة: مؤسسة هنداوي للتعليم والثقافة، 2012م، ص.9)

Example #1: *A Moveable Feast* (By Ernest Hemingway)

Ernest Hemingway was an acclaimed celebrity during the times when the public treated American writers like movie stars. His memoir *A Moveable Feast* was published after his death in 1964. This memoir is a collection of stories about his time spent in Paris as a writer in 1920s, before attaining popularity. During these days, he was acquainted with many other famous writers, including Ezra Pound, F. Scott Fitzgerald, and Gertrude Stein.

The **memoir** is a more focused writing than an autobiography or a biography. In a memoir, a writer narrates the details of a particular event or situation that occurred in his or her lifetime.

Biography سيرة

A biography is simply an account or detailed description about the life of a person. It entails basic facts, such as childhood, education, career, relationships, family, and death. It is a literary genre that portrays the experiences of all these events occurring in the life of a person, mostly in a chronological order. Unlike a resume or profile, a biography provides a life story of a subject, highlighting different

aspects of his or her life. A person, who writes biographies, is called a “biographer.”

Types of Biographies

There are three types of biography:

- **Autobiography:** A narrative of a person's life, written by, or as having been written by that person. An autobiography tells the story of a person’s own life. While that person writes his own account, he or she may take guidance from a ghostwriter or collaborator.
- **Biography:** A history of a person's life. It could be written by another author. A biography narrates the life story of a person, as written by another person or writer. It is further divided into five categories:
 - Popular biography
 - Historical biography
 - Literary biography
 - Reference biography
 - Fictional biography
- **Memoir:** A narrative recollection of the writer's earlier experiences, especially those involving unusual people, places, or events.

Function of Biography

The function of writing biographies is to provide details regarding the life of a person or a thing in an entertaining but informative manner. By the end of a biography, readers feel like they are well-acquainted with the subject. Biographies are often non-fictional, but many biographers also use novel-like format, because a story line would be more entertaining with the inclusion of strong exposition, rising conflict, and then climax. Besides, the most inspirational life stories could motivate and put confidence into the readers.

A sample of biography in Arabic is the following, telling the biography of Ahmad Shawqi:

مولده ونشأته

ولد شوقي بالقاهرة سنة ١٨٦٨م ودخل مدرسة الشيخ صالح وهو في الرابعة من عمره، ثم انتقل إلى المبتديان فالتجهيزية والتحق بمدرسة الحقوق وهو في السادسة

عشرة، ثم أنشئ بهذه المدرسة قسم للترجمة فالتحق به ونال بعد سنتين الشهادة النهائية في فن الترجمة، ثم أرسله سمو الخديوي السابق على نفقته لإتمام دراسة الحقوق في مونبيليه في فرنسا، وزار في هذه المدة الجزائر وإنجلترا، وفي سنة ١٨٩٦م ندب لتمثيل الحكومة المصرية في مؤتمر المستشرقين في مدينة جنيف، ثم عين رئيساً للقلم الإفرنجي بمعينه سمو الخديوي السابق عباس حلمي الثاني، وبقي في هذا المنصب حتى استقال منه عند خلع الحكومة الإنجليزية للخديوي، ثم طلبت منه السلطة العسكرية الإنجليزية أن يرحل عن مصر، فرحل منها إلى الأندلس وظل بها حتى نهاية الحرب، ومن ثم عاد للوطن العزيز .

ولشوقي ديوان هو «الشوقيات» جمع بين دفتيه بلاغة الشعر، وغازاة المادة، وجمال الأسلوب، ودقة القافية، مما لا يمكن لغير شوقي من الشعراء الإتيان بمثله.

صفاته وأخلاقه

كبير النفس، عالي الهممة، ظريف الحديث، سخي اليد يميل بكلياته لتعزيد الأدب، ومساعدة الأدباء، محترم الجانب كثيرًا، محبوبًا لدى عظماء الأمة وكبرائها؛ لغازاة فضله وسمو أدبه، حفظه الله وأدامه ركنًا متينًا في عالم الأدب.

Diary سير يوميات is a form of autobiographical writing, a regularly kept record of the diarist's activities and reflections. Written primarily for the writer's use alone, the diary has a frankness that is unlike writing done for publication. Its ancient lineage is indicated by the existence of the term in Latin, *diarium*, itself derived from dies ("day").

An example of diary in Arabic is this:

نموذج من اليوميات:

مدرستي

لقد أتى ذلك اليوم - فاتح يوليو - وهو يحمل في طياته بما لا يوصف من الحزن والأسى، أتى وانقضى ولكن مازالت ذكراه خالدة في قلبي.. منشغلا به فكري .

لقد ودعت في ذلك اليوم مدرستي الغالية، عشت فيها أجمل سنوات عمري وأحلاها عشت مع أناس لم أر مثلهم في سلوكهم وأدبهم الجم عشت ونشأت فيها وترعرعت على أيد سامية نبيلة.. و هأنذا أخرج منها أخرج منها وأنا في ذروة سعادتي لأنني أخرج من هذه المدرسة لا من غيرها، أيضا يخالطني شعور من الشجون والأسى لأنني سأفارق مدرستي الحبيبة ومن فيها، تلك المدرسة لي فيها مراتع وذكريات، فهنا كنت أخط باليراع ألمي .. وهناك تعلمت كيف أضع هدفي نصب عيني، وفي تلك الزاوية رسمت مستقبلي.. وفي كل شبر فيها لي ذكرى قابعة في مخيلتي .

هذه هي الحياة فراق ولقاء فالفراق عامل من عوامل الحياة ويأتي بعده وبإذن الله اللقاء.. هو قدر الله وها هي الظروف تفرقنا، ولكنني سأقهر الظروف وسأكون على اتصال معك دائماً مدرستي، وسأتيك غداً بإذن الله مدرسة لا دارسة وسأخرج أجيالاً من بعدي كما خرجتني، أجيالاً لهم أهداف راقية يرسمون طموحهم بأناملهم .

مقالة شخصية The Personal Essay

The Personal Essay is a piece of writing, usually in the first person that focuses on a topic or a personal experience that strongly affects the reader vis-à-vis its apparent emotional impact on the narrator. It can be narrative or non-narrative. It can tell a story in a traditional way or improvise a new way for doing so. Ultimately, it should always be based on true, personal experience.

Example of Personal Essay in Arabic:

جلست في هذه الليلة أتأمل ملكوت الله أري النجوم تتلألأ في الأفق البعيد وأحيانا يتخيل ألي أنها تختفي تأخذني نسائم هذا الليل الطويل نحو ذكريات مضت وأيام سيطويها الزمن يوماً
... كان بين يداي كتاب يتحدث عن سيرة الرسول عليه الصلاة والسلام مع زوجاته
....أجمل وأروع قصص حبّ يمكن للإنسان أن يقرأها
.. يملئها صدق لله ووفاء ومن تما صدق ووفاء لزوجاته
اعلم بأنه مختلف عن باقي البشر لكن الا يمكن أن نقندي به في ذاك الحب وذاك

الوفاء

.. وكما كان حلِيم ومترِيث وصبور على غيرت زوجاته
وقصة وفائه لسيدة خديجة حتى بعد وفاتها حتى أنه كان يشبه زيارة أختها هالة لهم
.. بريح خديجة رضى الله عنها
سألت نفسي أين ذاك الوفاء في هذا الزمان...
ما أكثر المتدينين الطائعين الخائفين من الله لكن هل يقتدون بتلك الخصال عن
الرسول المصطفى مع زوجاتهم مع اخواتهم وامهاتهم....

4.0 Conclusion

Aside from poetry, novella, novel and short story, other genres of Arabic creative writing are memoirs, biographies, diaries and personal essays. Though their functions overlap, yet they are different in terms of purpose for which they are written.

5.0 Summary

In this unit, we presented the definitions of memoir, biography, diary and personal essay. We identified the differences between these genres of creative writing. These genres are used not only in non-Arabic literatures but also in Arabic literature, as memoirs, biographies, diaries and personal essays are also written in all languages of the world, including Arabic.

6.0 Tutor Marked Assignment

- Examine the differences between memoir, biography, diary and personal essay.
- Write a short note on types of biography and their functions.

7.0 Reference/Further readings

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MODULE 3 - TECHNIQUES IN ARABIC CREATIVE WRITING

Unit One – Character and Plot Development (الشخصيات والحبكة)

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Contents
 - 3.1 Character Development
 - 3.2 Plot Development
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Reading

1.0 Introduction

In the last module we treated genres of Arabic creative writing such as poetry, novel, diary, memoir, biography and personal essay. We will in this module focus on techniques of Arabic creative writing, which are basically five, namely, character, plot, theme, point of view and vivid setting. The attention in this unit shall however be concentrated on character and plot development.

2.0 Objectives

After presenting the lessons of this unit, students would be able to understand:

- The meanings of character and plot in creative writing.
- How character and plot are developed in creative writing.
- The relationship between character and plot and their function in creative writing.

3.0 Main Contents

3.1 Character Development

The mediocre novelist tends to be engrossed with plot; to the superior novelist however, the complexities of the human personality, under the stress of artfully selected experience, are the chief fascination and preoccupation. Without character it was once accepted that there could be no fiction. But the true novelists remain creators of characters. For the unsophisticated reader of fiction, any created personage with a firm position in time-space and the most superficial parcel of behavioral attributes will be taken for a character. Though the critics may regard it as heretical, this tendency to accept a character is in conformity with the usages of real life.

The average person has at least a suspicion of his own complexity and inconsistency of makeup, but he sees the rest of the world as composed of much simpler entities. The result is that novels whose characters are created out of the author's own introspection are frequently rejected as not "true to life." But both the higher and the lower orders of novel readers might agree in condemning a lack of impressiveness in the personages of a work of fiction, a failure on the part of the author to add to the reader's stock of remembered friends and acquaintances. Characters that seem, on recollection, to have a life outside the bounds of the books that contain them are usually the ones that earn their creators the most regard. Depth of psychological penetration, the ability to make a character real as oneself, seems to be no primary criterion of fictional talent.

Character creation is one of the biggest challenges facing most fiction writers. The fiction writers who don't have to care so much about writing characters are those who are writing plot-driven novels. Characterization doesn't matter nearly as much in such stories. The solely-plot-driven novels may be more captivating, in spite of its poor characterization. They often get published because the plot is so good.

However, novels that have a fully-rounded story with a compelling plot and compelling characters will appeal to a much wider range of readers.

3.2 Plot Development

The novel is driven through its hundreds of pages by a device known as the story or plot. This is frequently conceived by the novelist in very simple terms, a mere nucleus, a jotting on an old envelope. The detailed working out of the nuclear idea requires much ingenuity, since the plot of one novel is expected to be somewhat different from that of another, and there are very few basic human situations for the novelist to draw upon. The dramatist may take his plot ready-made from fiction or biography, but the novelist has to produce what look like novelties.

At the lowest level of fiction, plot needs to be no more than a string of stock devices for stimulating typical responses of concern and excitement in the reader. The reader's interest may be captured at the outset by the promise of conflicts or mysteries or frustrations that will eventually be resolved, and he will gladly suspend criticism of even the most commonplace modes of resolution. In the least sophisticated fiction, the knots to be untied are strictly physical, and the conclusion often comes in a sort of triumphant violence. Serious fiction prefers its plots to be based on psychological situations, and its climaxes come in new states of awareness on the parts of the major characters.

But what exactly are plots? How are they written? How are they structured? Where are ideas of plots derived from? How can they be made to sound original? How can they be made compelling for the reader? How can stories be paced?

Simply put: Plot consists of the events of the story. It is the "what" and "how" of a story. However, plot is not just a lump of unconnected events. It's a series of events, each of which arises organically and inevitably from the one before. This series of events fundamentally linked with character's personality will be a function of personality. Plot is inseparably linked with character. One cannot be present in isolation from the other. The plot is both what happens to the characters, and what the characters do in reaction to that. Plots are typically made up of five main elements, namely, exposition, rising action, climax, falling action and resolution.

Character and plot development are totally interconnected. Each is enfolded around the other and is dependent upon the other, but at the same time, is made possible by the other. When writer begins to write a story, he/she has two things –

- A character who has some growing to do, and a
- Situation in which his/her character finds himself or herself.

Sorting out that situation will both require, and facilitate, the character's growth. As each event of the plot unfolds, the character will grow a little to be able to cope with that event, and so the plot development leads to character development. But equally, as the character grows in strength the writer will push the plot forward by overcoming obstacles and being proactive towards seeking his goal. This leads to the rising action of the story.

4.0 Conclusion

Character is an essential story element. Character can be defined as any person, animal, or figure represented in a literary work. Character development refers to how developed and complex a character is in literary work. Some characters start out as highly developed, others develop over the course of a story, starting out one way and ending up different, and transforming by events that happen to them. Plot is the sequence of events that make up a story. It is the story, and how the story develops, unfolds, and moves in time. The general purpose of characters is to extend the plot.

5.0 Summary

In this unit we were able to present:

- The meanings of character and plot in creative writing.
- How character and plot are developed in creative writing and
- The relationship between character and plot, as well as their functions in creative writing.

6.0 Tutor Marked Assignment

- Write a short note showing the differences between character and plot.
- What is the connection between character and plot in creative writing?

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Unit Two - Underlying Theme and Point of View (الموضوع الأساسي ووجهة النظر)

1.0 Introduction

2.0 Objectives

3.0 Main Contents

3.1 Underlying Theme

3.2 Point of View

4.0 Conclusion

5.0 Summary

6.0 Tutor Marked Assignments

7.0 References/Further Reading

1.0 Introduction

In the previous unit, we examined two literary techniques, namely ‘character’ and ‘plot’, which are often made use of in creative works. In this unit, we will look at another two techniques, namely, underlying theme and point of view. The other remaining techniques would be discussed in the subsequent units, so that each unit would not be too long, thereby causing boredom and difficulty in understanding.

2.0 Objectives

This unit is meant to:

- Explain the concepts of ‘theme’ and ‘point of view’ in creative works.

- Show the difference and similarity between ‘theme’ and ‘point of view’.
- Discuss the various kinds of viewpoint that are used to create fictional work.
- Expound the functions of these two techniques in creative writing.

3.0 Main Contents

3.1 Underlying Theme الموضوع الأساسي

The **theme** الموضوع الأساسي in a story is its underlying message, or the 'big idea.' In other words, in order to understand or discover the main theme this question may be asked: what critical belief about life is the author trying to convey in the writing of a novel, play, short story or poem? Themes in literary works usually transcend cultural barriers; they are usually universal in nature. When a theme is universal, it touches on the human experience, regardless of race or language. The main theme is what the story means. Often times, a piece of writing will have more than one theme.

If a piece of writing doesn't have deeper meaning that readers can just see on the surface, it becomes just as shallow as a television comic or humorous series. In order for a piece of writing to be meaningful and lasting, it needs to have a theme. A theme is the central idea or meaning of a story. However, in fictional writings, a theme is rarely presented at all; it is abstracted from the plot of the novel or short story; from the activities of characters in prose work. The theme provides a unifying point around which the plot, characters, setting, point of view, symbols, and other elements of a story are organized. Readers should be careful not to confuse theme with plot (the story's sequence of actions) and from subject (what the story is generally about).

How Does a Writer Develop the Theme?

How a theme الموضوع الأساسي is developed for a story, poem or narrative really depends on what the writer believes about life. If a writer holds a strong view or about certain things - and he observes that most people do - then, those strong life views are likely to be reflected in his or her writing. For a creative work to last long, it needs to go in-depth, as going in-depth in writing reflects depth in the creativity of the writer. The underlying import of a story normally includes

general truths about society or human nature. It usually deals with characters' emotions and values. It may be explicitly stated or implied through the characters' actions, words, and thoughts as they try to resolve their problems.

3.2 Point of View وجهة النظر

This is the narrator's perspective on the characters and occurrences in the piece of writing. Whose voice is telling the story? Most fiction is written in first person, an eyewitness account, or in third person, where the narrator describes things that happened to other people. Where there is a story, there is a storyteller. Traditionally, the narrator of the epic and mock-epic alike acted as an intermediary between the characters and the reader; the method of Fielding is not very different from the method of Homer. Sometimes the narrator would be seen as he assumes an omniscient position in the text and thereby reduce the characters to puppets and the action to a predetermined course with an end implicit in the beginning. Many novelists have been unhappy about a narrative method that seems to limit the free will of the characters. They have consequently preferred an innovative approach that ensures and guarantees the objectivity of the drama such that characters are seen as they struggle to work out their own destinies without prompting from the author.

The epistolary method has the advantage of allowing the characters to tell the story in their own words, but it is hard to resist the uneasy feeling that a kind of divine editor is sorting and ordering the letters into his own pattern. The device of making the narrator also a character in the story has the disadvantage of limiting the material available for the narration, since the narrator-character can know only those events in which he participates. There can, of course, be a number of secondary narratives enclosed in the main narrative, and with this device the main narrator, tells what he knows directly of the story and introduces what B and C and D have told him about the parts that he does not know.

Point of view in fiction basically refers to two things:

- Whose perspective is the reader borrowing to view the action, and,
- How intimate is the viewpoint?

Different people use different terms for the various points of view, and more confusingly, sometimes use the same terms to mean different things. However, point of view in fiction can be broken down into the following categories:

- First person point of view (uses pronoun I).
- Second person point of view
- Third person objective point of view (author reports only what is visible, audible, or what others say).
- Third person omniscient point of view (author sees all/knows all)
- Third person limited (emphasis on thoughts, feelings, and experiences of main character).
- Epistolary point of view.

It's essential to know at all times which point of view a writer is using and to know why he/she is using it. People see others from different points of view. The focus of the narrator determines the readers' understanding of the story and whether or not they will believe what they are being told.

Furthermore, point of view refers to who tells the story and how it is told. There are many possible ways of telling a story, and more than one point of view can be worked into a single story. However, the various points of view that storytellers draw upon and which have been mentioned above, can still be grouped into two broad categories, as follows:

Third-Person Narrator (which uses pronouns he, she, or they):

1. Omniscient: In this point of view, the narrator is all-knowing and takes the reader inside the characters' thoughts, feelings, and motives, as well as shows what the characters say and do.
2. Limited omniscient: In this viewpoint, the narrator takes the reader inside one (or at most very few characters), but neither the reader nor the character(s) has access to the inner lives of any of the other characters in the story.
3. Objective: In this point of viewpoint, the narrator does not see into the mind of any character; rather he or she reports the action and dialogue without telling the reader directly what the characters feel and think.

First-Person Narrator (uses pronoun I):

Here, the narrator presents the point of view of only one character's consciousness, which limits the narrative to what the first-person narrator knows, experiences, infers, or can find out by talking to other characters.

4.0 Conclusion

An underlying theme is the main idea, belief, moral, lesson or insight in a story, or narrative. It's the central argument that the author is trying to make the reader understand. The underlying theme is the "why" of the story. Point-of-view, on the other hand, answers the question "Who" is telling the story? First person ("I"), or third person ("he/she/it"), limited (one character's perspective), multiple (many characters' perspectives) or omniscient (all knowing narrator), are mostly used as points of view in story/narrative.

5.0 Summary

This unit has discussed with you the concepts of 'theme' and 'point of view' in creative works. It has also shown the similarities and differences between the 'theme' and 'point of view' as techniques of creative writing. It also discussed the functions of these two techniques. The unit also explores the various kinds of viewpoints that are employed to create fictional works.

6.0 Tutor Marked Assignment

- Discuss the concepts, 'theme' and 'point of view' as used in creative writing?.
- What are the functions of 'theme' and 'viewpoint' in creative works?
- Examine the various types of viewpoints that are used to create imaginative work?

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Unit Three – Vivid Setting (الخلفية – الزمان والمكان)

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Contents
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignment
- 7.0 References/Further Reading

1.0 Introduction

In addition to the techniques and elements of story discussed in the previous units, it is important that you bear this in mind that every story has a 'setting', though they may differ from one story to the other. For some stories, the setting may be a kind of portrayed dramatic background against which the story plays out, and that locale can be altered for another one without necessarily changing the story itself. In most contemporary fiction, however, setting is important and much of what makes a novel or story interesting to the reader is the author's careful recreation of a particular place and time. In this unit, we will examine and discuss some of the functions to which settings in fictional works are put and some of the ways in which they can be conjured.

2.0 Objectives

The objectives of this unit are to:

- Give a definition of ‘setting’ as a term used in creative writing.
- To consider the importance of ‘setting’ in creative writing.
- To examine the techniques by which ‘setting’ is fashioned in creative setting.
- To study the relationship between setting and character as other technique of writing fictional work, and
- To survey the functions of a setting.

3.0 Main Contents

Setting الخلفية – الزمان والمكان

Setting is the physical and social context in which the action of a story occurs. The major elements of settings are the time, the place, and the social environment that frames the characters. These elements establish the world in which the characters act. Sometimes the setting is lightly sketched, presented only because the story has to take place somewhere and at some time. It is very important because it gives the reader the feel of the people who move through it. Setting can be used to evoke a mood or atmosphere that will prepare the readers’ minds for what is to come.

Meanwhile, you must equally note that setting may or may not be important to plot and character development. This is because some stories could take place anywhere, and the background setting may not require much description. Yet others may require a specific setting and a full description. Nevertheless, location is important to setting. Other dimensions of setting in a creative work may include weather, time, and time period. Settings affect what happens in the story. They can change at any time while the plot and characters in the story automatically react to the setting. A good author would include in his/her story, descriptions of the setting by using the five senses, namely:

- Sight
- Smell
- Taste
- Feel
- Sound

The Functions of a Setting in a Fictional Work include the following:

وظائف الخلفية في العمل الإبداعي

- To create a mood or atmosphere
- To show a reader a different way of life
- To make action seem more real
- To be the source of conflict or struggle
- To symbolize an idea

Mood is the feeling that the author tries to convey throughout the story; or the atmosphere or emotional condition created by the story piece, within the setting.

An author might want the reader to be frightened or sad, or might want to write the story in such a way as to make the reader laugh and think happy thoughts. To figure out which mood is the author targeting, reader needs to examine how he/she feels while reading the story. Often times, mood is conveyed by the story's setting.

The makeup and behavior of fictional characters usually depend on their environment and the dynamism that the author brings into their construction and portrayal.. The entire action of a novel is frequently determined by the locale in which it is set. But it sometimes happens that the main setting of a novel assumes an importance in the reader's imagination comparable to that of the characters and yet somehow separable from them.

Many novelists, however, gain a creative impulse from avoiding the same setting in their works. The setting of a novel is not always drawn from a real-life. The literary artist sometimes prides himself on his ability to create the totality of his fiction—the setting as well as the characters and their actions. The composition of place setting and time setting can be a magical fictional gift to the writer. Whatever the locale of his/her work may be, every true writer is always concerned with making a credible environment for his characters, and this really means a close attention to sense data—the immediacies of food and drink and color—far more than abstractions like “nature” and “city.”

Furthermore, settings often drive the wish to write. They show a writer's relationship to place and time, and create a particular place and period that is necessary to imaginative writing. Background or setting is part of the story, not merely a scenery. Setting tells the reader about legacy and customs, identity and

exclusion. The writer's choice of detail directs readers' understanding and experience of setting. Readers cannot experience a story unless it is set within a particular place and time. Like the reader's voice, his take on his home, its history, climate, politics and culture, is unique and inseparable from the reader. Creative writers therefore usually endeavor to create the world they think of as familiar. Setting involves everything that supports and affects characters. In a creative work it is the substructure of the world that creates and sustains a character's identity. Like image and voice, the setting of a literary work creates place by selecting concrete details. The reader needs to take in the setting fairly early on in a piece of writing, when reading. He can think of it as a camera, thereby giving the reader a wide and increasingly narrower view of the scene.

4.0 Conclusion

The 'setting' of a fiction work is the location of the actions in the story. An author is supposed and should describe the environment or surroundings of the story in such detail that the reader feels that he/she can picture the scene. Unusual settings (such as a fantasy world) can really be interesting. However, everyday settings can help a reader to better visualize the story and feel connected to the character and plot!

5.0 Summary

This unit was able to give a definition of 'setting' as a term used in creative writing and examined the techniques by which 'settings' are produced in literary works. It also studied the relationship between setting and character as techniques of writing fictional works.

6.0 Tutor Marked Assignment

- What do you understand by the term 'setting' as used in fiction work?
- Examine the nexus between setting and character as well as plot.
- Discuss the functions of setting in Arabic creative writing.

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MODULE 4: OTHER TECHNIQUES IN ARABIC CREATIVE WRITING

Unit One – Anecdote – حكاية ونكتة

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main contents – Anecdote
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignments
- 7.0 References/Further Reading

1.0 Introduction

Anecdote is defined as a short and interesting story, or an amusing event, often proposed to support or demonstrate some point, and to make the audience laugh. Anecdotes can include an extensive range of tales and stories. In fact, it is a short description or an account of any event that makes the readers laugh or ruminate over the topic presented for the purpose.

2.0 Objectives

The set objectives for this unit are:

- Define the concept of anecdote.
- Know the importance of anecdotes.
- To be acquainted with types of anecdotes.
- And to cite examples of how anecdotes are applied.

3.0 Main Contents – Anecdote

ما هي الحكاية أو النكتة ؟ What is an Anecdote?

An anecdote is a story, spoken, written, acted out, or produced through a combination of communications. Anecdotes are short, interesting, or funny renditions of an event or occurrence that may have happened to the speaker, author, or actor, or someone he or she purports to know. Anecdotes are often bibliographic or amusing, and are common in the repertoire of socialites and politicians. Synonyms for anecdotes are: story, yarn, and tale. The word anecdote is derived Greek *anekdota* meaning “unpublished items.” Its first use was circa 1721.

Anecdotes are commonly spoken stories between two or more people. A person shares an anecdote when he talks about someone or something he saw or heard about. It usually arises within the context of a specific conversation, and the speaker shares it because it is relevant to the conversation. The anecdote is meant to have positive effects on the listener, whether by simply making him laugh or making him experience some kind of enlightenment.

Examples and Usage Rules

An anecdote can be a simple, short, or humorous story told by one person to another, usually in an effort to convey a message or comparison in a particular situation. Stories from one’s childhood are considered anecdotes, as they are short and often told to lighten a somber mood or enlighten another person as to a certain idea or fact. In addition, an anecdote can be a statement or idea that is generally considered to be gossip, an untruth, unreliable, or hearsay. The use of anecdotes should be limited in formal research paper writing to avoid making the tone too casual. However, an anecdote in the introduction of an essay can really hook the reader’s attention.

For example, a group of people at dinner discussing the antics of their various children use anecdotes to provide new topics of conversation, or to provide the silliest, most ridiculous, or most intelligent stories. Anecdotes can be used to entertain as well as inform. The casual nature of anecdotes allows them to be presented as less of a lecture and more of a helpful advice session.

The following examples are occurrences in which anecdotes might be used to soften the blow of unfortunate circumstances:

First, a speaker on safety relates a cautionary tale about a serious injury which occurred due to a lack of sufficient safety protocol. Second, a father relates a tale of a kidnapping from his youth to discourage his daughter's curfew truancy. Third, a student who passed a particular exam tells a student who failed about an exam he or she failed in the past.

Examples of Anecdotes

Example 1

حكاية الفلاح والحمار

"حاول فلاح تعليم حماره أن يعيش من دون طعام، لذا لم يقدّم له أي طعام لفترة من الوقت. وعندما مات الحمار من الجوع. قال الرجل: واحسرتاه.. لقد خسرت خسارة كبيرة. فقد مات الحمار في اللحظة التي تعلّم فيها أن يعيش بلا طعام."

Example 2

حكاية نص نصيص

حكاية عن زوجة لا تحبل، ثم ابتاعت تقاحًا للحبل، بعد أن أكلت نصف التفاحة، أنجبت طفلًا صغير الحجم، تدور الأحداث بعد أن ارتحل نص نصيص مع صديقه، ثم حل عليهما الظلام في رحلتها، فاضطرا إلى أن يبيتا عند الغولة، وقررت أن تطعمهما جيدًا لتأكلهما في الليل، نص نصيص لاحظ ذلك، فقرر أن ينام في سلة محمولة على السقف، أمّا صديقه فنام على السرير، وكأما همّت الغولة بأن تأكل صديقه، أكل نصف حبة فولٍ من عشاءه الذي خبأه لهذا الغرض، فتعرض الغولة عن فعلها، وهكذا حتى طلع الصّباح، واستطاعا أن يهربا من برائن الغولة معًا والعودة للقرية، ونال نص نصيص إعجاب أهل القرية جميعًا على فعلته.

Example 3

حكاية الأسد والحمار

ذات مرة عندما كان الحمار يسير في الصحراء، وجد أسفل الشجرة فَرَوَ أسد، ففكر في أن يأخذه ويلبسه ليبدو كالأسد ولو ليومٍ واحد، ويشاهد كل الحيوانات وهي تحترمه وتتجنبه؛ لأنّه الأسد، وهذا الذي حصل بالفعل، حيث لبس الحمار ثوب الأسد وبدأ تمختر في الغابة وكل الحيوانات تتنحي عنه جانبًا، حتّى كشفه الذئب وشكّ في مظهره وقال له أنت لست الأسد، فأخذ الحمار يحاول أن يزار كالأسد ولكن دون فائدة فالذي

خرج هو نهيق الحمار وليس زئير الأسد، وبّخه الذئب الماكر وقال له اخلع ثوب الأسد أنت حمار منذ أن خلقت وستبقى هكذا.....

Types of Anecdotes

Anecdotes can be presented in an endless number of forms. Listed below are several typical types of anecdotes.

a. Humorous **الهزل**

An anecdote that adds humor to a given topic. For example:

القردان والموز

يُحكى أنه كان في الغابة قردان صديقان أحدهما منحوس والأخر محظوظ بكل الأشياء، وفي يوم من الأيام اتفق القردان على أن يذهبا إلى مزرعة على مقربة منهما لجلب الموز وتناوله، ووضعاً خطة لذلك تقتضي أن يبقى القرد المنحوس على الأرض فيما يصعد القرد المحظوظ إلى شجرة الموز ليقطفه ويلقيه للمنحوس في الأسفل، رأى المزارع القردان وهما يسرقان الموز فأمسك القرد المنحوس وأبرحه ضرباً فيما هرب القرد المحظوظ وهو يمسك قطف الموز، وفي المرة الثانية تكرر ما حصل وأبرح المزارع القرد المنحوس ضرباً أيضاً، إلى أن قرر القردان أن يتبادلا الأدوار فصعد القرد المنحوس ليقطف الموز هذه المرة، فيما بقي المحظوظ على الأرض، وعندما رآهما المزارع أمسك القرد المحظوظ ليضربه، إلا أنه قرر أن يضرب القرد الموجود في أعلى الشجرة هذه المرة لا الموجود في أسفلها كما يفعل دائماً، وبذلك أبرح القرد المنحوس ضرباً للمرة الثالثة على التوالي فيما فرّ القرد المحظوظ ضاحكاً.

b. Reminiscent **التذكاري**

A story that remembers something general about the past or a specific event, expressed in ways such as “that reminds me of...”, “when I used to...”, “I remember when...”, and so on. For example:

سأل ولدٌ جدته أن تؤتيه ألفين نيروا لشراء حلويات فقالت الجدّة : "هل تعرف أنني عندما كنت في عنفوان شبابي كنت أحتاج إلى نيرين إثنتين فقط لدخول إلى دكان الحلويات، كانت جدتي تؤتيني النيكل وذلك يرضيني كثيراً..."

c. Philosophical **الفلسفي**

An anecdote expressed in order to make others think more deeply about the topic at hand. For example:

ما هو الوقت، وكيف نفهم نسبيته؟ هذا ما حدث مع سمير ويحكيه معلّم لتلاميذه، كما يلي:

سمير يصلي لربه: لدي سؤال واحد يا إلهي؟

الله: ما هو سؤالك؟

سمير: هل صحيح انه بالنسبة لك المليون سنة هي ثانية واحدة فقط؟

الله: هذا صحيح.

سمير: والمليون دولار بالنسبة لك هم سنت واحد فقط؟

الله: هذا ايضا صحيح.

سمير: اذن يا إلهي أعطني سنتا واحدا

الله: عليك ان تنتظر ثانية واحدة فقط!!

وما زال سمير ينتظر .. سينتظر انقضاء الثانية الالهية ... مليون سنة فقط!!

الحكمة!! ..

d. Inspirational الإلهامي

Is an anecdote that is told in order to inspire hope or other positive emotions. They are often about not giving up, achieving goals or dreams, making the impossible possible, and so on. For example, a doctor talking to a group of war amputees tells them about a soldier who came in with no hands and no hope—but left the hospital holding his newborn baby in his prosthetic hands.

e. Cautionary التحذيري

These are stories that warn others about the dangers or negative consequences surrounding the topic at hand. For example, a speaker is giving a talk to farmers about the risks of starving livestock. During his presentation, he reminds them of a well-known farmer who starved his donkey to death by trying to teach it on how to stay for days without food. The donkey eventually died and this narrator is warning against starving livestock:

حكاية الفلاح والحمار

"حاول فلاح تعليم حماره أن يعيش من دون طعام، لذا لم يقدّم له أي طعام لفترة من الوقت. وعندما مات الحمار من الجوع. قال الرجل: واحسرتاه.. لقد خسرت خسارة كبيرة. فقد مات الحمار في اللحظة التي تعلّم فيها أن يعيش بلا طعام."

أهمية ووظيفة الحكايات Importance and Function of Anecdotes

Anecdotes, like other forms of stories, are common and highly effective devices found throughout literature, film, television, theater, and even real life. They make conversations or dialogue more personal and interesting. Usually, they are employed in a way that will make the audience and/or other characters laugh or think more deeply about a topic. Anecdotes and humorous pieces are not only jokes, but beautiful literary devices as well. Their primary purpose is to stir up laughter, to disclose truth in a general way, or to describe a feature of a character in such a way that it becomes humorous, and at the same time gives us a better understanding of the character.

Anecdotes may be used for cautionary reasons. Writers tell their readers about the possibilities of future happenings, in case they do not follow particular processes and techniques.

4.0 Conclusion

An anecdote is a short scene or story taken from personal experience. They can be useful for setting the stage for a speech or personal essay. They relay a story that can be used as a theme or lesson. Anecdote is also known as incident, story, narrative, account, or episode.

5.0 Summary

This unit presented a lesson on the concept of anecdote, and its various types in literature. The units equally explained the importance of this genre for driving home writers and speakers' messages and for stimulating the interest of listeners and readers in order to persuade them to succumb to given arguments.

6.0 Tutor Marked Assignments

- Explain the concept of anecdote, and mention five types of anecdotes.
- Of what importance is anecdote in speech and writing?

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Unit Two - Figures of Speech أدوات البيان

1.0 Introduction

2.0 Objectives

3.0 Main Contents – Figures of Speech

4.0 Conclusion

5.0 Summary

6.0 Tutor Marked Assignments

7.0 References/Further Reading

1.0 Introduction

Figure of speech is any intentional deviation from literal statement or common usage with the purpose of emphasizing, clarifying or embellishing both written and spoken language. Forming an essential part of language, figures of speech are found in oral literatures as well as in polished poetry and prose and in everyday speech. Greeting-card rhymes, advertising slogans, newspaper headlines, the captions of cartoons, and the mottoes of families and institutions often use figures of speech, generally for humorous, prompt or eye-catching purposes. The slangs of sports, jazz, business, politics, or any specialized groups overflow in figurative language.

2.0 Objectives

The unit is meant to assist you:

- Understand what figures of speech are.
- The purpose of learning figures of speech.
- Identify the commonly used figures of speech.
- Recognize the differences between the various types of figures of speech.
- Become familiar with how figures of speech are used.

3.0 Main Contents – Figures of Speech أدوات البيان

Figures of speech are used in "figurative language" to add color and interest, and to awaken the imagination. Figurative language is everywhere, from classical works to everyday speech, pop music and television commercials. It makes the reader or listener use their imagination and understand much more than the plain words.

Figurative language is the opposite of literal language. Literal language means exactly what it says. Figurative language means something different to (and usually more than) what it says on the surface. Examples of literal and figurative are the following:

- He ran fast. (Literal) مشي سريعاً
- He ran like the wind. (Figurative) جرى كالهواء

Here "like the wind" is a figure of speech (in this case, a simile). In some respects, they are the foundation of communication. Figures of Speech are a set of tools that are essential for all writers. Conveying a complex idea can be virtually impossible without an image or analogy. They serve two purposes: Decoration and Clarity.

(A) Decoration: 'Figures of Speech' are decorations used for writing. Without them writing would be boring.

(B) Clarity: A complex subject can best be conveyed imaginatively and captivantly.

The purpose of learning Figures of Speech is to make writers aware of the power and degrees of choice they have when using it in Arabic.

4. 1. Commonly Used Figures of Speech: The under listed are the commonly used types of figures of speech.

a. Simile- التشبيه

A Simile shows a likeness or comparison between two objects or events. A simile is usually introduced with the words- like, as, as.....so. Examples are the following:

- I. She is as pretty as a picture. هي جميلة كصورة
- II. The story was as dull as ditch water. كانت القصة مملة مثل ماء الخندق
- III. He is as sober as a judge.. إنه رصين كقاضٍ

b. Metaphor: استعارة A Metaphor is like a simile. Two objects are compared, without the words 'as' or 'like'. It is an implied simile. Examples are as follows:

- I. He was a lion in the battlefield كان أسدًا في ساحة المعركة
- II. Variety is the spice of life التنوع هو نكهة الحياة
- III. She was a tower of strength in their trouble. كانت برج قوة في مشاكلهم

Difference between Metaphor and Simile:

Both similes and metaphors link one thing to another. A simile usually uses "as" or "like". A metaphor is a condensed simile, a shortcut to meaning, which omits "as" or "like." A metaphor creates a relationship directly and leaves nothing to imagination.

With simile A is like B.

With metaphor A is B.

Simile	Metaphor
Our eyes are like the sun. عيناك مثل الشمس.	You are my sunshine. أنت إشراقتي
He eats like a pig. يأكل مثل الخنزير.	He is a pig. إنه خنزير.

c. Personification – This figure of speech becomes evident when non-living things, abstract ideas or qualities are spoken of as persons or human-beings. Examples of personification are the following:

- I. Necessity knows no law. الضرورة لا تعرف أي قانون.
- II. Hope springs eternal الأمل الينابيع الأبدية
- III. Let the floods clap their hands. دع الفيضانات تصفق بأيديهم
- IV. I kissed the hand of death. قبلت يد الموت.

d. Apostrophe: This is realized when the writer addresses absent or inanimate objects, concept or ideas as if they were alive and could reply. Examples are the following:

- I. "Fair daffodils, we weep to see you haste away so soon".
الندرجس البري عادل ، ونحن نبكي لرؤيتك تسرع بعيدا
- II. "O wind, where have you been?" "يا ريح ، أين كنت؟"
- III. Lead, Kindly light, amid the encircling gloom. رصاص، نور وسط الكآبة المحيطة

e. **Oxymoron – سفسطة** An Oxymoron is when two terms or words are used together in a sentence but they seem to contradict each-other. Oxymoron is a statement which, on the surface, seems to contradict itself - a kind of crisp contradiction. An oxymoron is a figure of speech that deliberately uses two differing ideas. This contradiction creates a paradoxical image in the reader or listener's mind that generates a new concept or meaning for the whole. Examples are as follows:

- I. Life is bitter sweet.. الحياة حلوة مريرة.
- II. He is the wisest fool of them all.. إنه أحمق نجباؤهم جميعا.
- III. He was condemned to a living death. وحكم عليه بالموت الحي.

f. Antithesis: الطباق

This figure of speech is realized when one word or idea is set in direct contrast against another, for emphasis. It is a combination of two words, phrases, clauses, or sentences contrasted in meaning to offer a highlight to contrasting ideas. Antithesis occurs when you place two different or opposite ideas near each other. Examples are:

- I. United we stand, divided we fall الاتحاد قوّة وفرقة عذاب
- II. To err is human, to forgive is divine الخطأ دأبّ إنساني ، والغفران منّة إلهية
- III. We look for light, but all is darkness.. نحن نبحث عن النور، لكن كل شيء هو الظلام.

g. Pun: التورية

Pun is a word or phrase used in two different senses. It is usually used in plays where one word has two different meanings and is used to create humor. Pun is a play of words – either their different meanings or upon two different words sounding the same. It is also evident in speeches or writings when a word is used to convey meanings that are different from the common or familiar in order to create humour.

Examples are as follows:

- I. A bicycle can't stand on its own because it is two **tired**.

لا يمكن للدراجة أن تقف من تلقاء نفسها لأنها ذات إطاري العجلة

II. A boy swallowed some coins and was taken to a hospital. His grandmother phoned to ask how he was, a nurse said, 'No **change** yet.'

ابتلع صبي بعض العملات المعدنية ونقل إلى المستشفى. اتصلت جدته
بممرضة هاتفياً لتسأل كيف كان ، قالت الممرضة ليس هناك صرف وهي تعني "لا
تغيير بعد"

III. Is life worth living? That depends on the **liver**

هل الحياة تستحق العيش؟ ذلك يتوقف على الكبد

h. Irony: السخرية Irony is when one thing is said which means the exact opposite.

With irony the words used suggest the opposite of their literal meaning.

The effect of irony, however, can depend upon the tone of voice and the context. It is humorous or lightly sarcastic mode of speech. Words are used here to convey a meaning contrary to their literal meaning. An ironic remark implies a double /dual view of things:

a. a literal meaning, and

b. a different intention

Irony can be used to create amusement - unlike sarcasm. When used to taunt or ridicule, irony is called sarcasm. Examples are as follows:

I. The fire station burned down last night. احترقت محطة الإطفاء الليلة الماضية.

II. As soft as concrete ناعم كالخرسانة

III. As clear as mud واضح كالطين

i. Climax: ذروة

Climax is a figure of speech which rises in steps like a ladder from simple to more important. Examples are the following:

I. He came, he saw, he conquered. جاء ، رأى ، غزا.

II. He ran fast; He came first in the race; He was awarded a prize.

ركض بسرعة. جاء أولاً في السباق ؛ حصل على جائزة.

III. Lost, broken, wrecked and dead within an hour. ضائع ، مكسور ، محطم ومات في
غضون ساعة.

j. Anticlimax: It is an arrangement of words in order of decreasing importance. Often, it is used to ridicule. Examples are the following:

I. The soldier fights for glory, and a shilling a day.

الجندي يقاتل من أجل المجد ، والشلن في اليوم.

II. She lost her husband, her children and her purse.

فقدت زوجها وأولادها ومحفظتها.

III. He is a great philosopher, a member of parliament and plays golf well.

إنه فيلسوف عظيم ، وعضو في البرلمان ويلعب الغولف بشكل جيد.

K. Hyperbole: مبالغة

An hyperbole is an exaggeration. It occurs when things are made to appear greater or lesser than they usually are. It is a literary device often used in poetry, and is frequently encountered in casual speech. Occasionally, newspapers and other media use hyperbole when speaking of an accident, to increase the impact of the story. No one imagines that a hyperbolic statement is to be taken literally. It can also be termed an **overstatement**. It may be used to evoke strong feelings or to create a strong impression, but is not meant to be taken literally. Examples are as follows:

I. The burglar ran as fast as lightning. كان اللص يجري بسرعة البرق.

II. The professor's ideas are as old as the hills. أفكار البروفيسور قديمة قدم التلال.

III. The troops were swifter than eagles and stronger than lions.

كانت القوات أسرع من النسور وأقوى من الأسود.

IV. Her brain is the size of a pea.

عقلها بحجم حبة البازلاء.

V. I have told you a million times not to lie! لقد أخبرتك مليون مرة ألا تكذب!

1. Alliteration: الجناس

An alliteration is a series of words that begin with the same letter. Alliteration consists of the repetition of a sound or of a letter at the beginning of two or more words. Examples are the following:

1. وَيَوْمَ تَقُومُ السَّاعَةُ يُقْسِمُ الْمُجْرِمُونَ مَا لَبِثُوا غَيْرَ سَاعَةٍ كَذَلِكَ كَانُوا {
{يُؤْفَكُونَ}
2. {وَجُوهٌ يَوْمَئِذٍ نَّاضِرَةٌ*إِلَىٰ رَبِّهَا نَاظِرَةٌ}
3. فدارهم ما دمت في دارهم وأرضهم ما دمت في أرضهم

m. Onomatopoeia: المحاكاة الصوتية

Onomatopoeia is a figure of speech which occurs when a word is used to represent a sound. When you name an action by imitating the sound associated with it, this is known as onomatopoeia. Examples of onomatopoeia are also commonly found in poems and nursery rhymes written for children. Onomatopoeic words produce strong images that can both delight and amuse kids when listening to their parents read poetry. Some examples of onomatopoeia poems for children are *Baa Baa* - بابا - *BABOON* باب

"**Baboon**" is an example of onomatopoeia because it sounds like what it is. Here are other onomatopoeia words:

Boom, bang, slash, woof

4.0 Conclusion

Figures of speech refer to words that are used to create particular visual images and sound effects. They are any intentional deviation from literal statement or common usage. They emphasize, clarify, and embellish both written and spoken language. They form an essential part of language, and are found in oral literatures as well as in polished poetry and prose and in everyday speech.

5.0 Summary

This unit focused on figures of speech. It presented the definition of figure of speech and its usages. It also highlighted the differences between the various types of figures of speech. It showed with examples how they are used in speech and sentences. The unit treated the following figures of speech: Simile, Metaphor, personification, Apostrophe, Oxymoron, Antithesis, Pun and Irony. Other ones to which attention was paid in this unit are Climax, Anticlimax, Hyperbole, Alliteration and Onomatopoeia.

6.0 Tutor Marked Assignments

Explain each of these figures of speech with examples:

- Metaphor b. Hyperbole c. Personification d. Simile e. Antithesis f. Irony

7.0 References/Further Reading

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Unit Three – Metaphors and Similes التشبيه والاستعارة

1.0 Introduction

2.0 Objectives

3.0 Main Contents: Metaphors and Similes

4.0 Conclusion

5.0 Summary

6.0 Tutor marked assignments

7.0References/Further readings

1.0 Introduction

Metaphor is a figure of speech containing an implied comparison, in which a word or phrase which is ordinarily and primarily used for one thing is applied to another. Metaphors belong the figurative language family. They create strong images and leave lasting impressions. They allow writers to have greater impacts on their readers. With them, writers and speakers convey a thought more forcefully than with ordinary statements. Though they are exaggerations, they function in painting

vivid pictures of issues and events and in making profound statements. Metaphors lend themselves particularly well to poetry because they have the ability to paint pictures in the reader's mind.

2.0 Objectives

At the end of this unit, students are expected to be able to:

- Understand what 'Metaphor' and 'Simile' are.
- Define metaphor and simile in own words.
- Apply metaphor and simile in their speech sentences and writings.
- Know the main difference between a simile and metaphor.
- Be able to cite examples of simile and metaphor in meaningful sentences.

3.0 Main Contents - Metaphors and Similes التشبيه والاستعارة

What is a metaphor?

A metaphor is a word or phrase used in comparing two opposite objects, ideas, thoughts or feelings to provide a clearer description. It is a word or a phrase used to describe something as if it were something else:

- For example, " طغت عليه موجة من الرعب. "

"A wave of terror washed over him."

The terror isn't actually a wave, but a wave is a good way of describing the feeling.

- "إنَّ سعاد ديناميت".
- "Suad is dynamite."

She's not made of dynamite, but it's a way to explain how exciting Suad is.

التشبيه – ما هو؟ What is a simile?

A simile describes something by comparing it to something else, using 'like' or 'as':

- جرت الثعبان كتموج على البركة

The snake moved like a ripple on a pond.

- كانت زلقة مثل انقليس.

It was as slippery as an eel.

- Suad is as graceful as a gazelle.

سعاد رشيقة مثل الغزال

Similes and metaphors are often conflated with each other. The main difference between a simile and metaphor is that a simile uses the words "like" or "as" to draw a comparison between two things, whereas a metaphor simply states the comparison without using "like" or "as". An example of a simile is: إنها بريئة مثل الملاك = She is as innocent as an angel.

Further, metaphors and similes are usually used for comparison. Metaphors do a direct comparison by saying one thing is another thing. They often contain "is" and "was." Similes also do a comparison but they use "like" or "as." "جلدها بارد مثل الثلج" "Her skin is as cold as ice" is a simile, while "إنها ملكة جليد" "She's an ice queen" is a metaphor. Metaphors and similes are both figures of speech found in prose, poetry and song.

التشبيه Similes

"Her eyes sparkled like diamonds" is a simile because of the word of comparison, "like". The use of the word "like" is a major clue that this is a simile. Comparing sparkling eyes to diamonds or stars is a simile that has been used many, many times. Some other common similes include "white as a ghost," "fast as a speeding locomotive," "lie like a rug," "as clear as mud," "dance like a maniac" and "tall as a tree."

Simile is defined as "a figure of speech in which two opposite entities are explicitly compared" in order to make writing more interesting. Bad similes can impact writing. Similes sometimes may not work or they may be too unsound for story or poem.

Examples of similes are the following:

- "تبكي مثل الساحرة التي أفرغت حليبها".
- "She weeps like a wench that had shed her milk".
- "كان المقهى شبيهة بالبارجة المجردة للعمل"
- "The cafe was like a battleship stripped for action".

"الحب يجعلك تسير مثل ساعة ذهبية بدينة."

- "Love set you going like a fat gold watch."

الاستعارة Metaphors

Metaphors compare directly by saying something is another thing. If you say someone is a snake you are using a metaphor, i.e., "You are a snake." You are not actually saying they are not humans, a legless reptile. You are saying they have the sneaky characteristics that we have come to know a snake has.

Everyone understands the metaphor because we know snakes and people can both be sneaky although in different ways.

Some common and memorable metaphors include "life is a highway," "she's boiling mad," "he's a blockhead," "you ain't nothin' but a hound dog" and "The United States is a melting pot."

More examples of metaphors are the following:

الحب روح كلها مدمجة بالنار

* "Love is a spirit all compact of fire."

• "أفكاري هي نجوم لا أستطيع فهمها في الأبراج."

- "My thoughts are stars I cannot fathom into constellations."

• "الموت ليلة برية وطريق جديد."

- "Dying is a wild night and a new road."

• "الحياة: نافذة مضاءة وباب مغلق"

- "Life: a lighted window and a closed door."

"لا تدخل في تلك الليلة الجيدة لطيفاً."

- "Do not go gentle into that good night."

4.0 Conclusion

A metaphor is a figure of speech in which two opposite subjects are compared without the use of ‘*like*’ or ‘*as*’. It usually takes the form of a direct statement (or direct comparison). They are often defined by their use of the word *is*, as compared to similes which use the words *like* or *as*. Metaphors must share a common premise to make sense.

5.0 Summary

This unit focused on two components of figures of speech, ‘Metaphor’ and ‘Simile’. It presented the definitions of metaphor and simile, and gave examples of how they are applied in speech and writings. The main difference between a simile and metaphor is also pinpointed in meaningful sentences.

6.0 Tutor marked assignments

Use metaphor and simile in five sentences of your own construction.

7.0 References /Further Reading

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Unit Four - Imaginative Language اللغة الخيالية

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Contents - Imaginative Language
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor Marked Assignments
- 7.0 References/Further Reading

1.0 Introduction

Creative Writing is that which expresses the writer's thoughts and feelings in an imaginative, often unique, and poetic way. It is guided more by the writer's need to express feelings and ideas than by restrictive demands of factual and logical progression of expository writing. This unit will concentrate on imaginative language in Creative Writing.

2.0 Objectives

This unit intends to expose students to the characteristics of imaginative writing such as imaginative language, meaning and connection, emotion, form and clarity.

It also aims to inform students about the goals at which imaginative language is targeted.

3.0 Main Contents - Imaginative Language in Creative Writing

To have a good understanding of the subject of this unit, characteristics of imaginative writing should be examined. The characteristics comprise five elements, one of which is imaginative language.

Imaginative means having or showing an ability to think of new and interesting ideas: having or showing imagination. Imaginative language has a deeper meaning than the literal meaning. It is used for emotional effect or emphasis.

A work of imaginative literature is a presentational symbol of human feeling or experience, a verbal presentation of an imaginary world in which imaginary beings engage in imaginary acts and processes, the whole being useful to human beings by enabling them to make certain kinds of abstractions—abstractions about the nature of the world and about the ways in which the conceptual faculty in humans may be used to describe and understand it. No work of imaginative literature is about the real world. Rather, it presents an imaginary world.

Characteristics of Imaginative Writing: خصائص الكتابة الابداعية

a. Clarity: الوضوح It doesn't confuse people.

b. Form: الشكل It has a beginning, middle and an ending. The beginning draws readers in and the ending is satisfying. This holds true for fiction, memoir, personal essays, autobiographies, and stories for kids. Occasionally a writer who's a genius ignores this, but most of us aren't geniuses and can't ignore it.

c. Emotion: العاطفة It's emotionally charged and the reader cares what happens to the protagonist. We either cry or laugh or are scared or feel something.

d. Meaning and connection: المعنى والعلاقة It's about people or situations the reader can connect to. Either a story we enter into with the author for entertainment, or a subject or emotion that we too are dealing with or want to learn about, or can find humor in. It is not a story about the author gazing at his or her belly button. In some way the writing connects to the rest of the world.

e. Language: اللغة The author cares deeply about words and their power. No overblown adjectives or adverbs (and only those absolutely necessary for information.) No flabby clichés. The author loves language and hones and rewrites every sentence.

Imaginative language اللغة الخيالية is used to create a world of one's own, to express fantasy through dramatic play, drama, poetry or stories. Example is, telling stories, jokes or creating an imaginary environment. Figurative language is the language of the imagination, designed to create thought through its appeal to the imagination. It aims to create images in the mind which are often referred to as 'word pictures' that appeal to senses and emotions. The images that are created include the following:

- Sight البصر – visual images
- Sound الصوت – aural images
- Taste الذوق – oral images
- Touch اللمس – concrete images
- Smell الشم – olfactory images
- Emotions العاطفة – empathetic images

The aim of imaginative language is to use language creatively by producing images of characters, settings and situations. The language of imagination uses vivid detailed description that appeals to the senses, emotive vocabulary, strong verbs, adjectives, adverbs and figures of speech.

Figurative language is writing or speaking that purposefully departs from the literal meanings of words to achieve a particularly vivid, expressive, and/or imaginative image. It can be used to add color or intensity to a description, for example, similes, metaphors, and personification.

Figurative language is the language of the imagination, designed to create thought through its appeal to the imagination. It aims to create images in the mind which are often referred to as 'word pictures' that appeal to senses and emotions.

Figurative language includes simile, metaphor, personification and alliteration. Others are assonance, symbolism and onomatopoeia.

4.0 Conclusion

Figurative language comes into play when we you use words in an imaginative way to express ideas that are not literally true. It is the use of words or phrases to express something different from their usual meanings. Writers use figurative language to say things in vivid and imaginative ways, but what they say is not really true. Similes and metaphors are examples of figurative language. Meanwhile, works of imagination should be written in very plain language; the more purely imaginative they are, the more necessary it is to be plain.

5.0 Summary

This unit presented a lesson on imaginative language in Creative Writing. It showed and described the characteristics of imaginative writing such as imaginative language, meaning and connection, emotion, form and clarity. It also revealed the goals of imaginative language and the means through which images are created in the mind by use of word pictures that appeal to senses and emotions.

6.0 Tutor marked assignments

- What is the goal of using imaginative language?
- Mention and explain the characteristics of imaginative writing.

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Unit Five - Emotional Appeal ندائي عاطفي

1.0 Introduction

2.0 Objectives

3.0 Main Content – The Concept of Emotional Appeal

3.1 The Purpose of an Emotional Appeal

3.2 Examples of Emotional Appeals

3.3 Producing an Emotional Appeal

3.4 Emotional Manipulation

4.0 Conclusion

5.0 Summary

6.0 Tutor Marked Assignment

7.0 References/Further Reading

1.0 Introduction

An emotional appeal is a method of persuasion that is designed to create an emotional response. Emotion is one of the three modes of persuasion identified by Aristotle. The other two are logos, or logic, and ethos, or authority. Emotional appeals are considered fallacies, or errors in reasoning, because they manipulate emotions in an audience.

Emotional appeals are especially prevalent in advertising. When fashion magazines play on our insecurities about body image, they're using emotional appeals. When political posters play on our fears, telling us that voting for someone will lead to financial ruin or wars, they are using emotional appeals. Students frequently use emotional appeals on their professors, hoping for pity as they ask for more time to finish a paper. Emotional appeals are used in courtrooms during trials and in persuasive essays to increase the effectiveness of arguments.

2.0 Objectives

This unit is designed to assist you:

- Understand the meaning and purpose of emotional appeal as used in literature.
- Identify the components that produce an emotional appeal in a speech.
- Recognize the types of manipulative techniques used to emotionally appeal to audiences.
- Pinpoint ways through which emotional appeal can be accomplished.

3.0 Main Contents – The Concept of Emotional Appeal

An emotional appeal is used to sway the emotions of an audience to make them support the speaker's argument. The key points to note with regard to the term "emotional appeal" are pathos, emotion, logic, argument and audience.

- Pathos represents an appeal to the emotions of an audience.
- An emotional appeal uses the manipulation of the emotions rather than valid logic to win an argument.
- Emotional appeal is a logical fallacy, whereby a debater attempts to win an argument by trying to get an emotional reaction from the opponent and audience.
- In debating terms, emotional appeals are often effective as a rhetorical device, but are generally considered naive or dishonest as a logical argument, since they often appeal to the prejudices of listeners rather than offer a sober assessment of a situation.

Emotional appeal can be accomplished in a many ways including the following:

- By using a metaphor or storytelling, common as a hook.
- By way of a general passion in delivery.
- By means of an overall emotion.
- Through the sympathies of the speech or writing as determined by the audience

The pathos of a speech or writing is only ultimately determined by the audience.

3.1 The Purpose of an Emotional Appeal **أهمية النداء العاطفي**

An emotional appeal is directed to influence audience's emotions. It manipulates the recipient's emotions rather than valid logic to win an argument. An emotional appeal uses emotions as the basis of an argument's position without factual evidence that logically supports the major ideas endorsed by the presenter. In an emotional appeal, persuasive language is usually used. Therefore, the validity of the premises that establish such an argument is usually not verifiable.

An example of emotional appeal in pictorial is a United States' soldier holding his daughter and his son. A picture like this could be used as an emotional appeal for a charity campaign to increase funding for soldiers' families.

Emotional appeal often makes use logical fallacy, whereby a debater attempts to win an argument by trying to get an emotional reaction from the opponent and audience. It is generally characterized by the use of loaded language and concepts (God, country, and apple pie being good concepts; drugs and crime being bad ones). In debating terms, emotional appeals are often effective as a rhetorical device, but are generally considered naive or dishonest as a logical argument, since they often appeal to the prejudices of listeners rather than offer a sober assessment of a situation.

3.2 Examples of Emotional Appeals

1. سيداتي وسادتي هيئة المحلفين، انظروا إلى هذا الرجل البائس، على كرسي متحرك، غير قادر على استخدام ساقيه. هل يمكن أن يكون هذا الرجل مذنباً بالاختلاس؟

2. سياسي يجادل بأن الطرف الآخر سيخفض الإنفاق وسيكون لذلك تأثير سلبي على الجَدَّات اللواتي يعشن على الضمان الاجتماعي.

3. Children are more often than not accompanied out as an appeal to emotion. From pictures of starving children to motivate people to give to charity to using them as an excuse to ban things that children shouldn't even be aware of (e.g., guns), they are repeatedly paraded in front of audiences to appeal to their emotional protective instincts, often overriding anyone's sense of rationality.

3.3 Producing an Emotional Appeal

Finding words to match the speech context and audience's disposition is essential to producing an effective emotional appeal. Producing an emotional appeal requires an understanding of the audience and what may strike their emotions the most.

For example, if one is giving a speech at an event to raise money for a children's hospital, it would be appropriate to use an appeal to emotions relating to children. For instance, the speaker could use an emotionally charged anecdote about a child who was sick and was cured at this hospital. This story stresses the value that the hospital had, on improving the child's health.

In general, an effective way to create emotional appeal is to use words that have a lot of pathos associated with them. Pathos is an emotional appeal used in rhetoric that depicts certain emotional states. Some examples of "pathos"-charged-words include: strong, powerful, tragic, equality, freedom, and liberty. These words can be used in a speech to intensify an emotional appeal to an audience.

3.4 Emotional Manipulation

Since emotional appeals are very strong, they can sometimes be used inappropriately in order to gain something from the audience or readers. For example, an emotional appeal could be used in a political rally to persuade people to vote for the candidate, especially if the vote will happen in the next few days. This emotional appeal may persuade audience members to vote for political candidates, but it may also be unethical or considered manipulative if the audience members do not have a chance to rationally process the message before the vote takes place.

This is especially critical for situations, such as politics, which people generally have emotionally charged opinions about.

Some inappropriate uses of manipulative techniques of emotional appeals include:

- Lying or lying by omission: telling outright falsehoods or misleading by leaving out crucial pieces of information.
- Denial: refusing to admit that you or your affiliates have done anything wrong.
- Covert intimidation: using subtle, indirect or implied threats.
- Guilt tripping: suggesting that the audience does not care enough, is too selfish, or has it easy. Guilt tripping encourages self-doubt and submissive behavior.
- Shaming: using tactics, such as direct criticism, a fierce look or glance, an unpleasant tone of voice, rhetorical comments, and subtle sarcasm to undermine audience members.
- Playing the victim: putting on the role of a victim of circumstances or the bad behavior of others in order to evoke sympathy.
- Vilifying the victim: acting as though the victim of the bad behavior of your (or your associates) did something to deserve negative consequences.
- Seduction: using charm, praise, and flattery to manipulate others.

In order to ethically portray an emotional appeal, be sure to avoid these inappropriate uses and manipulative techniques for emotional appeals. Emotional appeals can be effective if they are not manipulative and are used to further an honest message.

4.0 Conclusion

Emotional appeals will encourage the audience to identify with speakers' message on an instinctive level, bypassing intellectual filters, such as skepticism and logic. It may be appealing to take a shortcut to making the audience sympathize with one's own point of view. However, emotional appeals do not always hold up well after the fact—so it is necessary to fortify emotional appeal by engaging the intellect, too.

5.0 Summary

This unit has dwelt on the meaning and purpose of emotional appeal as used in literature. It identified the components that produce an emotional appeal in a speech, and recognized the types of manipulative techniques used to emotionally appeal to audiences. The unit also pinpointed ways through which emotional appeal could be accomplished with examples. Ways of producing emotional appeal and manipulating emotions to sway audience are also highlighted

6.0 Tutor Marked Assignments

Examine four ways through which emotional appeal could be accomplished.

7.0 References/Further Reading

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