Nizar Qabbani

Poetic influences:

When Qabbani was 15, his sister, who was 25 at the time, committed suicide because she refused to marry a man she did not love. During her funeral he decided to fight the social conditions he saw as causing her death. When asked whether he was a revolutionary, the poet answered: "Love in the Arab world is like a prisoner, and I want to see it free. I want to free the Arab soul, sense and body with my poetry. The relationships between men and women in our society are not healthy". He is known as one of the most feminist and progressive intellectuals of his time.

Damascus remained a powerful muse in his poetry, most notably in the "**Jasmine Scent of Damascus**."

The 1967 Arab setback also influenced his poetry and his lament for the Arab cause.

The setback (defeat) marked a qualitative shift in Qabbani`s work from erotic love poems to poems with political themes of rejections and resistance. For instance, his poem "Marginal Notes on the book of the setback", a stinging self-criticism of Arab political dialogue.

He also composed many works of prose, such as "My Story with Poetry".

Biography:

Poetry:

- Qabbani began writing poetry when he was 16 years old: at his own expense, Qabbani published his first **book of poems**, entitled **Qalat li assamra` "The brunette told me",** while he was a law student at Damascus University in 1994.

Over the course of a half-century, Qabbani wrote **34** other books of poetry including:

- ❖ 1948: Childhood of a Breast طفولة نهد
- ❖ 1949: Samba سامبا
- ❖ 1950: You are Mine. أنت لي
- ❖ 1956: Poems قصائد
- ❖ 1961: My Beloved حبيبتي
- ❖ 1966: Drawing with words الرسم بالكلمات
- ❖ 1968: Dairy of an indifferent woman يوميات امرأة لا مبالية
- ❖ 1970: Savage poems قصائد متوحشة
- ❖ 1970: Book of love كتاب الحب
- ❖ 1970: 100 love letters مئة رسالة حب
- ❖ 1972: poems against the law أشعار خارجة عن القانون
- ❖ 1978: I love you and the rest is yet to come احبك و البقية تأتي
- ❖ 1987: To Beirut the feminine with my love. إلى بيروت الأنثى مع حبي
- ❖ secret dairies of Baheyya the Egyptian اليوميات السرية لبهية المصرية
- ❖ I write the history هكذا اكتب تاريخ النساء

Other works:

Works of prose:

- My story with poetry قصتي مع الشعر
- What poetry is ما هو الشعر
- Words know anger الكلمات تعرف الغضب
- Poetry is a green lantern الشعر قنديل اخضر
- Birds do not require a visa العصافير لا تطلب تأشيرة
- I played perfectly and here is my keys لعبت بإتقان وها هي مفاتيحي
- Woman in my poetry and in my life المرأة في شعري وفي حياتي

He wrote many lyrics of many famous songs for celebrated Arabic singer including: Mohammad Abdel Wahab, Fairouz, Abdel Halim Hafez…

Ghada al Samman

Career:

She published her first book of **short stories** "Your eyes are my destiny" in 1962 which was received reasonably well. However, she was lumped at the time with other traditional feminine writers. Her publications took her out of the tight range of feminist and love novel to much wider social, humanist and philosophical extents.

In Beirut she worked in journalism and in 1965 she published her second collection "No sea in Beirut". She then traveled around Europe working as a correspondent and in 1966 published her third collection "Foreigners Nights" reflecting her experiences. The six day war had a shock effect on her as it did on many of her generation; this was evident in her famous article "I carry my shame to London"

In 1973 she published her fourth collection "The departure of old ports, and then she published her **first novel** "Beirut 75" around the end of 1974.

The novel describes the complex social problems in Beirut and started with a prophecy by one of the characters of the novel, a fortune teller that says: "I see blood, I see a lot of blood" a few months later the civil war broke out in London. After the publication of two more novels "**Beirut nightmares 1977**" which describes life in civil war turn Beirut in the mid-seventies, and "**The Eve of Billion 1986**"she was referred to as <u>the most prominent modern Arab Writer</u> by some critics. She later published her own publication "The Unfinished Works".

Works:

- عيناك قدري(Aynaq Qadari) , your eyes are my destiny, **short story**…..1962.

- ❖ لا بحر في بيروت(La Bahr fi Beirut\Bayrut) "No Sea in Beirut" **short story ….**1965..
- ❖ ليل الغرباء(Layal al Ghuraba`) "Foreigners` nights", **short story** 1966.
- ❖ حب"Hob" ," Love", **poetry**, 1973.
- ❖ رحيل المرافئ القديمة(Rahil- al Marafa` alQadima) "the departure of Old Ports, ..**short story**.1973
- ❖ بيروت٧٥(Bayrut75) "Beirut75" **novel**1974
- ❖ أعلنت عليك الحب`Alant Alayk al Hub) "I declare love upon you" ….**poetry**…1976.
- ❖ كابوس بيروت(Kawabis Bayrut) "Beirut Nightmares" .. **Novel** 1986.
- ❖ ليلة المليار(Layalat alMiliayr) "the Eve of Billion' …**novel**1986.
- ❖ (Al Ruayah alMustahilah: Fosayfosa`Dimashqiya) "The impossible novel: Damascene mosaic, autobiography , 1997
- ❖ (Al qamar al Muraba`: qesas Gharibiyah) "The square moon: supernatural tales , **short story** 1994
- ❖ (Sahra Tanaqureah lel Mawta) "A costume party for the dead"

Zakaria Tamer

His first stories were published in 1957. Since then he published 11 collections of short stories, two collections of satirical articles and numerous children`s books, including the culture periodical alMawqif alAdabi, alMarifah, and the children`s magazine "Usamah".

Quotes:

We are deceiving ourselves if we believe that a literary work written and published in a country where 70% of the population is illiterate can change the political and social life of the country… it is up to political organization… and not to romantic literature… to change the present situation.

Themes in Writing:

A common theme in his writing has been that the strongest of us can gradually be broken and tamed by those who wield the whip of power.

Those who rule, Zakaria Tamer tells us in many stories while devoid of the nobel qualities that should be theirs, possess the intuitive awareness of how to use the carrot and the stick.

Another favorite theme as seen in stories such as "The Stale Loaf" and "the Room with Two Beds" is the sexual frustration of the young in the Arab world and the toll that is exacted particularly from the women when sexual taboos are breached, or are thought to have been breached.

Though humor is not one of the ingredients of these stories, the writer does allow himself an occasional sardonic grin at the forms of injustice to which man is subjected by his rulers.

Works:

- The neighing of the white steed: صهيل الجواد الأبيض
- Spring in the Ashes: ربيع في الرماد
- The thunder: الرعد
- Damascus the Fire: دمشق الحرائق
- Tigers on the tenth day: النمور في اليوم العاشر
- Noah`s Summons: نداء نوح
- We Shall Laugh: سنضحك
- The sour Grapes: الحصرم
- Breaking knees: تكسير ركب

Collection of Satirical Article:

Glories, oh, Arab....Glories! أمجاد يا عرب أمجاد

The victim`s satire of his killer ضحية هجائه

Other collection:

Why the River fell silent لماذا سكت النهر

The Flower told the bird. قالت الوردة للسنونو

Bader Shaker alSayyab

He is an *Iraqi poet.* He was one of the greatest poets in Arabic literature, whose experiments helped to change the course of modern Arabic poetry. At the end of the 1940s he lunched, with Nazik alMala`ika, and shortly followed Abdelwahab alBayati and Shathel Taqa, the free verse movement and gave it credibility with the many fine poems he published in 1950s.

These included the famous "Rain Song" which was instrumental in drawing attention to the use of myth in poetry; he revolutionized all the elements of the poem and wrote highly involved political and social poetry along with many personal poems.

Notes

The Palestinian poet "Mahmoud Darwish" was greatly impressed and influenced by the poetry of Bader Shaker alSayyab.

-The publication of his third volume, Song of Rain, in 1960 was one of the most significant events in contemporary Arabic poetry.

Poetry:

Wilting flowers

Hurricanes

Flowers and Myths

Dawn of Peace

The Grave digger

The blind prostitute

Weapons and Children

Rain song

A Glossary of Literary Terms

Literary Devices:

- **Alliteration:**تكرار الحرف الساكن

e.g. The fair <u>b</u>reeze <u>b</u>elow, the white <u>f</u>oam <u>f</u>lew.

- **Allusion:** التلميح
- **Characterization:** it is a techniques a writer uses to create and develope by:

-what he\she does or says.

-what other characters say about him\her, or how they react to him\her.

-what the author reveals directly or through a narrator.

- **Dialect**: اللهجة
- **Flash back**: استرجاع الأحداث
- **Figurative language:** الصور البلاغية
- **Simile:** التشبيه **e.g.** her smile was <u>as\like</u> the ice.
- **Metaphor:** الاستعارة e.g. her smile was ice.
- **Hyperbole=exaggeration** المبالغة
- **Personification**: التشخيص\التجسيد   The moon was walking…
- **Free verse:** الشعر الحر
- **Foreshadowing:** الإنذار بقدوم شيء
- **Imagery** التصوير
- **Humor** الدعابة
- **Irony** السخرية
- **Point of view:** وجهة نظر
- **Satire:** الهجاء
- **Style:** الأسلوب

- **suspense:** الترقب\التشويق
- **symbol:** الرمز

Literary Forms:

❖ Autobiography: a writer`s story of his\her own life. السيرة الذاتية
❖ Biography: a writer`s story of another person`s life. السيرة الذاتية

❖ Comedy: كوميديا\ملهاة
❖ Drama: مسرح
❖ Essay: المقالة
❖ Fable::الخرافة
❖ Fantasy: فنتازيا
❖ Folktale: قصص شعبية
❖ Historical fiction: القصة التاريخية

❖ Poetry:الشعر
❖ Prose: النثر
❖ Realistic fiction: الكتابة الواقعية
❖ Science fiction: الخيال العلمي
❖ Short story: القصة القصيرة
❖ Long tale: القصة الطويلة
❖ Myth: الأسطورة
❖ Novel: الرواية

Literary Elements:

✓ Action:الحركة\الحدث
✓ Antagonist: الضد(ضد البطل)
✓ Character: الشخصية
✓ Climax: الذروة
✓ Conflict: الصراع
✓ Dialogue: الحوار
✓ Exposition: العرض
✓ Falling action:
✓ Mood:

✓ Moral: الهدف الأخلاقي\التعليمي
✓ Narrator: الراوي
✓ Plot: الحبكة
✓ Plot line: خط سير الأحداث
✓ Protagonist: البطل
✓ Resolution: الخاتمة
✓ Rising action: تصاعد الأحداث
✓ Sitting: الزمان والمكان
✓ Style: الأسلوب
✓ Theme:الموضوع

Transliteration

- ❖ **Transliteration**: to write words or letters in the character of another alphabet.
- ❖ **Translation**: tells you the meaning of words in another language.

<u>The difference between transliteration and translation</u> that Transliteration doesn't tell you the meaning of the word, but it tells/helps you pronounce them.

❖ Arabic:

In language orientated, articles, or works within the field of comparative Sematic studies the following system is accepted.

<u>1- Transliteration of consonants:</u>

r ر	d ذ	d د	h خ	h ح	j ج	t ث	t ت	b ب	` ء
f ف	g غ	` ع	z ظ	h ط	d ض	s ص	s ش	s س	z ز
	a ا	y ي	w و	h ه	n ن	m م	l ل	k ك	q ق

<u>2-Short and long vowels:</u>

Long vowels: الألف a الواو u الياء i	Short vowels: الفتح a الضم u الكسر i

Examples:

الوهابية :al-wahhabiyya الوطنية: al-wataniya\al-watanyya

<u>3- Diphthongs:</u> it is when two vowels come together.

E.g. dawla\daula دولة   bait\bayt بيت

<u>4- The definite article:</u> (al)

Al- shams...الشمس   al-kitab....الكتاب

<u>5- Addition: \ Idafa:</u> it is when we add a noun to another noun.

Hukwmat Misr حكومة مصر

6- Feminine ending of nouns:

Risala رسالة

7- Preposition preceding definite nouns:

في الكتاب: fil_kitab \ fi-al-kitab

بالكتاب: bi`l-kitab \ bi-al-kitab

للكتاب: Lil-kitab \ Li-al-kitab

8- preposition preceding indefinite nouns:

في كتاب: fi- kitab \ fikitab

بكتاب: bi-kitab

لكتاب: li- kitab

9- Conjunction wa and fa:

وكتب: wa-kataba

فثلاث رسائل: fa-thalath rasa`il

والرسائل: wa-al-rasa`il  \  wa-l-rasa`il

10- Prepositions and conjunctions preceding indefinite nouns beginning with hamza:

لاستقرار: li-stiqrar ...... stiqrar. استقرار:

11- Suffix pronoun:

كتابه: Kitabuhu

كتابها: kitabuha

12- Personal names:

ابو الفرج: Abu al-Faraj \ Abu`l-Faraj

احمد بن محمد: Ahmad ibn Muhammad\ Ahmad b.Muhammad

ابن العربي: Ibn al-`Arabi

<u>NOTE:</u> at the beginning of a sentence, we write (Al) with capital (A):

الجويني قابل احمد: Al-Juwayni met Ahmad

انا قابلت الجويني: I met al-Juwayni.

13- Nunnation:

تنوين الفتح	an	كتاباً kitaban
تنوين الضم	un	كتابٌ kitabun
تنوين الكسر	In	كتابٍ kitabin

NOTE:

Familiar places , names ,and other words (apart from the holy Quran) should generally follow .. except parts of longer transliterated Arabic text.

مكة..Mecca

مدينة..Medina

Semitic studies

1. **Capitalization**:

the titles of books and article in English should have the main words capitalized.

_Transliterated Arabic titles should be capitalized: e.g. Kitab al-Muqaffa al-Kabir

_ also capitalize the definite article "Al" in transliterated Arabic titles: e.g. Al-Muntazam fi Tarikh al-Muluk.

_ Names of parts of a books are <u>not</u> usually capitalized, but they are capitalized where a specific number follows: e.g. Chapter 2, Table 6…

2. **Quotations:**

In footnotes, prose quotations of whatever length are run on within quotation marks.

3. **Ellipses:**

Use three –point ellipsis (…) throughout, omitting any immediate

4. **Lists :**

Lists of the "index" or the contents of the book…..

5. **Italics:**

Italics may be indicated by underlining or by using an italic font.

e.g. *Hamlet* is written by Shakespear. (*Hamlet*= a play)

Hamlet was a prince. (Hamlet= a character)

6. **Abbreviation**:
- C. (circa) : used before dates. It means about تقريبا

- Ch.\chs (chapter\s) جزء أو فصل
- N.d.(no publication date)
- N.p. (no space of puplication)
- N.s. (new series)
- O.s. (old series)
- Vol. (volume)

Note: the items i.e. and e.g. should **not** be followed by a comma.

7. **Dates**:

 --(**BCE**: before Christ and **CE**: Christ birth) follow the date. E.g. 2017 CE.

-- (**AH:** After Hijrah) precedes the date. E.g. AH 1437.

8. **Footnotes:**

They should be raise up above the line of writing and should not accompanied by brackets or other marks. E.g. Footnote[4]

Arabic Parts of Speech

In the linguistic scenario of the world, Arabic has a scientific grammar, rhetoric and prosody. Her syntactical feature is unique in the world. Arab grammarians traditionally analyze all Arabic words into three main parts of speech; they are primarily <u>Noun, Verb, and Particle.</u> These parts of speech are further sub-categorized into more detailed parts of speech which collectively cover the whole of the Arabic language

Noun: (الاسم)

A noun in Arabic is a name or a word that describes a person, thing, or idea. Traditionally the Noun class in Arabic is subdivided into **Derivatives** that is, (nouns derived from verbs, noun derived from other nouns, and nouns derived from particles) and **Primitives** (nouns which are not derived); these nouns could be further subcategorized by <u>number, gender, and case.</u> This class also includes Participles, pronouns, relatives, demonstratives, and interrogatives. The Arab grammarians divide the nouns into **three** classes, they are:

1. Primitive noun (الاسم الجامد): e.g. man, horse, flower
2. Verbal noun (اسم المصدر): e.g. killing, helping
3. Derivative noun(الاسم المشتق): e.g. help__ helper

1- Verbal noun: the original root of the word e.g. writing كتابة
2- Active participle: it refers to the doers of the action.
   E.g. write---writerكاتب.
3- Passive participle (v₃) written مكتوب
4- Adjectiveصفة: it denotes to a quality...e.g. good جيد
5- Primitive noun: lionأسد, pen قلم
6- Demonstrative pronoun: e.g. this هذا, that ذاك

7- Personal pronouns: e.g. he, she, we....

8- Relative pronouns: who: ...الذين،اللتان،اللذان،التي،الذي

9- Interrogative particle(حرف استفهام): هل و ما ومن

Verb: (الفعل)

The classification of the verb in Arabic is similar to that in English, although the tenses and aspects are different. The verb can be sub-categorized into perfect, imperfect, and imperative. Further sub-categorization of the verb class is possible using number, person and gender. Verb is defined by a specific time. Arabic has four kinds of verbs.

1- Past Tense: e.g. the ambassador wrote a letter.

2- Present and Future tense: the sun rises in the east.

3- Imperative verb: write this on the board.

4- Future tense: you **will** come to know. ساسوف

Particle: (الأداة) الحرف

It is a word that depends on a noun or a verb in order to convey a complete or useful meaning. E.g. prepositions, adverbs, conjunctions, interrogative particles, exceptions, and interjections.

Note:

Arabic verbs are morphologically formed in two categories, i.e. (past tense) and (present and future tense).

On the other hand, the imperative is structured from the present form of the verb.

A literary element is an inherent constituent of all works of narrative fiction.

A necessary feature of verbal storytelling that could be found in any written or spoken literary techniques, or non-universal features of literature that accompany the construction of a particular work rather the necessary characteristics of all narrative. For example, *plot, theme, and tone are literary elements,* whereas figurative language, irony, or foreshadowing would be considered literary techniques.

Literary elements aid in the discussion and understanding of a work of literature as basic categories of critical analysis; literary elements could be said to be produced by the readers of a work just as much as they are produce by its author. For the most part, they are popular concepts that are not limited to any particular branch of literary criticism, although they are most closely associated with formalist method of professional literary criticism. There is no official definition or fixed list of terms of literary elements; however they are common features of literary education at the primary and secondary level, and a set of terms similar to the one blow often appears in institutional student evaluation… these are:

Action (الحدث): everything that happens in the story.

Antagonist (الضد): the person or force that works against the hero of the story.

Character(الشخصية) : one of the people (or animal) in the story.

Climax (الذروة): the highest point in the action of a story.

Conflict: a problem or struggle between two opposing forces in a story.

Dialogue (الحوار): the conversations that characters have with one another.

Exposition (العرض) : the part of the story, usually near the beginning, in which the characters are introduced, the background is explained, and the setting is described.

Falling action: the action and dialogue falling the action following the climax that lead the reader into the story's end.

Mood: the feeling that a piece of literature is intended to create to the reader.

Moral: the lesson a story teaches.

Narrator: the person or character who actually tells the story, filling the background information and bridging the gabs between dialogues.

Plot: the action that makes up the story, following a plan called the plot line.

Plot line: the planned action or series of events in a story. There are five parts (steps): exposition, rising action, climax, falling action, and resolution.

Protagonist: the main character in a story, often a good or heroic type.

Resolution (الخاتمة): the part of the story in which the problems are solved and the action comes to a satisfying end.

Rising action: the central part of the story during which various problems arise after a conflict is introduced.

Setting: the place and time frame in which a story takes place.

Style: the distinctive way that a writer uses language factors such as word choice, sentence length, arrangement, and complexity, and the use of figurative language and imagery.

Theme: the message about life or human nature that is "the focus" in the story that the writer tells.

ex

- ✓ Plot
- ✓ Sitting (time and place)
- ✓ Character
- ✓ Theme (central idea)
- ✓ Mood (atmosphere)
- ✓ Structure
- ✓ Tone (the reflection of writer`s attitude)
- ✓ Language
- ✓ Narrative mood "point of view"
- ✓ Voice
- ✓ Conflict
- ✓ Genre (long stories or short…..)
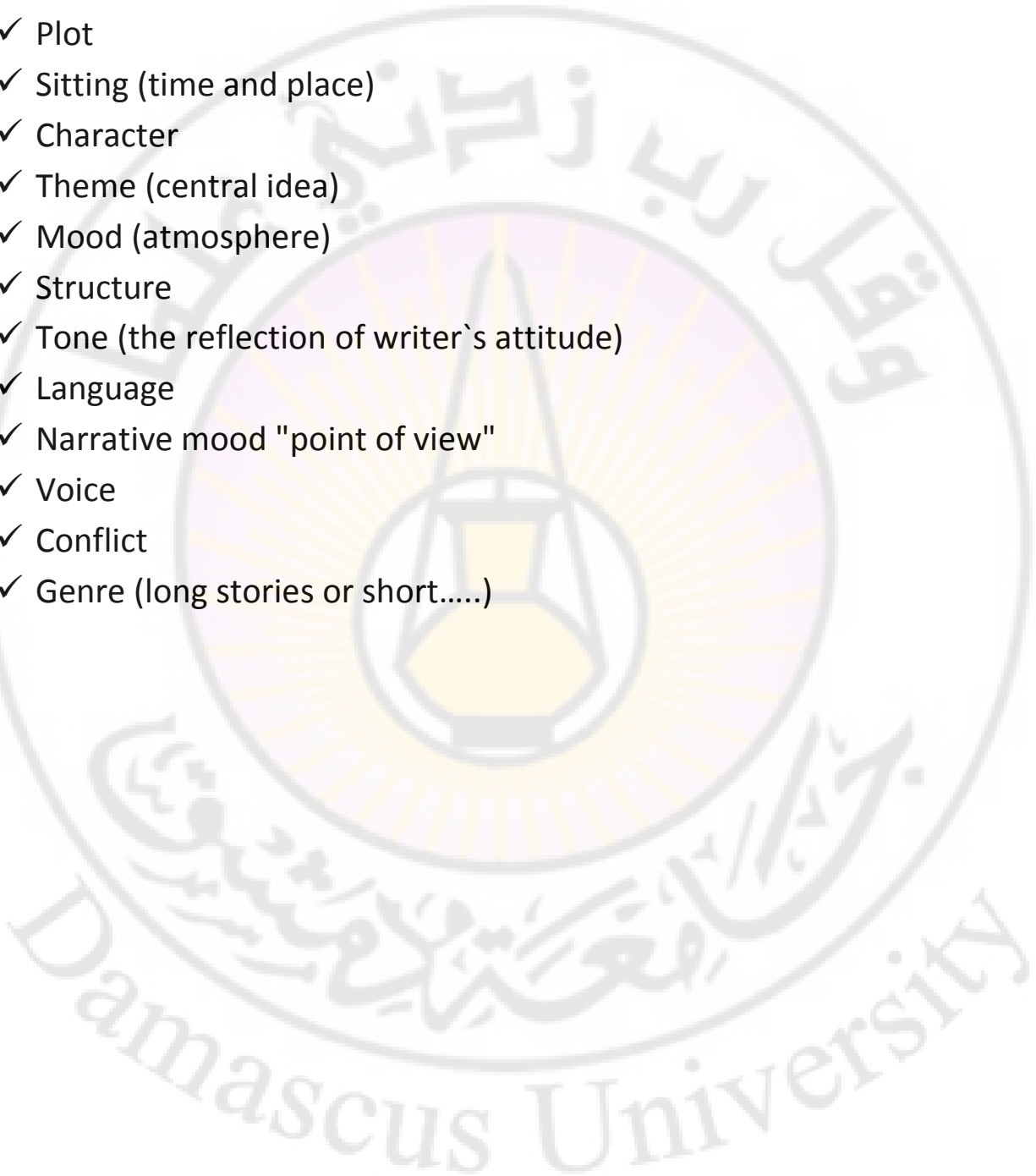
Literary Genre:

A literary genre: is a category of literary composition. Genres may be determined by literary technique, tone, content, or even (as in the case of fiction) length. The distinctions between genres and categories are flexible and loosely defined, often with subgroups.

The most general genres in literature are (in loose chronological order) epic, tragedy, comedy, and creative nonfiction. They can all be in the form of prose or poetry additionally; a genre such as satire, allegory or pastoral might appear in any of the above, not only as subgenre but as a mixture of genres. Finally, they are defined by the general cultural movement of the historical period in which they were composed.

Genres should not be confused with age categories, by which literature may be classified as either adult, young adult, or children`s. They also must not be confused with format, such as graphic novel or picture book.

Genres

Just as in painting, there are different types of literary works, these types of literary works these types tend to share specific characteristics. Genres describe those work which share specific conventions.

Genres are often divided into subgenres. Literature, is divided into the classic three forms of ancient Greece, poetry, drama, and prose. Poetry may then be subdivided into the genres of lyric, epic, and dramatic. The lyric includes all the shorter forms of poetry e.g. song, ode, balled, elegy, sonnet, dramatic poetry might include comedy, tragedy, melodrama, and mixtures like tragicomedy.

The standard division of drama into tragedy and comedy drives from Greek drama. Comedy itself has subgenres, including farce, comedy of manners, burlesque, and satire. This parsing into subgenres can continue

comedy has its own subgenres, including, for example comedy of manners, sentimental comedy, burlesque comedy, and satirical comedy.

Nonfiction can cross many genres but it typically expressed in essays, memoir, and other form that may or may not be narrative but share the characteristics of being fact-based, artistically- rendered prose.

Often, the criteria used to divide up works into genres are not consistent, and may change constantly, and be subject of argument, change and challenge by both authors and critics. However, even a very loose term like fiction ("literature created from the imagination, not presented as fact, though it may be based on a true story or situation") is not universally applied to all factious literature, but instead it is typically restricted to the use of novel, short story, and novella, but not fables, and is also usually a prose text. Types of fiction genres are science fiction, fantasy, historical fiction, realistic fiction and mysteries.

Semi-fiction spans stories that include a substantial amount of non-fiction. It may be the retelling of a true story with only the names changed. The other way round, semi-fiction may also involve fictional events with a semi-fictional character, such as Jerry Seinfeld.

Genres may easily be confused with literary techniques, but though only loosely defined, they are not the same; examples are parody, frame story, constrained writing, stream of consciousness.

Literary forms

Autobiographyالسيرة الذاتية : a writer's story of his or her own life.

Biographyالسيرة: a writer writes the story of the life of another person.

Fable: (الخرافة): a short story that often uses talking animals as the main characters and teaches an explicit moral lesson.

Realistic fiction(الكتابة الواقعية): a writing that attempts to show life as it really is.

Science fiction الخيال العلمي: a writing bases on real or imaginary scientific developments and often set in the future.

Fantasy: فنتازيا: a story sets in an imaginary world in which the characters usually have supernatural powers.

Historical fiction: القصة التاريخية ,   Folk tale: حكاية شعبية

Myth: الأسطورة, **Comedy**:(الملهاة) الكوميديا **Novel**:الرواية

Poetryالشعر, **Prose**: النثر, **Short story** القصة القصيرة

Drama: المسرح, **Essay**: المقال