

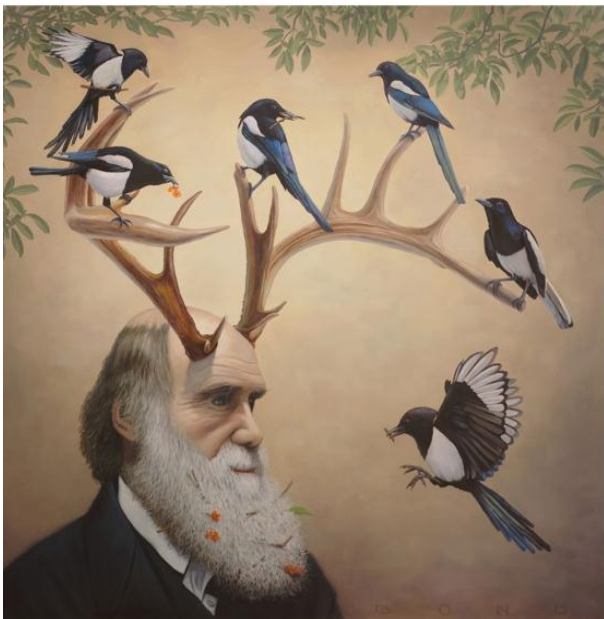
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# **The Narrative Impression Is A New Type From Narrative Types**

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## **Abstract**

**The idea of the story impression that I give to the recipient carries purely psychological and human dimensions. This scene then raises the implications of the writer's psychological insides to be expressed on the surface of the paper, and the reader will then enjoy reading the psychological insides of the writer, which may constitute an unusual milestone, and the impression of anecdotal term I proposed to name this type of narrative, which set the limitations summarized Balati B Count the examples of the story impression: 1-Anecdotal impression is based on the existence of a particular event earlier than the moment of receipt (the author of the story impression) This event is not imagined, but carries the spontaneous nature of accidental accidentally without prior planning, but carries a factor of influence that attracts this recipient writer and affect it. 2 - space space is often over the presence of time in the embodiment of stories, which is a natural result of the reduction mechanism used by the author this mechanism tends to determine the place, and then comes the time (if needed) to complete the meaning, and may not come to the lack of it. 3 - Characters in the story impression open to the embodiment in the biblical fabric in the sense that the number of these characters is logically open as long as the event needs and accommodates them to form elements of the impression to the completion of the meaning and vision story. 4 - Fiction impression of a living embodiment of the writer himself to the end of the impression, which provides the reader the author's intellectual and political orientations and beliefs social and religious.**

## **La Impresión Narrativa Es Un Nuevo Tipo De Tipos Narrativos**

### Resumen

La idea de la impresión de la historia que le doy al destinatario tiene dimensiones puramente psicológicas y humanas. Esta escena plantea las implicaciones del interior psicológico del escritor que se expresará en la superficie del papel, y el lector disfrutará leyendo el interior psicológico del escritor, que puede constituir un hito inusual, y la impresión de un término anecdótico que propuse para nombrar este tipo de narrativa, que establece las limitaciones resumidas Balati B Cuento los ejemplos de la impresión de la historia: 1-La impresión anecdótica se basa en la existencia de un evento particular anterior al momento de la recepción (el autor de la impresión de la historia). El evento no se imagina, pero conlleva la naturaleza espontánea de accidental accidentalmente sin planificación previa, pero tiene un factor de influencia que atrae a este escritor receptor y lo afecta. 2 - el espacio es a menudo sobre la presencia del tiempo en la encarnación de las historias, que es un resultado natural del mecanismo de reducción utilizado por el autor, este mecanismo tiende a determinar el lugar, y luego llega el momento (si es necesario) para completar el significado, y no puede llegar a la falta de él. 3 - Personajes en la impresión de la historia abiertos a la encarnación en el tejido bíblico en el sentido de que el número de estos personajes está lógicamente abierto siempre que el evento lo necesite y los acomode para formar elementos de la impresión para completar el significado y la visión historia. 4 - Impresión de ficción de una encarnación viva del propio escritor hasta el final de la impresión, que proporciona al lector las orientaciones intelectuales y políticas y las creencias sociales y religiosas del autor.

### Introduction

At a glowing moment a certain event came up in front of me. Perhaps a lot of people passed by and did not care about him, but I found myself interacting with this event in a wonderful way. As I stormed my psychological and generated an impression of it, I said to myself why I do not record this impression on paper in order to empty this impact I may rest a little of its impact, especially as I went through many of the glowing moments that interacted with the psychological inside without being written down from memory, even if I I have written it down and I have reviewed it now,

perhaps it represented me something I do not know about the course of my personality and my thoughts and psychological inside. Therefore, the idea of the story impression that I presented in my research on this section is based on two papers, entitled: (the impression of the narrative and the closest relationship between the types of narrative). I reviewed them to show the difference between them and the story impression that I embodied in the second topic was entitled: (story impression: the theoretical framework and narrative application) include the theoretical determinants that frame the story impression and Its main pillars as well as the narrative field of application are to present examples of this impression and analyze some of them. I reviewed four models of my authorship as an application of this color of narrative. In conclusion, I hope that the idea of a story impression will develop and find a good resonance with my invitation to the recipients to write in his style and provide me with their product so that the idea deepens further and enriched with respectable views sound.

#### The first topic

(The narrative impression and the closest relationship of the narrative types)

(Impressionist story) The term I proposed to name this type of narrative, which I think is new, and before identifying the identity of the story impression and identify the main pillars and actors I will be exposed to some of the colors of the narrative closest to him. Initially we have to develop a definition of fiction that critics have agreed to share. Critics agree that the story is a realistic or imaginary narrative of actions that may be prose or poetry intended to generate interest and enjoyment or to educate listeners or readers

Among the colors of the narrative, I prepare the short story the color closest to the impression of the narrative that I proposed to embody its narrative color. It is known that the short story is one of the most popular narrative genres, and there are a number of writers distinguished by authoring such as the most famous book Mazni, Mahmoud Taymour, Hassan Mahmoud, Lashin and others.

The short story has the purpose of seeking to portray a fully structured event with a beginning, a middle and an end where a distinct organic relationship is formed. I will give a model of the short story to help us understand the horizons of the difference and differentiation between the impression of the story and the short story:

Rampage of the current - by the storyteller Ahmed Zawi

(He was surprised when he looked at the serenity of the sea side. He tempted the sailors' half to enter into his interior. There were various desires that he had tampered with. He grabbed him with a fresh idea. He entered his old boat and his merchandise thrown into the sea of Lije. The wind was blowing in his face, and the waves smashed his boat's chest, but he decided to go unconcerned with his dreadful waves, the rampage of the current increased and he kicked him from all sides. The night he walked without guidance, and found himself a coordinator in Tia Fierce bridleth mouth of his boat and drowns them in the dark liver. Odhanth swimming against him. He decided to change the course of his life. Breathe the morning and found himself "scarecrow" draws its borders on the horizon while the current faded and the sea from underneath it has dried up.) (1)

We come to the second color closest to the impression of the story (Alqso-sah), which is shorter than the short story and based on the drawing of a particular scene, or the projection of thought in the form of a story, as made by Idris in his stories, and I will cite some of the artistic characteristics of the stories in order to note the distinction between them And the characteristics of the story impression.

Technical characteristics of the stories:

Scholars agreed on the existence of three pillars or major technical characteristics in any work characterized by the storytelling to acquire the characteristic of the stories and these characteristics are: (unity of impression and the moment of crisis and consistency of design.) (1) If we come to the unity of the impression we find that it does not completely mean that all This can be achieved through the interaction of a number of discordant elements, the succession of a series of paradoxes, the controversy of many contradictions, the accumulation of distractions from memories, or the plucking of reflections that resemble scattered fragments that seem at first sight to be No link between them or overlapping p (D) different forms of short writing and their interaction ... and other structural formulas that seem to lack a traditional, compact structure but create a single impression and aesthetic effect. The narrative impression that I will make in future papers - and the most obvious elements in the minds of the storybook and its readers for the enjoyment of simplicity in the subtraction and logical convincing to the recipient as well (because it is one of the most traded characteristics to the extent that it is about to be the greatest common denominator in the various definitions in dictionaries and encyclopedias). (3) Edgar Allan Poe crystallized this term in 1842, and was seen as the most

remarkable characteristic of the construction of stories, as well as a natural product of the writer's culture, consciousness and distinctive storytelling skills that enable him to collect and employ story elements to create this one impression.

(1) Seen: Formation of the Arabic novel, d. Mujahid Qasim, i 1, Dar Sahar Publishing, 1992, p, 33. (2) Structural Characteristics of the Disks, Sabri Hafez, Journal of Seasons, Volume II, Number: 4, 1982. (3) Ibid.

The unity of impression calls for shortness of stories. It is in no way allowed to loosen, digress or multipath, and requires a great deal of intensification and concentration and the elimination of any excess or duplicate phrase. (1)

As for the moment of crisis, it reveals the secrets of the stories, so Joyce called these moments brightening or revealing (the writer often focuses on one character in one syllable and instead of tracking its development it reveals it at a certain moment ... this moment is often the moment Where personality has some critical shifts in its direction or understanding. (2)

The consistency of the design is the structural characteristic that leads us in fact to study the features and various structural elements that rise up or make up the form of stories of personality, plot, event, time, etc. (3)

The second topic

(Story Impression: Theoretical Framework and Narrative Application)

The idea of the story impression that I offer to the recipient carries purely psychological and human dimensions, is a translation of the inside of the individual, and a call to make room for underlining these insides into the fabric of the story, to form a new lung through which breathe unlimited human creativity. Embodied by the following points:

1. Anecdotal impression is based on the existence of a particular event earlier than the moment of receipt (the author of the story impression), that is, based on the formation of a particular event in a certain place and time a product of the moment of receipt of the writer. Of literary biblical expression -) that sees, feels, or hears about this event. I have mentioned (literary literary expression) because I believe that a story impression can be a tool for expressing the components of every person who is capable of the tools of expression to a minimum, and the moment of story surprising will exist through this story impression.

So this event is not imagined, but carries a spontaneous, unintentional character that happens accidentally without prior planning, but it carries a factor of influence that attracts and influences this recipient writer.

Here, the recipient will be given the opportunity to write if he is inexperienced or does not work in the narrative field as a writer. Intellectual, religious and ethnic who respond to this event and can express it on the surface of the leaves.

Elia Hawi also argued that the event had a set of characteristics that would increase its strength and cohesion, such as the expression of the souls of the characters, good signature and regularity in a highly interconnected plot and acquire the character of causality and succession. (1)

2 - The horizon of the event in the impression of the story is open in the sense that includes every matter large or small influential or marginal events, it is not a condition that the event of a serious character or echo outside the same writer, but in this matter the author's response to him and his interaction with him, it may be This event is not important to others or does not attract their attention, but it affects the writer of the story impression because people vary in their standards of things, and vary in the degree of response and strength and the extent of its impact on the inside of the human soul full of mystery and secrets. It is important to note here that the event in the story impression often tends to not participate in the writer's creation or fabrication, because his participation loses the surprise and quick excitement required for the formation of the event, but this does not prevent the participation of the writer in the event and then the impression is formed after the end if he has a story In the same insides.

3 - The emergence of the event and its growing image is embodied naturally and spontaneously by provoking the feelings of the writer and pen first, and his mind in the second, a barrier able to impose his presence to stimulate the narrative inherent tendency to express this event after the bombing of the desire to record it and the breath of reflections towards this The event, the orbit of the psychological minutes and the special feelings that glowed with the writer, expressed by the supply of his pen, and all the event complex and crisis, but not noticed only dimly. Dr. Abdullah Khalifa Rakibi has defined "the knot" as "the tangle of events and its sequence until it reaches its peak." (1) Youssef Chaharouni said that it is "a chronological sequence, linked by the meaning of causality" (2), and we note that the knot in the impression of stories may not reveal About herself and noticeably dimmed after you finish reading it. \_\_\_\_\_

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(1) Algerian short story, d. Abdullah Khalifa Rugibi, Dar Al-Arabiya Book: Libya, 3rd edition, 1977, p. 152. (2) short story, d. Yousef Al-Sharouni,



Dar Tlass for Studies and Publishing, 1989, p. 67.

4 - time and space in the impression of the story is linked to the time and place of the writer himself, as time and space begins from the moment of the impact that is formed by the writer, whether this impact visually or audio or subconsciously to translate into words, and space is often overwhelming the presence of time in the story embodiment, which is the result. This mechanism tends to determine the place, and then comes the time (if needed) to complete the meaning, and may not come to the lack of need. This is why the impression of the story tends to the mechanism of condensation and reduction in its embodiment within the storybook.

5 - Characters in the story impression open to the embodiment in the biblical fabric in the sense that the number of these characters is logically open as long as the event needs and accommodates them to form elements of the impression to the completion of the meaning and vision story. I note here that these characters are all influential in the recipient writer, there is no room for secondary or marginal characters and key figures supporting the development of the event and elaborate, but each character stands out in the narrative scene has its own keys that leave their impression and effective role in the production of the text, and this is expected to short The paper space needed by the impression of the story and the fact that it is unlikely to have marginal characters in its intensive construction.

This character has a vital link to the prominent event in the story impression, and this is naturally says Dr. Rashad Rushdie: (It is wrong to separate or distinguish between the personality, and the event, because the event is personal, it works, or is the actor is doing) (1).

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(1) The Art of Short Story, Rashad Roushdy, 2nd edition, Egyptian Anglo Library 2009. Pp. 99--100.

6 - If the creator in the novel or the story or even in poetry put characters and fabricate events and give them dramatic lines, the writer or - able to literary expression - in the story impression introduces himself and the reflections of his visions and personal positions in this impression without mask or frills or A depiction of characters hiding behind themselves and his positions. We often find the disappearance of the storyteller, novelist or poet behind the characters he creates or transmits from the real life of life and drops his thoughts, personal opinions, beliefs and attitudes within his narrative or poetic productions, but the writer of the impression of stories will not disappear behind any character in his text because this writer is the

focus For an anecdotal impression, the impression is a living embodiment of the writer himself to the end of the impression that presents the reader with the author's intellectual and political orientations and his social and religious beliefs. The end is not only a process of sealing the story, but also the final enlightenment of one coherent fiction, through which the final revelations of the roles of the characters are made. (1)

I would like to say in a nutshell that the impression of the story is based on three pillars of the President I set out, as explained below:

The first pillar: is the pure psychological insides of the writer and his sincere feelings and ideas and attitudes that he carries towards the joints of life and its interaction with the same glowing. The writer is the radiant focus of an impression of stories and represents his intellectual and political orientations, and his social and religious beliefs. He is a living embodiment of the writer himself.

The second pillar: embodied in the narrative fabric, which never tends to the element of imagination and creativity in it, there is no room for the glow of imagination in the story impression at the expense of the glow of the psychological interfaces responsive to the moment of provocation life.

The third pillar is that the writer introduces the reader himself and the reflections of his visions and personal attitudes towards the event and the personalities involved in it without depicting hypothetical characters who hide behind themselves and his positions.

The following are examples of the narrative of my authorship and then analyze them so that the axes of anecdotal impression and its main pillars become clear:

Anecdotal models written by the researcher in (the impression of the story):

(1) to meet the concerns

One evening I was watching a TV interview with the Iraqi artist Sami Kaf-tan. He drew my attention and attracted all my senses.

- See what grieves you and provokes your feelings?

- He said: "When I see a girl aged twelve or fourteen wearing thea, heirs and walking with slippers, I am confused with pain and anger fills me on society and life."

These words leaked to my soul to meet her hidden counterparts in the depths. . I ask myself why he ordered this feeling, which I do not think is in the minds of many, and how my concerns met with this artist ... sunk in the withdrawal of meditation plot the possibilities of the answer.

Analysis: In this text, the event emerges as a view of a two-person tel-

evision dialogue. In the context of this dialogue, the related phrase that excites the writer looks at me: When I see a 12 or 14-year-old girl dressed in thea, heirs and walking with ragged soles, the pain and anger fill me Community and Life.

I can explain the axes of this story impression and its elements according to the following points:

1 - The time in this impression is fixed is the time of viewing, as the place has crystallized in two localities: The first represented in the meeting place television, which embraced two personalities are the presenter of the program and the guest actor. The second place is where the viewer (writer) sits, and at the moment of coincidence, the phrase reads: "When I see a 12 or 14-year-old girl dressed in thea heirs and walking with ragged soles, I suffer pain and anger over society and life." Writer because this phrase found similar in its psychological, as if it was hidden in it to stand out from the television screen. 2 - We note that the event was not made by the writer or say did not participate in the composition, but existed before the moment of interaction etheric, and played the role of ethereal coincidence in the temporal compatibility of this event to meet this phrase with the moment of observation and response when the writer. 3 - We believe that the phrase in the event may not excite others who are watching the dialogue or perhaps not left in their interior Matarkth in the writer's psychological. Many have heard the phrase that stirred up the writer, but the chances that someone has gone through the word as the writer seems to seem slim.

4 - We find that both characters have made the event in the first place are the main characters, and may be said that the event was made by a single character is the personality of the guest who said the phrase striking for the writer's view, but this character can not be or launch the above-mentioned phrase without the character presented and asked him in the program .

The juvenile takes care of the portrayal of the character during her work, and his unity is achieved only if he fulfills a statement of how it occurred, the place and time, and the reason for which it was done. (1)

5 - It is clear that the writer did not disappear behind the character of the event, but it was the focus and radioactive area, and declared himself openly unconvincing and did not put himself to frills. Impression is a living embodiment of the writer himself.

(2) What a man

(How this man radiates vitality and fervor? .. How to shake hands warmly

of the benefit of one day and who feels that it will benefit him soon? .. How to throw embarrassing words in the face of this shy polite in front of others? And he does not care for him that he was disturbed and distressed him as long as his embarrassing words bring smiles of others. Look at him as he speaks directly to his official sweet talk in order to get closer and hypocrisy, reaping his satisfaction ... Entering in the corridors in order to reap the benefits of saving him .. Smiling face others and accept him .. Spends time goes on and does not go down indicator of his conviction and movement .. This man I can not do like him never .. is always happy and I'm always sad ..)

Analysis: In this story impression we find the event is reflected in the writer's observation of the performance of a particular person draws the attention of his psychic inside because of the person's ability to be always present mind, and can bring the attention of others and care when he wants to lightness of his soul, and flattering distinctive and anointed shoulders, and hypocrisy implanted in his blood, And his social spirit that revolves within his personal benefit.

This vitality and belief in the eyes of the writer produce happiness for this person, and at the same time away from the personality of the writer, which justifies his inability to communicate with others by losing this vitality and this belief which he observes in the person concerned, causing the faltering of his hopes and aspirations, and how he would have liked to have such vitality and belief To feel the same happiness that he imagines that the person concerned enjoys, and I can show the axes of this impression of the story and its elements on the following points:

1 - time is the same as we observed in the previous story, which is the time of observation and is changing according to the places of observation and observation, and does not determine the existence of the place, but the reader to expect and imagine.

2 - We note that the writer was a penalty of the event contributed by an active contribution, and to say that the only product has not the person concerned did not move inside and expresses the emotion of the feeling, both characters stood at one level in the size of influence and prominence.

3 - Like the previous story writer did not disappear behind the character of his impression of the story, and this expelled in every story impression. If the writer talked exposed to the reader who observes that the area of hatred

addressed to the person concerned, it is a process of monitoring him and watch and control led to the hope is not possible to fall into The writer should be similar in vitality and criticism due to the different psychological composition of both.

As the writings come from the color of the story impression I leave the opportunity for the recipient to examine and analyze, and invite him to write along the lines, and provide me with observations that will certainly enrich the idea and reinforce it.

### (3) Serotonin

My eyes travel to distant horizons, he says, tearing his eyebrows, you have a lack of serotonin, a deficiency that causes you to feel depression, boredom and strayness and makes you alienated from communicating with others and find it difficult to interact with people and less desire to attend social events. I wondered, if I had enough serotonin, would he become another human, would I get rid of the episodes of sadness, depression and cruel boredom? Would I feel the constant fun and show my personal talents and abilities to all people without fear of relapse or boredom of communicating with them? I feel I have a great ability to manage. Perhaps I invest my literary talent, which I feel deeply trapped deep except the fingers stuck to the bars to be a poet or a great storyteller, perhaps, maybe .... My eyes return to him and he finishes his last words .. To tell him .. Doctor I found myself in the lack of serotonin because I I loved sadness and depression and made me the best creation of God and restless feeling ..

### (4) Thousand Dinars

Hat thousand dinars .. Haha .. Mom gave you two thousand dinars to share and I am your big brother.

-No No .. I will not give you .. It took me yesterday thousand dinars that he gave me (Amo Ahmed).

- Who said that he gave a thousand dinars to you .. But said this thousand dinars, however, your mother who is the first on his class in half a year take it.

And I was first on the class.

-And I'm also the first.

- No .. You are the second because your degree in the Arab nine out of ten.

-Although the rest of the lessons are all tens .. Hat thousand dinars Hatha

.....

The screaming and crying began to rise to stand out in front of me as I look at this scene painting dreamy memories when my uncle gave me 30 fils because I succeeded and I was on the second grade of primary then

my younger brother came smiling please give him 20 fils to buy Pepsi and I looked at him with affection and gave him what I wanted .. Watching when she saw me give her brother a small amount ran at a zigzag towards me opening her mouth to show some of her teeth falling and she says to me (Dada) give me (found a fluid influenced by candy), ie (ten money I buy candy), I laughed a lot of her pronunciation and I was only give her (Fluttering) I took her joyfully ventured to jog into The shop and my eyes followed .. Moments later I looked at my palm and found it empty and how I was eager to buy myself something .. I lifted my head .. Sighed and drowned in deep grief digging its meaning in my beautiful memory ....

The results The idea of the impression I give to the recipient carries purely psychological and human dimensions, it represents a translation of the inside of the individual, and an invitation to make room for underlining these insides in the fabric of the story, this idea is based on the principle of the impact of the writer's visual or audible scene may participate in making and be active in its composition Then, this scene raises the implications of the writer's psychological insides to be expressed on the surface of the paper. Determinants summarized as follows: 1 - story impression based on the existence of a particular event earlier than the moment of receipt (the writer of the story impression) This event is not imagined, but carries a spontaneous non-accidental nature, which is a coincidence without prior planning, but carries from the factors influencing this recipient writer and affect in it . 2 - space space is often over the presence of time in the embodiment of stories, which is a natural result of the reduction mechanism used by the author this mechanism tends to determine the place, and then comes the time (if needed) to complete the meaning, and may not come to the lack of it. 3 - Characters in the story impression open to the embodiment in the biblical fabric in the sense that the number of these characters is logically open as long as the event needs and accommodates them to form elements of the impression to the completion of the meaning and vision story. 4 - Fiction impression of a living embodiment of the writer himself to the end of the impression, which provides the reader the author's intellectual and political orientations and beliefs social and religious.

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I can explain the axes of this story impression and its elements according to the following points:

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