



TECHNIQUES FOR CREATIVE WRITING

Soliev Rakhimjon Ibrokhimovich

German teacher of Fergana State University

Mamarasulov Akmaljon Mamatojievich

German teacher of Fergana State University

Annotation

In the article were analyzed creative writing techniques. The most important techniques are given.

Keywords: creative writing, continue texts, missing parts, text types, changing address.

Introduction

The term "creative writing" describes a complex process: dealing creatively with language. In order to enable the student to do this, however, the basics must first be created - on the one hand, basic knowledge must be available, and on the other hand, the basic writing techniques must be mastered. In addition, there is a writing style influenced by many different criteria. These points are to be examined in the following and to prepare the topic of "creative writing".

Main part

In the following, some of the most important and common techniques for motivating and writing creative texts are named and explained.

1. Continue texts

A) Add Missing Parts

A common method of encouraging students to produce their own text is to continue stories that have already started. For example, you should add a part of the story that the teacher has cut away - be it the end (very common) or the beginning. A text in which the first or last sentences are missing is in most cases still coherent enough to be understood, but on the other hand still leaves enough space to incorporate your own ideas.

The students only write a part of a given text that has to fit into the framework. Above all, they must pay attention to points such as time structure and perspective, but also choice of words and style. If one takes this close connection to the specification into



account, the proposal, which is described as creative, only turns into a more or less simple production of coherent text.

B) Change Parts

The same problem arises with a similar instruction. If a text is presented as a whole, of which either a marked part from the beginning or the end is to be rewritten, i.e. the story is to be reformulated in itself, the result is comparable to the above. The structural connection to the text can only very rarely be broken by students; again, only text is probably produced.

C) Add Prehistory / Consequences

From a narrative point of view, comparable to the examples mentioned above, is the requirement to write a previous story or a subsequent story for a self-contained story (which of course can only refer to a single person). The structural requirements are again narrow, but this variation offers another advantage: the student must at least break through the text structure, that is, accept the "finished" story as unfinished and try to send "his" previous or next story to be built in.

2. Rewrite / change texts

A) Change Text Types

In order to get a narrative story, the given texts don't necessarily have to be narrative themselves. For example, a poem that the students liked during their meeting at school can undoubtedly serve as a motivation to write an analog story: the poem is reworked into prose based only on content and subject matter. The constrictions are much smaller: the poem serves more as a motivation than as a template. Other examples are also possible here: changing a report (for example an accident report from the local daily newspaper) to a story or something similar. The pupils can thus - with only one thematic, but no formal specification² - live and learn freely in narrative storytelling techniques and at the same time experience the difference between the individual types of text (i.e. their external difference) "by doing", which increases the sensitivity of the pupils enormously increases. The teacher's specifications such as time level or perspective must be carefully considered: They can be helpful for weaker students, but rather a hindrance for good and creative students when creating individual achievements.

B) Change Style

Similar to changing the type of text, the style can also be changed. A text that clearly belongs to a certain language class, for example technical language (e.g. legal texts), high-level language (e.g. certain newspaper articles), colloquial language (e.g. excerpts from films or series or trivial literature) or dialect (e.g. dialectal texts, but also films and series) can be transferred (or "translated") to any other language layer.





The pupils recognize the difference between the individual layers and styles and can thus deal with them more consciously - for example by deliberately changing within a text.

C) Change Addressee

An indirect continuation of this change is the specification of a different addressee. For example, if a certain text is not an editorial in a newspaper, but suddenly a personal letter to a friend (or vice versa), the style changes automatically. The target audience is thus focused and made understandable.

D) Introducing Persons

If you specify a text, you can - as seen above - actually change everything in and in it. For example, the pupil can write himself into a scene in the story: suddenly he appears as a new person. There are many possibilities here, from the real person of the student to a "deus ex machina" that changes the plot and outcome of the story - there are no limits to the imagination.

E) Change Perspective

Narrative texts are usually characterized by a strictly prescribed perspective. This can be accentuated and focused at the same time by changing this perspective. For example, if the story is told in the third person, it would be interesting to introduce one of the characters (e.g. the main character) in the first person. This could be done, for example, in a monologue that she uses to address the reader directly.

3. Write parallel texts / counter texts

A) Based On the Content

Parallel or counter-texts take up the subject matter and problems of a text in an individually changed form or alienate them in such a way that an oppositional statement is made. They can be written for a wide variety of texts. The default consists of a text that takes up a certain topic. This can then be edited into your own text. Some points can be accentuated, others left out, perspective or time levels can be freely selected. For example, a parallel text similar to the above-mentioned analog stories or a counter-text to an "outdated" idyllic description of nature that is "updated" to the reality of the 1990s is conceivable.

B) Starting from the External Form

The form certainly plays a certain role in narrative texts, but it is not too big. The possibilities to write parallel or counter-texts from the form or the pattern of a narrative text are very limited. Therefore, it should be pointed out here only for the sake of completeness.



Discussions

In a certain sense a continuation (or further shortening) of the above methods is the default of the first sentence. Again, the following student text must fit into the given framework, for example time or perspective must be continued logically. When it comes to the plot, however, the student is extremely free: the plot is probably not so fixed after a first sentence, so that there is enough room for one's own thoughts.

Of course, the last sentence can also be specified by the teacher, i. H. all students write an individual story that only matches their last sentence. Depending on the choice of the sentence, the story is either more controlled (e.g. "That was probably my nicest birthday party!") Or remains relatively free (e.g. "How happy I was when I was back home.").

Conclusion

As many ways there are to motivate students to creatively write their own texts, so many results can be obtained from these experiments. It is a wide range from completely unmotivatable classes to literary geniuses, but both are within the realm of the possible. As a teacher, one should definitely include text productions of this kind in the annual planning, but do not indulge in any illusions: This task must be tackled carefully and purposefully in order for it to be promising. The panic fear of failure is just as out of place here as inexperienced naivety.

References

1. Lange, Günther / Neumann, Karl / Ziesenis, Werner (Hrsg.): Taschenbuch des Deutschunterrichts (5. Auflage). Hohengehren. 1994.
2. Martin Obermüller. Kreative Schreibanlässe im Unterricht, München, GRIN Verlag, <https://www.grin.com/document/99726> . 2000
3. Nishanova D.J., Khasanova O.K., Burkhanova G.G., Muminova O.K., Tursunova O.S. Some opinions about parameters of mnemonics. Universal Journal of Educational Research. 8. 238-242. [Электронный ресурс]. Режим доступа: <https://www.researchgate.net/publication/339455716> _Some_Opinions_about_Parameters_of_Mnemonics/ (дата обращения: 19.11.2021).
4. Xasanova O. USING MNEMOTECHNICS IN TEACHING GERMAN ARTICLES FOR UZBEK STUDENTS //European Journal of Research and Reflection in Educational Sciences Vol. – 2019. – T. 7. – №. 12.