The use of Egyptian spoken Arabic in modern Egyptian novels

Esraa Essa

Follow this and additional works at: https://fount.aucegypt.edu/etds

Recommended Citation

APA Citation

MLA Citation

This Thesis is brought to you for free and open access by AUC Knowledge Fountain. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of AUC Knowledge Fountain. For more information, please contact mark.muehlhaeusler@aucegypt.edu.
The American University in Cairo

School of Humanities and Social Sciences

The Use of Egyptian Spoken Arabic in Modern Egyptian Novels

A Thesis Submitted to

Teaching Arabic as a Foreign Language Department

The Arabic Language Institute

In partial fulfillment of the Requirements for the degree of

Master of Arts

By

Esraa Essa

Under the supervision of Dr. Dalal Aboelseoud

January 2017
The American University in Cairo
School of Humanities and Social Sciences

The Use of Egyptian Spoken Arabic in Modern Egyptian Novels

A Thesis Submitted by

Esraa Essa

Submitted to the Department of Applied Linguistics

December 2016

In partial fulfillment of the Requirements for the degree of Master of Arts in Teaching

Arabic as a Foreign Language

has been approved by

Dr. Dalal Aboelseoud
Thesis Supervisor
Affiliation: The American University in Cairo
Date Jan. 11, 2017

Dr. Mona Kamel
Thesis first Reader
Affiliation: The American University in Cairo
Date Jan 11, 2017

Dr. Zeinab Taha
Thesis Second Reader
Affiliation: The American University in Cairo
Date Jan 11, 2017

Dr. Amira Agameya
Chair, Department of Applied Linguistics
Date Jan 15, 2017

Dr. Nathaniel Bowditch
Dean, School of Humanities and Social Sciences

17 JAN 2017
إلى أمي وأبي .. لولاكم لما كنت وما كان هذا البحث.

إلى شيماء .. نصفي الآخر وملجأي الدائم ..

أهدي هذا البحث ....
Acknowledgments

I would first like to express my sincere gratitude to my advisor, Prof. Dalal Aboelseoud, for her continuous support of my research, patience, motivation, and immense knowledge. Her guidance has helped me throughout all stages of the research and writing of this thesis. I could not have imagined having a better advisor and mentor for my thesis.

Besides my advisor, I would like to thank the rest of my thesis committee, Prof. Zeinab Taha and Prof. Mona Kamel Hassan, not only for their insightful comments and encouragement but also for the hard questions which incited me to expand my research from various perspectives. Also, my sincere thanks go to Dr. Raghda El Essawi for her help and support.

I also place on record my sense of gratitude to all who have directly or indirectly lent a hand in seeing this project to completion.

Finally, I offer my heartfelt thanks to my parents for their unfailing encouragement, support, and care throughout my academic and professional path, culminating in the completion of this endeavor.
Abstract

Modern Standard Arabic (MSA) is the language of novels and written literature and is thus defined as a “High” variety. Nevertheless, young Egyptian authors of the new generation prefer to use a mix between Egyptian colloquial Arabic (ECA) and MSA as a medium for creating a new spirit in novels. In fact, the sharp lines between (MSA) and colloquial Egyptian (ECA) in the Modern Egyptian Novels have begun to blur (Badawi, 1973; 2012). Badawi (1973) proposed a five-level continuum in which each level gradually merges into the next. Arabic in Egypt encompasses five levels of language: (fusha al-turath and Qur’an) Classical Arabic, Modern Standard Arabic, (‘ammiyyat al-muthaqafiiin), Colloquial of the cultured, (‘ammiyyat al-mutanawwriin) Colloquial of the basically educated and (‘ammiyyat al-ummiyyiin) Colloquial of the Illiterate). The present study aims at answering the following research questions:

1. What variety of Arabic is used in the narration of Modern Egyptian Novels in the two novels under investigation?

2. What are the NMSA patterns and their linguistics structures, and in which domains they are used in the narration of the two novels under investigation?

The results show that the language of the narration of the two novels under investigation was not exclusively MSA; rather, it features numerous NMSA insertions of different patterns and from different domains. Finally, the contribution of this study is to interpret the mix of the different Arabic varieties as defined by Badawi (1973; 2012) in some Contemporary Egyptian novels.

Understanding this phenomenon helps teachers of Arabic as a foreign language to acquire a more realistic picture of the varieties used in novels. This heightened knowledge also enriches the ability
of teachers of Arabic to reflect and provide appropriate explanations of such a picture to their students.
Table of Contents

Abstract --------------------------------------------------------------- 4

List of Contents -------------------------------------------------------- 6

List of Tables ---------------------------------------------------------- 8

I. Introduction and Statement of the Problem --------------------------- 9
   a. The Notion of Diglossia in Arabic ---------------------------- 9
   b. Diglossia and Badawi's Model ----------------------------- 10
   c. Previous Research on Diglossia ----------------------------- 10
   d. The Current Study ----------------------------------------- 12
   e. Statement of Problem -------------------------------------- 12
   f. Research Questions ---------------------------------------- 16
   g. Definitions ----------------------------------------------- 17
   h. Abbreviations --------------------------------------------- 18

II. Review of Literature ----------------------------------------------- 18
a. Definitions of Code-Switching ................................. 18

b. Studies on Diglossic Code-switching in Arabic .................. 19

c. Studies on diglossia in literature .................................. 21

d. The Domain Theory ................................................... 22

III. Methodology and Data Collection .................................... 24

  a. Qualitative Research Design ......................................... 24

  b. Data Collection .......................................................... 25

  c. Data Analysis procedures ............................................... 27

  d. Criteria for identifying incidents NMSA .......................... 27

IV. Results ............................................................................. 29

  a. Research Question I ...................................................... 29

  b. Research Question II ..................................................... 32

V. Discussion and Conclusion .................................................. 47

  a. Pedagogical Implications ............................................... 55
b. Delimitations ........................................................................................................... 57

c. Suggestions for further research .................................................................58

VI. References ................................................................................................................ 58

List of Tables

- **Table 1**
  The total number of chapters that incorporate NMSA in *The Blue Elephant*

- **Table 2**
  Approximate number and percentage of NMSA incidents in each chapter under investigation in *The Blue Elephant*

- **Table 3**
  The total number of the NMSA found in the odd chapters in *The Two Officers*

- **Table 4**
  Approximate number and percentage of NMSA incidents in each chapter under investigation in *The Two Officers*

- **Table 5**
  NMSA patterns and in which domains they are used in the narration.
Chapter I

Introduction and Statement of the Problem

Introduction

1.1 The Notion of Diglossia in Arabic

Arabic is the official language of twenty-two countries. The Arabic speakers in these countries can be collectively classified as a diglossic speech community, or an example of “communities in which two language varieties exist side by side” (Bassiouney, 2009). Ferguson (1995) defined diglossia as “a different situation from one where there are merely different dialects within a speech community” (p. 325). According to Ferguson, diglossic communities have two varieties of language: H (high) and L (low). The H variety is the proper variety used for political and religious speeches, university lectures, newspapers, news broadcasts, and poetry, while the L variety is used in the conversations of family, friends, and colleagues, captions in political cartoons, and in giving instructions to servants, waiters, or workmen.

Ferguson’s definition of diglossia has become the linchpin of recent linguistics and sociolinguistic research in the Arab World. This definition is vital to the introduction of studies investigating إزدواجية اللغة or “diglossia” in the region. Serving as a source of inspiration to scholars for four decades, Ferguson’s article has formed the cornerstone of most sociolinguistic and linguistic research in the Arab World (Boussofara, 2006).

In describing diglossia, Ferguson stated that:
the idealism surrounding [MSA] as the perceived direct descendant of the language of the Qur’an made it extremely difficult to print colloquial Egyptian without incurring the wrath of cultural and religious traditionalists. The use of colloquial Arabic (especially in the written form) was and still is deemed by most as a direct assault on Arab and Islamic culture. (7)

Ferguson’s definition idealized the "consonant flux" of the two linguistic varieties. However, it ignored significant social changes that have reshaped the Arab world. This straightforward definition no longer applies to real-life situations, nor does it accurately describe novels or other literary works. The linguistic reality is much more complicated than Ferguson’s definition due to the absence of sharp dividing lines between H and L varieties in the Arab World.

1.2 Diglossia and Badawi's Model

From a sociolinguistic perspective, Badawi (1973; 2012) differed from Ferguson in that he classified his model within a continuum of contemporary Egyptian Arabic. Badawi divided the two basic levels proposed by Ferguson into sub-levels, taking into consideration the speaker’s level of education and social status. He suggested that linguistic production is a result of the interaction between these factors; thus, Badawi’s model is highly applicable analysis language in relation to socio-economic factors.

In his model, Badawi identifies the phonological, morphological, syntactic, and lexical aspects for each level of Arabic, asserting that these registers do not have clear, permanent boundaries between one another (Badawi, 1973; 2012).
Badawi (1973; 2012) proposed five levels: The Classical Arabic of literary heritage (fusha al-turath and Qur’an); the Modern Standard Arabic (MSA) (fusha al-’asr) and is a simplification of the previous level. It is found to fulfill the needs and cope with the different changes of modern society, the colloquial of the educated (’ammiyyat al-muthaqqaﬁın); it is used by well educated people, the colloquial of the basically educated (’ammiyyat al-mutanawwriin), is the everyday language that for people with basic levels of education such as primary education (not university level) use with friends and family, and the colloquial of the Illiterate (’ammiyyat al-ummiyyiin), is the end of the continuum and exists very far away from MSA. Badawi’s Model (1973; 2012) has its own distinctive phonological, morphological, and syntactic features.

1.3 Previous Research on Diglossia

Throughout history, there have been a few limited efforts to use varieties other than MSA in the Arabic literary canon. Unfortunately, these endeavors lacked leadership and were criticized by the Arabic-reading community. Some of these efforts were as follows:

A. Early Attempts

In 1893, one of the most reviled interventions in promoting Egyptian colloquial Arabic (ECA) took place when the Bible was translated into ECA by Sir William Willcocks. He also translated some of Shakespeare's works into ECA (Saeed, 1964).

Farah Antun later used ECA in his play “Heliopolis” (مصر الجديدة), referring to it as the “middle language” (Boussofara, 2006). His play was illustrative of the three different levels of Arabic instead of only the standard MSA. Antun was also the first to suggest a new name for the colloquial language: “Light Fusha” (الفصحى المخففة) (Boussofara, 2006).
B. Later Attempts

Sometime later Tawfiq al-Hakim introduced a new writing style that could be read as either ECA or MSA, which was referred to as the “Third Language”. This language adopted only the syntactic rules of (MSA) while ignoring lexical and morphology choices (Bassiouney, 2010).

Yusuf Idris was another writer who demonstrated the interchangeable use of ECA and MSA in his novels. His main goal was to portray a realistic picture of Egyptian society throughout his linguistic choices (Bassiouney, 2010).

1.4 The Current Study

a. Statement of the Problem

According to Zack (2001) “the use of colloquial in dialogues in the Egyptian novels is nowadays more or less accepted and has indeed been applied since the very beginning of the genre of the novel in Egypt” (p. 194). However, the restricted use of colloquial for narratives represents a distinct subject. In the Egyptian literary scene, only a few novels were wholly written in ECA. These works were limited to the genres of autobiographical and literary fiction and were published around the 1920s and 1930s (Zack, 2001). The narrators of each work came from rural society, and “lived on the edge of society as pickpockets, prostitutes, soldiers, etc.” (Zack, 2001, p. 194).

The logic behind the use of colloquial language in these works was for the novel to gain more credibility with readers and become more lifelike in the reader’s mind. Many of the headings and titles of these novels were also written in the colloquial form as opposed to Standard Arabic. Examples of such works published during the 1920s include The Master and His Lady in Cairo السيد ومراته في مصر and The Master and His Lady in Paris السيدة ومراته في باريس by Bayram al-Tunisi (Zack, 2001).
The language of dialogue has historically received a significant amount of attention and has been studied by many linguists. However, linguists for the most part have overlooked the language of narration until recently. Thus, (ECA) was able to be assumed by narration. Therefore, this study will examine the language of narration used in Contemporary Egyptian Novels (CEN). Dialogue will be excluded in this study for several reasons: first, using the Egyptian colloquial variety in the written text is a new linguistic phenomenon that did not even exist ten years ago; second, dialogue has been deliberate in many studies by a number of sociolinguistics researchers.

Badawi’s model will be used as a frame of reference for the grouping of data as it is the only one that describes the intermingling of the levels. Due to the considerable length of time that has elapsed since Badawi gathered his data, there is a strong need to reexamine the role of ECA in Egyptian written works and literature. This study does not attempt to track individual attempts to mix ECA with standard Arabic; rather, it tackles a new trend in narration that is being used frequently in CENs. The narration in these novels cannot be fully classified as Modern Standard Arabic (MSA) since it shares many similarities the third level.

As the current study looks at the mixed variety, Badawi’s model is the obvious choice in terms of possessing two essential criteria: a linguistic as well as social framework. The linguistic framework encompasses phonetic, morphological, and syntactical features while the social framework refers to the educational and family background of the authors/speakers.

Badawi predicted in his book that Egyptian Colloquial Arabic will one day encroach upon different genres in the Egyptian literary landscape (Badawi, 1973; 2012). The linguistic reality described by Badawi’s model shows the structure of the current Egyptian community. Creating a baseline for spoken Egyptian Arabic, Badawi five-level structure model features overlapping
borders with no sharp lines separating them. This model was achieved by dint of collecting material from a wide range of sources, including Egyptian radio and TV programs, and university lectures, as well as written data from Sufist, physical, literary, biological, and lexicographic texts.

The two novels under investigation in this study are Ahmed Murad’s *The Blue Elephant* (الفيل الأزرق) and Essam Youssef’s *The Two Officers* (إثنين ضباط). Not only are these works fairly contemporary, but they have also achieved a wide readership that is highly reflective of the preferences of local Egyptian audiences. This is because they touch upon topical Egyptian themes and could likewise be appropriate for Arabic as a Foreign Language (AFL) students delving into the realm of Egyptian literature.

Published in September 2013, *The Two Officers* is Essam Youssef’s second novel. This novel is based on a true story about the lives of two Egyptian police officers, one of whom is committed and hardworking, while the other pursues a hedonistic way of life. The story itself unfolds within a social dramatic framework. The novel achieved a huge number of sales within a few days of publishing. According to the Egyptian-Lebanese House, *The Two Officers* was on the bestseller rack in bookstores across Egypt for two consecutive weeks (Al-Shorouk, 2014).

*The Blue Elephant* by Ahmed Mourad published in 2012, is a fictional work about a psychiatrist, Yahya, who returns from a five year self-imposed exile to his carrier after the tragic loss of his wife and daughter. Yahya resumes his work at the "Abbasiya" Psychiatric Hospital in Cairo, where a surprise lies in store for him. His new task involves taking care of an old friend who unwittingly evokes memories of everything that Yahya has tried to bury. Suddenly and unexpectedly, he finds his friend's fate in his hands. Yahya's life undergoes an abrupt change as he embarks on a quest to understand the true mental condition of his friend, while in the process,
discovering his real self. *The Blue Elephant* has been a bestseller at Al-Shorouk for the past two years. In December, it was adapted into a film to meet the demands of enthusiastic readers (Al-Shorouk, 2014).

Both *The Two Officers* and *The Blue Elephant* make use of different linguistic structures, which students do not normally encounter in their Arabic classes. However, these structures are vital to the understanding of modern Arabic. According to Badawi (1995):

The basic difficulty inhibiting the field of teaching Arabic as a foreign language (TAFL) has been and continues to be the absence of a realistic assessment of the language situations prevalent in Arab societies, especially the sociolinguistic characteristics of Arabic, the degree of interaction between each of its varieties...and very importantly the language competence of the educated native speakers (p.38).

Generally speaking, novels can be considered a manifestation of the realities that people in any society face. Novels are also crucial to literary understanding because they reflect today’s linguistic reality. Although CEN represent the current Egyptian reality with its political, social, and intellectual aspects, language teachers typically teach students parts of classical novels and literary works, which exclusively reflect eloquent classical language. Such novels use only one level of Arabic Standard MSA (fusha al-'asr) in the narration without inserting any colloquial phrases or vocabulary items. These choices neither reflect the contemporary state of the Arabic language nor do they aid in improving current communication patterns. The data under investigation represents the mix variety that Badawi’s model represents in the narration.
This study will shed light on the new linguistic mix variety that exist in the literary language that represented in the current study through the collected data from the two novels under investigation.

1.5 Research Questions

**Research question 1:** What variety of Arabic is used in the narration of Modern Egyptian Novels?

**Research question 2:** What are the NMSA patterns and their linguistics structures, and in which domains they are used in the narration of the two novels under investigation?

1.6 Definitions of Key Terms

a. **Badawi’s Model (BM):** Badawi (1973; 2012) divided Arabic in Egypt into five levels: Heritage Classical Arabic, Modern Standard Arabic, Educated Spoken, Enlightened Spoken, and Illiterate Spoken (Basheer, 2011). He relied on two main criteria to distinguish between the levels of Arabic: linguistic and social.

b. **Contemporary Egyptian Novels (CEN):** Novels written during the last decade.

c. **Modern Standard Arabic (MSA):** Classified as simplified and reformed Classical Arabic in order to adapt to present day requirements.

d. **Non-Modern Standard Arabic (NMSA):** Represents the language classified by Badawi as Level 3, 4, and 5 (Elshamy, 2013).

e. **The Domain:** Refers to a social sector in life in which specific lexical varieties operate. It is categorized as follows:
1. The private domain involving family relations and individual social activities

2. The public domain referring to everything connected with everyday social communication

1.6 Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>BA</td>
<td>Badawi’s Model</td>
</tr>
<tr>
<td>CEN</td>
<td>Contemporary Egyptian Novels</td>
</tr>
<tr>
<td>MSA</td>
<td>Modern Standard Arabic</td>
</tr>
<tr>
<td>NMSA</td>
<td>Non-Modern Standard Arabic</td>
</tr>
</tbody>
</table>
Chapter II

Literature Review

The Language of MSA is mostly used for written communication and formal speech in the Arab World, while colloquial varieties of the language are employed to express the informal speech of daily life. The vast majority of Arab writers and literary critics consider that colloquial Arabic is ineligible for use in literature (Abdel-Malek, 1972).

There are a number of possible explanations for this linguistic situation: first, MSA and Classical Arabic are quite similar. Therefore, using MSA in the Arabic literary genre would theoretically render the Qur'an intelligible to Muslims, while using the colloquial would have the opposite effect (Rosenthal, 1958); second, MSA stands for education and literacy, while colloquial is arguably associated with ignorance and vulgarity (Abdel-Malek, 1972); third, MSA is relatively ubiquitous and is shared by Arabs all over the world; finally, Abdel-Malek asserts that some literary critics still consider the use of colloquial dialects to be an indication of lack of education and culture, and "cannot be a means of precise expression since it is the speech of the culturally deprived Illiterates whose experiences, desires and emotions are relatively restricted" (1972, p. 123).

2.1 Diaglossic switching in written texts

Definitions of Code-switching

Wardhaugh (2006) defines Code Switching (CS) as “a system used for communication between two or more parties” (p.101). He considers the term CS as a strategy which is used to establish, evoke, or change interpersonal relations. The purposes of CS accordingly are to: 1.show
solidarity; 2. accommodate listeners; 3. indicate the nature of the chosen topic; and, 4. narrow cultural and social distance.

Myers-Scotton (1982) sees that CS can be demonstrated between two languages as well as switching between varieties of the same language. Myers-Scotton's Matrix Language-Frame (MLF) model is the main model of code-switching. The MLF model hypothesizes that there is a Matrix Language (ML) and an Embedded Language (EL). In this case, elements of the Embedded Language are inserted into the morpho-syntactic frame of the Matrix Language (Myers-Scotton, 1993). A Matrix Language can be the language in which inserted morphemes or lexical items are frequently used in speech.

Gumperz defines CS as “Juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems” (p. 59). In addition, Blom and Gumperz (1972) studied code-switching between dialects of Norwegian in Hemnesberget.

Both Gumperz and Myers-Scotton’s definitions account for using code switching in diglossic situations in which there exist two sub-varieties of the same language.

Jeff MacSwan (2013) suggests a constraint-free approach to describe code-switching. This approach explains occurrences of grammatical items. MacSwan characterizes this approach as "Nothing constrains code-switching apart from the requirements of the mixed grammars." (p.308). The main focus of MacSwan approach was the repudiation of any feature that obviously refers to code-switching itself.

Shana Poplack’s (1980) model of code-switching is a well-known theory of highlighting grammar of code-switching. Poplack’s theory shows “the constraints on mixing in terms of the compatibility or equivalence of the languages involved at the switch point” (Muysken, 2000.p 4)
The ‘equivalence of structure’ constraint improved by (Poplack 1980) is one of the most significant constraints in the sociolinguistics field. According to Poplack:

“code-switches will tend to occur at points in discourse where juxtaposition of L1 and L2 elements does not violate a syntactic rule of either language, i.e., at points around which the surface structures of the two languages map onto each other. According to this simple constraint, a switch is inhibited from occurring within a constituent generated by a rule from one language which is not shared by the other” (p.586).

2.2 Studies on Diglossic Code-switching in Arabic

According to Bassiouny (2009), diglossia can be studied within the frame of CS. In clarifying how Code-switching can occur between the different varieties of the same language, Bassiouny stated that “… rather than use the term diglossic switching” to the switch between the MSA and the different vernaculars of it, the term “code-switching” can be used (p. 31).

Eid (1988), attempted to analyze the syntactic constraints of CS between MSA and ECA. His study examined four syntactic constraints: 1. relative clauses; 2. subordinate clauses; 3. tense plus verb constituent; and, 4. negative plus verb construction. The study concluded that CS between MSA and ECA is governed by rules depending on sentence position and the element to be switched.

Another study by El Hassan (1980) investigated the demonstrative system in ECA, specifically, the frequency of existence of “standard and vernacular forms of demonstrative” (as cited in Bassiouny, 2009, p. 42) in different Arabic dialects: namely, Jordanian versus non-Jordanian, Egyptian versus non-Egyptian …, etc.
Other studies focused on structural constraints and diglossic CS, such as the study by Boussofara-Omar (1999, 2003, & 2006). The study drew on political speeches in Tunisia and analyzed them using Myers-Scotton’s ML model to explain diglossic CS between MSA and TCA. The data collected comprised seventeen public political speeches delivered by former Tunisian president, Habib Bourguiba, from 1956 to 1968.

The occurrence of ECA in journalistic writing was not apparent before the middle of the twentieth century (Abdulfattah, 1996). The end of the 19th century witnessed the emergence of a novel writing movement dubbed “Folkloristic Journalism” (Abu-Lughod, 1963). Abu-Lughod mentioned that this movement was created as a result of mixing MSA with ECA. Moreover, she indicated that the language of journalism primarily targets Egyptian social events by lowering the language complexity. This level of language, “Folkloristic Journalism”, makes the news more comprehensible to all social levels, including the Illiterate class.

The print media made a vast contribution to the reform of MSA in Egypt. Different changes occurred in print media, such as the obvious presence of nominal sentences and the reduction of using “cognate accusative” as a verb modifier, which is already a basic feature of ECA (Abdulfattah, 1996, p. 135). Expressions and loan words have been introduced in print media throughout ECA.

Ryding (2010) stated that Arabic print media is forging a new means of written language specifically for public use, commenting that some Arabic linguistics researchers have conducted their investigations on the discourse of broadcast news. Ibrahim (2010) explored the language of Egyptian newspapers and the use of NMSA in opposition newspapers in specific. She examined instances of code switching in three newspapers: Al-Masry Al-yom, Al-Dustuur, and Al-Ahram. The results of her study concluded that the presence of ECA was increasing in the less formal
opposition newspaper, *Al-Dustuur*, more than in the more formal one, *Al-Masry Al-youn*. Besides, both newspapers featured more NMSA incidents than *Al-Ahram*, the state newspaper.

### 2.3 Studies on diglossia in literature

Some literary critics and novelists criticized the use of MSA in the dialogues of drama and novels in modern Arabic literature. The focus of their criticism indicated that using MSA does not represent the real use of the language. Abdel-Malek (1972) mentioned that the usage of MSA in dialog creates a fake situation "to force the characters in the novel and the drama to converse in MSA when in real life they never would." Indeed, as Fahmy (2011) has demonstrated, the practice of composing journalistic, literary, or dramatic texts in ECA rather than MSA has a rich history in Egypt that dates back almost to the introduction of the printing press in that country. However, entrenched language ideologies render this printed ECA inherently political and controversial.

Tawfiq al-Hakim in 1956 introduced a new form of language when he published his play entitled *The Deal* (الصفقة) that showed promise of solving the diglossic issue in the dramatic genre (Somkh 1981, p. 74). This term, described as the “Third Language”, corresponds with the syntactic rules of MSA while avoiding lexical and morphological selections (Bassiouney, 2010). First intended to depict a new writing style that adheres to the fundamental rules of Classical Arabic, the Third Language is smoothly accessed by speakers of Arabic, and is similar to the vocabulary, structure, and rhythm of spoken dialects (Somkh, 1981, p. 74).

Regarding novels and short stories, the Egyptian novelist Yusif Idris used both MSA and Colloquial Arabic (CA) in narration as well as dialogues. Idris portrayed his Egyptian characters as speaking in CA while his British ones use MSA in order to illustrate the authority that the British
wielded over the Egyptians at that time (Bassiouney, 2010). CA can be used in literature not only for the sake of building the identity of a central character, but also to demonstrate the attitude, political interests, and ideologies of an author, as is the case of Idris whose use of colloquial was argued to convey his support for the socialist system advocated by Nasser (Holes, 2004).

2.4 The Domain Theory

One of the most important features of diglossia is the “specialization of function” for High and Low forms’ (Ferguson, 1959, p. 235). Each variety has particular domains to be operated in; for incident, the High variety is employed in religious sermons, parliamentary speech, university lectures, news broadcasts, and poetry, whereas the Low Variety is used in conversations with family and friends (Ferguson, 1959).

During the 1970s, Fishman renewed the concept of domain in order to analyze multilingual situations (Haberland, 2005). According to Fishman, language selection within such multilingual communities is not a random process; rather, “‘proper’ usage orders that “only one of the theoretically co-available languages or varieties will be chosen by particular classes of interlocutors on particular kinds of occasions to discuss particular topics” (as cited in Haberland, 2005, p. 230). Fishman concluded that there are five domains that control the language selections in the New York Puerto Rican speech community: Family, Friendship, Religion, Education and Employment (Haberland, 2005).
Chapter III

Methodology and Data Collection

This chapter aims to describe the methodology used in this study. It starts with the research design, followed by the procedures for data collection, the sampling procedures and the data analysis. Finally, it describes the steps taken to answer both research questions.

1. Qualitative Research Design

Qualitative research design is a method of examination used in many different academic disciplines that rely on non-numerical data. This method should be designed to answer all the research questions of the study (2006, Richards). Since all data are composed of samples and chunks of language, qualitative methods have relative flexibility more than quantitative methods (Denzin, 2005). Since the current study is dealing with analysis discourse, qualitative methods were chosen to be employed as a measuring method.

The current study intends to study the literary language represented in the narration within two novels. This is a qualitative study that examines the occurrence of NMSA in literary narration. Badawi’s model of levels is used as the frame of reference for the study. The study shows the amount of the variety of Arabic used and the patterns and domains in which they are used in the two novels under investigation.

This is a replication study of Elshami’s study (2013). Research replication is repeating a certain procedure in an attempt to create more stability and credibility for a certain phenomenon (Radder, 1996). A replication study attempts to determine whether the same results are obtained
by other researchers in another context and whether the findings show similar knowledge “which can therefore be separated from the context in which it was originally found” (Porte, 2013, p.6).

The findings of Elshami (2013) study demonstrate that NMSA is incorporated in opinion articles of three newspapers at different degrees. The Language of Contemporary Egyptian Newspapers, LCEN, cannot be categorized exclusively under level two, known as MSA, and that it has moved downward somewhere on Badawi’s levels model of contemporary Arabic Language in Egypt. According to Elshami (2013), his study can be replicated with different written genre, and more research can be conducted, on the same basis.

2. Collecting data strategies

In order to answer the first research questions, NMSA incidents are coded according to the following steps:

a. NMSA incidents are underlined.

   - إلى أن بدأ الأقارب والأصدقاء في "تنقيط" العريس وناجي بمالاً جيبه بألاف الجنيهات
   - عمر "ياهو" فهو أصغر الأصدقاء الأربعة، مشهور "بمقالته" الصبيانية مع أصدقائه، نحيف، طويل و"أشول"

b. NMSA incidents are counted in the two novels taking the following into consideration:

   - When the sample cannot be classified as either NMSA or MSA, it is counted as NMSA if it is narrated in a NMSA context, for example:

   عصرت على نفسي ليمونة "أضاليا" ولعنت المديرة في سري سبعين مرة

   The first part of this sample, (عصرت على نفسي ليمونة "أضاليا") is an Egyptian idiom with colloquial use. Although, the second part is MSA, (ولعنت المديرة في سري سبعين) but it has an NMSA connotation of repeating something so many times.
- Phrases and sentences that include one or more NMSA indicators will be counted as one NMSA incident. For example:

وليد هادئ الطباع، طيب وكما يقال (قلبه أبيض جدع وابن بلد) مؤدب وخمول، يحترم الجميع

The whole quote will be considered one incident.

-Phrases contain more than one NMSA lexical items, for example:

مايا في معجمي: كوكتل من ويسكي، نبيذ، عرقي، فودكا، كامباري، سيدار.... وحتى بوطة بلدي بالفول النابت

To answer the second research question, the following steps are done:

1. Classifying identified incidents under the following four patterns:
   a. Part of a song or a movie
   b. Idiomatic phrases and common expressions
   c. Lexical items
   d. Loan words

2. Classifying the patterns under domains:
   a. **Private domain**: Embraces everything concerned with a person’s activities and individual practices.
   b. **Public domain**: Everything connected with ordinary social interaction

3. **Data analysis procedures**

Data of this study is collected from two novels manually by the researcher of this study. The first novel, *The Two Officers*, is 519 pages in 20 chapters. The second novel, *The Blue Elephant*, is 385 pages and in 25 chapters.
a. **Sampling procedures**

For the sake of collecting random samples, the even chapters were taken from the first novel *The Two Officers*, while the odd ones were taken from the second novel *The Blue Elephant*.

Collected data analysis will be divided into the following stages:

1. Examining the collected data.
2. Categorizing NMSA incidents.
3. Arranging and classifying the results.
4. Recombining and discussing the results.
Chapter IV

Results

This chapter will present the results of the current study. Examples used in this chapter are drawn from the two novels under investigation. All data extracted from the two novels is presented in this chapter.

For each novel, two tables are provided. The first table illustrates the total number of chapters under investigation compared to the number of chapters that contain incidents of NMSA in the narration. The second table shows the percentage of NMSA in each novel of those under investigation. NMSA incidents are identified based on the criteria mentioned in the previous chapter. This descriptive statistic will allow for the calculation of the percentage of NMSA in relation to MSA in the chapters under investigation in each novel, thus displaying how much NMSA is used in the narration. Besides, the results will show the patterns and domains in which NMSA incidents appeared.

The first research question: What variety of Arabic is used in the narration of Modern Egyptian Novels in the two novels under investigation?

The following tables show the number of NMSA found in The Blue Elephant. The following table illustrates that all the 11 chapters under investigation incorporate NMSA.

Table 2

*Number of chapters that incorporate NMSA in The Blue Elephant*
<table>
<thead>
<tr>
<th>Total number of the novel chapters</th>
<th>Number of chapters under investigation</th>
<th>Number of chapters incorporating NMSA</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>11</td>
<td>11</td>
</tr>
</tbody>
</table>

Table 2 illustrates the total number of MSA found in the investigated chapters of *The Blue Elephant* which is 1500, and the total number of NMSA is 50 incidents. In order to get the approximate total number of MSA words in each chapter, the number of words per page was counted then multiplied by the approximate number of the pages for each chapter.

**Table 2**

*Approximate number of NMSA incidents in each chapter under investigation in The Blue Elephant*

<table>
<thead>
<tr>
<th>Total number of MSA words in each chapter</th>
<th>Total number of NMSA incidents in each chapter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1500</td>
<td>50</td>
</tr>
</tbody>
</table>

**Some examples from The Blue Elephant with analysis:**

1. فردت ظهري فطقطقت فقراتي آلمًا قبل أن ألفلم سيجارة الاستمباج وأنا أتأمل الماكينة.

   If the lexical item is used in both MSA and colloquial, it will be classified as NMSA. Accordingly, **فطقطقت** can be classified as NMSA within MSA syntactic structure. The **فـ** prefix attached to the colloquial verb **طقطق**. The verb **طقطق** is preceded by the prefixed particle **فـاء العطف**.
then the author inserted another lexical phrase used in ECA، a ready-made expression refers to the first morning cigarette that a person would have. In this context this expression is referring to weed cigarette not a normal one. Accordingly, the sentence has started with MSA then suddenly the sentence structure dropped down to the lowest level in of BM. Moving from the highest level to the lowest is new and unusual in the narration.

This sentence begins with the NMSA in

عذرا which means “a shower” in English and it is taken from French. Then the author raises the level using NMSA incidence within an MSA structure. The verb رمزم is a colloquial term means “to scavenge or to eat continual small snacks between meals” (Badawi 1968, p351). The colloquial verb رَرَمَز was preceded by the prefixed particle سـ which indicates the future tense in MSA.

Only one NMSA incidence is inserted in the sentence above. الولية is frequently used in clichés to describe a mere woman. The lexical item الولية in this context is associated with the anger of the narrator. However, it does not necessarily mean a negative thing.
Two NMSA incidences were inserted in this example. "legal cigarettes" and is considered NMSA because the author put it between quotation marks. The other incidence is which means "weed smoker".

P. 5. حاسب السائق الساخط واقتربت من كشك الأمن، برع لي رجل يكرش تدلى حتى الركبة 10

Two incidences were found in the previous example: كشك "booth" and كرش "big belly".

P. 6. رجع بظهره إلى الكرسي وسقط كفيه على المكتب فعلمته أنه نضب، ورشته على وقت وفهوته وسواقه البيضاء. المنكوشة التي أزعجتي طوال الجلسة قبل أن أقف في تاكسي، طلت من السائق إخراز فردة الجزامة الذي يغني في الكأسية قبل أن أعوص في الكرسي الخلفي أثناء أفكاري.107

Four incidences were inserted in this paragraph: منكوشة "frizzy hair", ناكس "caste", تاكسي "taxi", والكنبة "sofa".

P. 7. حاول سامح دفع التهمة عن نفسه بكلمات وتفتفة وعرق على الجبين، واكتفيت أنا بالصمت حتى تقيأ الرجل.113

One incidence was inserted which means "he is spiting while talking".

P. 8. وتضع في أذنيها قرطين واسعين كأطواق الهولاهوب.173

The previous incidence means "Hula Hoop".

P. 9. بانت الأحداث سانج عندي .. حسناتي كسيئاتي .. طبيخ مسلوق بلا ملح.208

One incidence was inserted which means "cooked food".

P. 10. قضى على يدي شريف محاولتي القلم أو تخفيض الضغط على رقبته، اضطرب كشر ورفس قدميه كجاموس "ناشيونال جيوجرافيك" الحامل.324
Two incidence were found above: كرشه means “his big belly” and ناشونال جيوجرافيك "national geographic” which is an English word means "national geographic”

The following tables show the number of NMSA found in *The Two Officers*.

**Table 3**

*Number of chapters that incorporate NMSA in *The Two Officers***

<table>
<thead>
<tr>
<th>Total number of novel chapters</th>
<th>Number of chapters under investigation</th>
<th>Number of chapters incorporating NMSA</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>13</td>
<td>10</td>
</tr>
</tbody>
</table>

The above table illustrates that 10 out of the 13 chapters under investigation incorporate NMSA.

**Table 4**

*Approximate number of NMSA incidents in each chapter under investigation in *The Two Officers***

<table>
<thead>
<tr>
<th>Total number of MSA words in each chapter</th>
<th>Total number of NMSA incidents in each chapter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1500</td>
<td>14</td>
</tr>
</tbody>
</table>

The above table illustrates the total number of MSA found in the investigated chapters of *The Two Officers* which is 23, and the total number of NMSA is 14 incidents.
Examples from *The Two Officers* with analysis:

1. شكرته على وقته وعلى قهوته وسوالفه البيضاء "المنكوشة" التي أزعجتني طوال الجلسة قبل أن أقفز في تاكسي

   p.107

Both incidents can be classified as NMSA. The word منكوشة is an everyday lexical item. It is a word to describe the frizzy hair, figurative way to say “he is ugly” while تاكسي “taxi” is a loan word.

2. "القنبلة" كما يطلق عليها الصديقان هي "جرسونيرة" في حي المقطم قام شريف ومعتز باستئجارها للسنة الثالثة

   p.159

One NMSA incident was inserted and it is French ord. It is an old term that was widespread in the era of black and white movies (Ahram, 2013). This term refers to the secret place that is usually owned by men who have power or/and money. It is usually a fancy apartment in a remote area where the owner can meet his mistress away from their wives’ eyes. The word returned to use via a movie that was introduced several years ago.

3. إلا أنه واطب بشكل لافت على الذهاب "الجيم"... أهم لحظات حياته على شاطئ بيانكي العجمي، عندما يكتسب جسمه اللون البرونزي وينجد بالشورت و من حوله البنات .

   P27

The NMSA incident "الجيم" "gym" is the English word "gym". The other expression means “he gets tanned or bronzed "اللون البرونزي" "شورت" and wanders around in his shorts "شورت" and all of them are loan words.

4. استغل شريف نفوذه ونجح بحضوره القوي وسلطاته في السيطرة على "يودي جاردز وجرسونات" هذه الأماكن، "برستيج" ومعاملة خاصة أسعد به صديقه .

   p.28
Literally, the first incident means “bodyguards and waiters” and the second one means “prestige” and both are loan words.

The underlined idiom means “very well dressed”. This idiom is used when someone looks neatly dressed to meet someone or to do something important.

The incident is used by youth and means “porn movies” which refers here to doing or having something you are not supposed to have or do. The incident is a metaphor for “secrets” and usually physically affiliated. It is an idiom refers to doing something really bad.

Both incidents, woman’s calf and light blue, are lexical items.

The structure of the sentence is MSA level 1 with one NMSA incident which means “a hat”.

Despite trying to escape or alleviate the pressure on his neck, he crumpled and twisted his legs like a gazelle. He fell and the smoke rose to the ceiling above him.
The first incident كرهش means a “huge belly”. The second incident is an English term means “National Geographic Channel”.

One loan word was inserted and means “porn movies”.

Here, القرداتى means “a monkey charmer”, a person who performs in the street with a trained monkey to entertain people for little money.

The incident فشخ means to open widely and by some kind of force. It had a negative connotation in the past but now it is crawling to the youth spoken and written language.

Second research question: What are the NMSA patterns and their linguistics structures, and in which domains they are used in the narration of the two novels under investigation?

In order to answer the second question, NMSA items are classified according to four patterns: parts of a song or a movie, fixed idiomatic phrases and common expressions, lexical items and loan words.
Pattern 1: Parts of a song or movies

Fixed expressions taken from songs and movies tend to be conveyed in NMSA. These expressions can paint a picture or explain a situation in a few words. Moreover, they represent intercultural references. No incidents were found for this pattern. On the other hand, Elshami’s findings have 16 NMSA incidents of this pattern.

Pattern 2: Idiomatic phrases and common expressions

There are number of fixed idiomatic phrases that are used on daily basis: figuratively, they convey different messages and explain ideas in phrases or just words. They are conventionally understood by native speakers.

Only two examples of idiomatic phrases were found in The Blue Elephant

P.23

"عصرت على نفسي ليمونة "أضاليا ولعنت المديرة في سري سبعين مرة حين مسح سامح على شعره المبعثر.

P.118

Lيلة جميلة، مرت سريعا وبنجاح غير متوقع، وكما قال شريف لصديقه معاذ: "مشيت زي السكينة في الجاتوه".

While five common expressions were found in The Two Officers

P.7

ولد هادئ الطباع، طيب وكما يقال" قلبه أبيض جدع وابن بلد" مودب ومحروم، يحترم الجميع.

P.10

الحصول منه على معلومة في غاية الصعوبة، الكلمة في مكانها، وفي الوقت المناسب، وكأن " الكلام بفلوس".

P.16

صاحبة أشهى وأطيب المأكولات وكما لقبها وليد "طبخة بريمو".

P.260

زاغت عينا العقيد وسط السطور وهو يفكر بعمق قال: "محضر مطبوخ 10 على 10" وأخذ نفسه عميقاً وعاد إلى الخلف.
Pattern 3: Lexical items

Daily lexical items are a single word or two words that are used on a daily conversational basis, as demonstrated in the following examples:

- قد يكون ذلك ماهجعني يومها لتركها تضع الفيل الأزرق "بزلّومته" فوق لساناتي.
- مقارنة بعهد ماقبل الفرس كنت أعيش في فيلم أبيض وأسود مخرب.
- أصابعاها الدقيقة مطلتان بلون بني فاقع والدخان يتصاعد إلى السقف فوقها.
- تذكرت الطفل فاقتربت من السرير وأزحت الناموسية فلم أجده! كانت هناك فقط نقطة داكنة.
- خرجت على حمار يجوب شوارع المستشفى! حافي القدمين أجلس فوق ظهره مقلوبًا، الطروطور الأحمر فوق رأسي.

P.192
P.193
P.180
P.263
P.300
P.301

Pattern 4: Loan words

Words of this group would be derived mainly from English and other foreign languages and have become a noteworthy aspect of the language. For example، جرسونيرة is an expression to name a place that men use for their own pleasure away from peoples’ eyes. Loan words represent an ordinary linguistic feature of daily communication in the Egyptian society. The following examples demonstrate more loan words that have been used in all the levels of the Egyptian colloquies - mainly under the social domain as the following examples:

- هم الرجل بالرحيل فاستوقفته وناولته سترتي القديمة، ستبدو على جسده كغطاء سيارة فوق موتosiكل!
- The Blue Elephant "motorcycle"
- "sauna" و "Jacuzzi" و "barbecue" و "ساحة الشام" و "منطقة للباربكيو" و "وسط حديقة واسعة.

P.12
P.301
Domains

In addition to that, the analysis shows the applicability of the domain concept to actual patterns of language choice in multilingual settings. These patterns will be classified under the following domains:

a. Private domain: Embraces everything concerned with a person’s individual practicies, family relations and friends.

- وفي نفس الساعة قام العقيد حسان بتسليم الطبنجة الميري "gun" إلى مديرية أمن الجيزة بمذكرة رسمية معلنًا العثور

- وسقطت على الأسفلت بعنف، انفشخ كتفي فقمت واقفا أنظر إلى المحل ولا أرى إلا ظلمة

- اعتاد الذهاب مع صديقه معتز إلى "الجيم" ليس فقط للتدريب على رفع الأثقال، ولكن للإلقاء بجمالات النادي

- وفي مساء تلك الليلة تحاكت عائلة المحفوظ عن "شياكة" وكرم شريف الذي اكتسب من جراء هذا التصرف احترام وحب وثقة عائلة محفوظ

- "برستيج" ومعاملة خاصة أسعد به صديقه

- وفي مساء تلك الليلة تحاكت عائلة المحفوظ عن "شياكة" وكرم شريف الذي اكتسب من جراء هذا التصرف احترام وحب وثقة عائلة محفوظ

- وسط حديقة واسعة ممتلئة بالأشجار النادرة

- مقتعنا بأن حصول أولاده على الجنسية الأمريكية "برستيج" وحصانة لهم ومستقبلهم

- عمر "ياهو" فهو أصغر الأصدقاء الأربعة، مشهور "بمقاليه" الصينية مع أصدقائه، نحيف، طويل و"أشول"
b. Public domain: Everything connected with ordinary social interaction:

No NMSA incidents were found from pattern one, part of a song or a movie. From pattern two, idiomatic phrases, only two incidents were found in *The Blue Elephant* and four in *The Two Officers*. The highest numbers of NMSA incidents are in pattern 3, lexical items and 4, loan words then idiomatic phrases and common expressions.

The incidents are classified under the patterns that belong to one of the domains. The following table shows all the detected examples that belong to a specific domain as well as a certain pattern.
Table 5 NMSA patterns and the domains they are used in the narration.

<table>
<thead>
<tr>
<th>Domains</th>
<th>Pattern 1</th>
<th>Pattern 2</th>
<th>Pattern 3</th>
<th>Pattern 4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Part of a song or a movie</td>
<td>Idiomatic phrases and common expressions</td>
<td>Lexical items</td>
<td>Loan words</td>
</tr>
</tbody>
</table>
The analysis shows a high frequency of pattern 3, lexical items (59 incidents) then comes after pattern 4, loan words (35 incidents). Idiomatic phrases but common expressions demonstrate the lowest frequency (9 incidents). On another hand no incidents were found under pattern 1, part of a song or a movie. Moreover, mostly all the incidents are under the private domain and only six of them are in the public domain.

<table>
<thead>
<tr>
<th>Domain</th>
<th>Incidents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public domain</td>
<td>No incidents</td>
</tr>
<tr>
<td>Private domain</td>
<td></td>
</tr>
</tbody>
</table>

- الراق
- فشخ
- بفرتها
- لغد
- وركها
- "سيكو سيكو"
- الغيط
- انفشخ
- تزويغ
- سلاحه الميري
- از غلل
- تنقيط
- بمقالبه
- أشول
- ياوها
- مين هابروح
- الكلبشات
- السياس
- الطبنجة
- الميري
- الماسك
- الجوكر
- فاميه
- بودي جاردز
- جرسيونات
- برسيرج
- جاكوزي وساونا
- بالباربيكيو
Chapter V
Discussion and Conclusion

This chapter intends to discuss the results that have been mentioned in the previous chapter and gives explanations for the findings.

First research question

What variety of Arabic is used in the narration of Modern Egyptian Novels in the two novels under investigation based on Badawi’s model?

The findings to this question showed that both novels display an obvious number of NMSA incidences. The study shows that The Blue Elephant incorporates a high number of NMSA more than The Two Officers. This high percentage represents an obvious tendency for employing more NMSA in the narration.

Some incidents are considered NMSA because the authors inserted them between quotation marks while they are MSA, and they are considered NMSA in terms of the use. These NMSA incidents in this study are used in their connotative semantic meanings. In other words, some incidents can be separately considered an MSA. Nevertheless, they carry the NMSA cultural meanings and implications and the imaginative association surrounding an incident, for example:

حشوت عشر سجائر "شرعية" سيكفونني نصف النهار وأنا أتابع السائق يلعنني في المرآة بشفتين مشمئتين

“Legal cigarettes” is an MSA structure but it used in ECA context to indicate that these cigarettes are not having any weed.
On another hand, some other incidences that are considered NMSA are used instead of the MSA words to trigger a visual vivid image in the mind of readers, for examples the two word منكوش and كرش.

The word منكوش came in the following context,

رجع بظهره إلى الكرسي وبسط كفيه على المكتب فعلمته أنه نضب، شكرته على وقته وقهوته وسوالفه البيضاء المنكوشة” التي أعجبني طوال الجلسة.

The author used the lexical منكوش above to depict a very specific visual picture of the man’s hair in one word and how it was very annoying and distracting.

For the other word كرش that comes in the following context,

قبض على يدي شريف محاولا التملص أو تخفيف الضغط على رقبته، اضطرب كرشه ورفس بقدميه كجاموس "ناشونال جيورنال" الحامل

” the author used this term to draw the visual picture of a man with “huge belly”.

It is worth mentioning that the two authors tend to use some NMSA incidents between quotation marks and most of them were loan words. For instance,

ثم أشار إلى شخص يجلس على حافة السرير الأخير في العنبير، يرتدي بنطلون "ترينج" كحلي وفانيلة نصف كم بيضاء "The Blue Elephant" P.324

إلا أنه واطب بشكل لافت على الذهاب "الجيم"... أهم لحظات حياته على شاطئي بيانكي العجمي، عندما يكتسب جسمه اللون البرونزي ويتجلو بالشورت ومن حوله البدنات 27 "The Two Officers" P.27

That shows that the authors of both novels are aware of the fact that they are inserting NMSA terms and the functions of them in the narration.
Even though the study demonstrates the presence of NMSA in the narration of the two novels, it can be notice that the inserted incidents are all classified under the level of lexical items rather than the syntactic level, except of only one example. However, this conclusion can’t be generalized because the samples under investigation did not cover all the chapters of the two novels.

According to these findings, the language of the narration of the two novels under investigation cannot be classified fully under MSA only. Elshami (2003) study shows similar results for the newspaper genre. The study indicants that the language of the newspaper “has moved downward somewhere on Badawi’s measuring stick of levels of contemporary Arabic Language in Egypt” (p.5). The current study agrees with Elshami’s study in term of that. The findings shown by the two novels under investigation indicate that the language of the narration cannot be classified exclusively under MSA; and that it is moving towards a mixed variety of language that includes ECA.

Bassiouney (2016) states that code-choice and code-switching employ in dialogues “as a device that does not reflect real patterns of language use, but rather redefines and reconstructs different stances for the protagonists with different people in their lives” (p.241). *The Blue Elephant* uses more NMSA than *The Two Officers* because it is narrated by the main character “Yahya”. Accordingly, the narration manifests the main character more than the events of the novel itself.

It can be concluded that the language of the narration of the two novels under investigation cannot be classified under MSA only, NMSA started to crawl in narration side by side with the MSA. Although with a small percentage, yet it is apparent. Moreover, it says that narration may has new linguistic reality that needed to be studied further.
Second research question

What are the NMSA patterns and their linguistics structures, and in which domains they are used in the narration of the two novels under investigation?

The answer to the second research question determines the different types of NMSA incorporated in the narrations of novels under investigation. As mentioned in the methodology, NMSA was expected to be classified according to three patterns: (1) part of a song or movies, (2) idiomatic phrases and common expressions and (3) lexical items and (4) loan words. Also, it determines in which domain the NMSA located.

Pattern 1: part of a song or movie

For this pattern no incidents of this NMSA pattern were found. A noteworthy finding is that this pattern was found in the Egyptian newspaper genre according to Elshami (2013). This different type of genre makes NMSA of this pattern more appropriate to be employed in newspapers more than novels. Goumpskaya (2007) sees that newspaper has vast impact in public opinion; therefore, journalists tend to use what might influence the reader more. Songs and movies would help in influencing readers by relating them more to cultural backgrounds. Also, Imam (1972) indicates that newspaper writers are not addressing readers minds rather than addressing their feelings and emotions. Therefore, press language is more realistic and more simple. While novels take the reader in a mental journey and through that they tickle everyday events and details.

It seems that this pattern did not appear in the two novels because usually this pattern is used in sarcasm discourse which is not the case in these novels. The two novels under investigation are drama\fiction which it may be different from the language of newspaper which would not be required the use of sarcasm.
Pattern 2: Idiomatic phrases and common expressions

This pattern shows only few numbers of idiomatic phrases, in order to describe specific social meanings. The following table is explaining when and why these phrases were used in the two novels under investigation:

<table>
<thead>
<tr>
<th>When</th>
<th>Why</th>
<th>The Idiomatic phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forcing yourself to do something-</td>
<td>Sarcasms</td>
<td>عصرت على نفسي لمونة &quot;أضاالي&quot;</td>
</tr>
<tr>
<td>To get rid of something or someone by saying anything</td>
<td>Criticize</td>
<td>فض المجالس</td>
</tr>
<tr>
<td>Piece of cake</td>
<td>Praise</td>
<td>مشيت زي السكينة في الجاتوه</td>
</tr>
<tr>
<td>Being a warm hearted and helpful person</td>
<td>Praise</td>
<td>قلبه أبيض جدع وابن بلد</td>
</tr>
<tr>
<td>very elegantly dressed</td>
<td>Praise</td>
<td>سنجة عشرة</td>
</tr>
<tr>
<td>A premium cook</td>
<td>Praise</td>
<td>طباخة بريمو</td>
</tr>
</tbody>
</table>

These idiomatic phrases are conveying specific cultural messages and meaning to describe daily situations. These idioms can has cultural connotation in the reader’s mind. For example, the phrase "ابن بلد" carries more than one meaning or description for a person, it depends on the situation itself. So, the person can be good, helpful, brave, and/or generous…etc.
Pattern 4: Lexical items

This pattern is the most incorporated in the two novels under investigation; for example، زلموته /مخربش/كرشه /الطبنجة/زريبة / السياس. The reason for using the fourth pattern more frequently than all other patterns is that the authors of the two novels are from the younger generation and they are mainly addressing daily topics that are related to youth of similar age groups.

Bani-Kaled (2014) sees that a colloquial variety is the one which represents the true identity of individuals. Besides، code-switching can be used to grab readers’ attention and to make the language more life-like and more appealing to the reader.

Pattern 3: Loan words

This pattern turned out to be the most NMSA used in all the patterns. Loan words appear in scientific discourse to convey specific ideas throughout particular terms. However، it seems that it is now found in everyday language as well. Loan words today are common and frequent in everyday spoken language. Badawi states that loan words are represented in different ways in MSA and Colloquial of Educated and that it can be considered the main significant feature that distinguishes MSA from Colloquial of Educated (Badawi، 2012).

However، while Badawi indicates that even though loan words are confined within a narrow range، there is a possibility that these words would spread to the other levels of colloquial، which is the case here. The model does not coincide with all the findings of this study which highlight a necessity of re-defining Badawi’s Model especially for the written literary genre. Some loan words used in all the ECA levels were inserted in the narrations، and they are used by all the social classes but in different situations; for instance،
“motorcycle” موتورسيلك
“prestige” برسنيج
“taxi” تاكسي
“microbus” ميكروباص
“best friend” أنتيم
“jacket” جاكيت

However, some of these loan words are used by a particular social class in the society such as,

“barbecue” باربيكيو
“sauna” سونا
“jacuzzi” جاكوزي
“Rolex” رولاكس
“play station” بلاي سيتيشن

Language is accompanied both directly and indirectly with “social, political, historical, and other extra-linguistic factors” (Spolsky, 2004). The Two Officers based on a true story that reflects the political situation in Egypt lately through presenting life of two officers.

Using the Colloquial in the literary language and particularly in narrations can play a defining role conceptualizing a new identity for the current writers (Bassiouney, 2016). Berdichevsky stated environmental determinism as basis for the linguistic structure which creates the social and national identity (2004, p.). Writers’ background is shows in their writing styles which can be expressed mostly through narrations. Code-choice and code-switching between MSA and ECA is the tool that outlined the writers’ identity. Narratives generally are engaged with the
writer personal experience, and frame a crucial side of how the self is built and conferred (Bassiouny, 2016).

The number of loan words is 35 incidents. This obvious presence of loan words could be a result of modernization, globalization, social media, and the rapidly-spread technology (Richards and Schmidt, 2005) It is noticeable that loan words are present in the younger generations’ today’s language, because of their exposure to those languages in general and to the English language in particular through the media, movies and songs. This study indicates that this is being reflected in younger generations’ writing styles not only in their spoken language.

**Domains**

Fishman's (1971) "domain theory" says that the choice of code switching is determined by the domain in which “speakers perceive themselves to be”. Fishman used the term "domain" in describing contexts in which the use of one language is more.

The personal domain is obviously present in the gathered data for many reasons. The narration in *The Blue Elephant* is a first person narrative; therefore all NMSA incidents were in one domain. The main character was narrating the whole novel and talking about his life, work, daily conversations and feelings. For *The Two officers* the novel revolves around the life of two officers. NMSA is employed in contexts that discuss their personal, family, public life or describe personal situations. This shows that NMSA choices are employed most in the areas that describe the society and relationships in that society. There is no doubt that ECA is the variety used to describe personal issues and the society as well. It is more related to daily life and for a native speaker, it is more expressive.

The personal domain incorporates more with the pattern three patterns lexical items and pattern four loan words.
Loan words:

- واتجهت للغرفة أبحث عن فوطة، ففتحت الدواليب أستجدي واحدة حين رن الجرس ثالثة، أين الفوطة اللعينة؟! ارتدت "بوكرس" على بللي ثم انقطعت الهاتف

P.152

- مقتنعا بأن حصول أولاده على الجنسية الأمريكية "برستيج" وحصائنا لهم ومستقبلهم

P.155

Lexical items

which can be classified into two syntactic categories: verbs and nouns.

<table>
<thead>
<tr>
<th>Verbs</th>
<th>Nouns</th>
</tr>
</thead>
<tbody>
<tr>
<td>سحلني</td>
<td>تزويغ</td>
</tr>
<tr>
<td>يخشخش</td>
<td>كشك</td>
</tr>
<tr>
<td>فشخ</td>
<td>كراكيب</td>
</tr>
<tr>
<td>انفشخ</td>
<td>زلومته</td>
</tr>
<tr>
<td>هايروح</td>
<td>الشراشيب</td>
</tr>
<tr>
<td>زغلل</td>
<td>طبخ مسلوق</td>
</tr>
</tbody>
</table>

While public domain incorporates with idiomatic phrases and common expressions and lexical items patterns since they carry social meanings and are used daily by all the society classes.

Idiomatic phrases and common expressions

- الحصول منه على معلومة في غاية الصعوبة، الكلمة في مكانها، وفي الوقت المناسب، وكن "الكلام بفطور".

P.10

- This idiomatic phrase means that “the guy is very cautious towards what he says”
The idiom above describes how that woman is a “great cook”

Lexical items

farmyard الزربة
Ostlers السياس

The use of the two lexical items have connotations. “Farmyard” usually describes missy and dirty places. While “ostler” which used to describes the “valet guy”.

Conclusion

This study shows that the language of the narration of the two novels under investigation was not purely MSA, it was garnished by NMSA insertions throughout the narration in the two novels to achieve certain aims: sarcasms, criticism, or praise. Some words are MSA but because they are used in the ECA they became carrying cultural connotations and meanings. As a result, they became more commonly related to ECA discourse. The study shows that the NMSA incidences were found only in the lexical level and that may indicate that the crawling is slow and it is not on all the linguistic levels.

Pedagogical implications

Because the data under investigation is taken from novels, the first implication in this regard is for teachers of Arabic as a foreign language (AFL). Based on my observation to many classes in three different institutions that teach Arabic, some AFL teachers and some programs in the US still use classic and old novels and ignore new novels and new writers in the market today.
AFL learners need to encounter with updated materials which are carrying new pragmatic functions of the words.

Since NMSA is incorporated in some Modern novels, ALI teachers need to introduce all the language varieties in a written form representing different domains and different genre. This will help students to be exposed more to all language varieties and employ them more efficiently to develop reading, writing, and speaking skills. This genre is displaying a realistic and new picture of the diaglossic situation in the literary genre that can lead to more understanding of this phenomenon and consequently benefit from it in AFL teaching.

L2 learners not only need to learn how to employ grammar and vocabulary to structure a sentence, but also, they need to understand how the language itself works (Hyland, 2007). These findings can help Arabic teachers in improving their students writing styles at the advanced levels. Also, how to make their writing more lively by inserting some NMSA words that provide them with the meant connotations, feelings, and cultural concepts. Although there are no enough studies to show how code switching happens in the literary genre especially in narration, the current study can give the ALI teachers a hint of what they may found in the modern novels.

According to ACTFL guidelines, writers at the Superior level need to address their writing to audience. Thus, L2 learners of Arabic at that level must be aware of the cultural dimension of the language.

Communication is the cornerstone of learning a foreign language, in writing; it is done through literature, newspapers, journals, blogs, emails, ..etc. Language cannot be mastered fully without mastering comprehending cultures. All the knowledge that the L2 learners acquire will be processed through these Five C’s. These Five C’s or some of them would be applied throughout...
the literary context when the teacher introduces this type of text in class. These phrases and expression can be implied during the reading activity to activate some cultural expressions within an authentic context. For example, (قلبه طيب وابن بلد) this is an idiomatic phrase used to describe a kind and warmhearted person. Understanding this phrase and being able to use it activates communication. L2 students will reinforce and connect this phrase with their knowledge (connection) and compare it with their own language and culture. Therefore, this will allow students to be educated and cultured more deeply about the language and the actual use of it.

The Standards for Foreign Language Learning in the 21st Century offer a framework for teaching L2 based on basic elements regarding language and culture, learners of language and culture, and the teaching and learning of language and culture (Eileen et al., 2003). Teaching the literary language within contemporary authentic materials would give students the opportunity to know how culture is introduced in the written discourse. In addition to that, this kind of materials can serve as a creative tool to teach modern literature. Teaching the written colloquial is not really common, and still debatable, and problematic. However, these types of materials, such as novels under the investigation, provide an authentic source of culture and language and that can be applied in many written activities.

**Delimitations**

1. This research only investigates parts of the two novels due limitations of time.

2. This study focuses only on determining patterns and domains of NMSA without examining the function of code-switching.
Limitations

This study does not represent all Egyptian contemporary novels and can only represent novels that share the same characteristics; age of the writers, writers’ background, and time of the novels as those used in this study.

Due to the fact that Badawi’s model is mainly applied on spoken forms of the language, the phonological features of NMSA are ignored in the current study.

Domains were limited and hard to define due to the nature of the selected novels in this study.

Suggestions for further research

This study can be replicated on different fields of the literary discourse. Different models rather than Badawi can be used. Functions of the code-switching and readers’ attitude can be studied in this genre as well.

More domains and patterns can be found in other written discourses like poetry, short novels, and literary blogs. Also, more studies can be conducted on a comparison between classics and modern novels.
Appendix A

All NMSA incidents in *The Blue Elephant*:

“Harley Davidson

11. فرة في ظهره فطقت قرآتني تهمة قبل أن أُلفق سيارة الاستماع وآنا أنقل الماكينة إلى "لون كريمي" طراز 321 "Fat Boy"

P.1

P.7

12. ثلاثون وحدة يعوضون تقاسم بنكيس مخت ويخروقون مقدماً ما "سأرمرمه" من الشارع حتى الليل 7.

P.7

13. بترت قراءتي وكتمت الهواء لألقيه في صندوق القمامة ليسقط كالعادة بجانبي.

P.7

14. استسلمت لنش بارد قبل أن أغرس قلم الأنسولين الرحيم في فخذي.

P.9

15. حشوت عشر سجائر "شرعية" سيكفونني نصف النهار وأنا أتابع السائق تلعنني في المرآة بشفتين مشمئتين يستغفر

الله من حشاش مارق 9.

P.8

16. حاسبت السائق الساخط واقتربت من كشك الأمان، برز لي رجل يكرش تدلى حتى الركبة 10.

P.9

17. وأكماس بلاستيكية معقولة في أصابعهم تأتي حياة وكراكيب وأحلاما تبحث عن من يفسرها 11.

P.9

P.10

18. بجانبي نبت "عم سيد" من عدم، أشهر مرضى المستشفى، تزويج تخطى العقد السابع 11.

P.9

P.11

19. "عصرت على نفسي ليمونة" أضلحا ولعنت المديرة في سري سبعين مرة حين مسح سامح على شعره المبثور 23.

P.9

P.12

20. سجلني وراءه يعرفني جغرافيا المبنى والزملاء قبل أن نصل أمام عابر الحجز 25.

P.9

P.13

21. انتهى سامح من حوار "فض المجالس" حول مطالبهم ثم أقرب من يهمس في ذنبه بتفاصيل بعض الحالات 26.

P.9

P.14
رجع بظهيرة إلى الكرسي وبسط كفاه على المكتب فلمت أنه نضب، شكرته على وقته وقهوة وسواقه البيضاء. "المنكوشة" التي أزعجني طوال الجلسة قبل أن أقفز في ناكي، طالت من السائق إخراج فردة الجزيرة الذي يعني في الكاسيت قبل أن أغوص في الكتب الخلفية ألمم أفكاري.107

حاول سامح دفع التهمة عن نفسه بكلمات وتمييز عرق على الجبين، واكتفيت أنا بالصمت حتى تقيأ الرجل.113

الendimento

"بكرس" على بلقي ثم التقطت النظارات 152

"Eminem" مطرب الراب الشهير، لكنه منكوش الشعر كزعافة سقف، مسلول يغطي ماتسر من كفاه.254

"Eminem" يشبه "Bulgar" مطررب الراب الشهير، لكنه منكوش الشعر كزعافة سقف، مسلول يغطي ماتسر من كفاه.254

مطرب الشهير "Eminem" يشبه "Bulgar" مطررب الراب الشهير، لكنه منكوش الشعر كزعافة سقف، مسلول يغطي ماتسر من كفاه.254

"Eminem" يشبه "Bulgar" مطررب الراب الشهير، لكنه منكوش الشعر كزعافة سقف، مسلول يغطي ماتسر من كفاه.254
مالبث أن تمشي بهدوء يخشخش بكيسه في الطرقة المؤدية للمطبخ، هرعت وراءه فلم أجد له أثرًا.

كما لم يذكر أن هناك مشربية بجانب الزير الكبير وقلتين وصينية وبعض النعناع. فلم يذكر أن هناك.

باتت الأحداث سيان عندي .. حسناتي كسيئاتي .. طبيخ مسلوق بلا ملح.

لا أستطيع ملاحظة شووارع المستشفى! حافي القدمين أجلس فوق ظهره مقلوبًا، الطرطور الأحمر فوق رأسه.

خرجت على حمار يجوب شوارع المستشفى! حافي القدمين أجلس فوق ظهره مقلوبًا، الطرطور الأحمر فوق رأسه.

لمحى سامح وسط الزفة يوزع العملات الذهبية من صرة أخرجها من كرشه!

تملص أو تخفيف الضغط على رقبته، اضطرت كرشه ورفص بقدميه كجاموس "ناشيونال جيوجرافيك"!

كم تسعدنا المصائب .. متعة تضاهي متابعة كأس العالم أو اقتناء أفلام البوترو!

كان ذلك حين النف وسدد إلى ذقني ضربة بكرهه .. ماجت الغرفة وارتعشت حوائطها.

انتهوا مني "نظريًا" ثم تركوني، خرقة بالية لا حياة فيها ولا رمق على دكة أمام العنبر.

في تلك الحالة يستحب أن تستعيني بفازة أو تمثال رخامي ليوذا أو مقدمة حذائك المدببة.

لحظات فتك الإشتباه الغجري التي كانت ترتدية تشعثت خصلاتها البيضاء البابسة!
58. اتخذ الأمر من يدي ساعة لتهذرأ رعشة يدي، وربع ساعة لألف سيجارة لا تنفك يفرتها.

59. وشعرها الطويل يمتعس على ذكّة مغوض العينين محاولًا إقناع ألف صرصار في رأسي أن يكفوا عن حك.

60. قبل أن ألتقط كوب القهوة وأجلس على كرسي معدلة إقناع ألف أجنحتهم في بعضها، ضغنت مراها زر لـ "Escape" في كيبوردي بلا استجابة.

61. قبل أن أصل لعجز مهيبي الطلعة برتدي عامة عظيمة فوق رأس سمين، ولد منتفخ متهدل.

62. لعن الله الكعب العالي لينحت السماحة مع المشي بذلك الشكل.

63. شعرها طويل يكاد يصل لركبتها إذا وقفت! نائمة على جانبها، حاسرة الرداء عن فخذها تمسك بين يديها مرآة تعكس لعينيها أعوامها المذهلة.

64. أخفيتها في كيس أسود مثلما يخفى المراهقون أفلام السكس تحت مسمى "سيكو سيكو" تمويها!!

65. لاستعثب الضامر في الحديقة أبحث بعيني عن ركن لن تزوره شمس الغد، على صوت صراصير الغيط الرتيبة 230.

66. رددها ثم مد أصابعه وقش، فكي عنوة ثم دم أصبغي في حلقي فلم أعزمائي نفسي، تقيأت سائلاً أصفر مخلوطًا بسواد.

67. وسقطت على الأسفلت بعنف، افتتح كتفي فقمت وافقاً أنظر إلى المحل ولا أرى إلا ظلمة.
Appendix B

All NMSA incidents in *The Two Officers*:

1. "The officers' son, who is a frequent visitor to the gym, has been accused of stealing from the equipment room."

2. "The officers' daughter, who is a frequent visitor to the gym, has been accused of damaging equipment."

3. "The officers' son, who is a frequent visitor to the gym, has been accused of tampering with the security system."
سلاحه الميري لا يفارقه، جزء أساسي من تركيبته شخصيته.

لا أنه واثق بشكل لافت على الذهب "الجيم"، أهم لحظات حياته على شاطئ بيانكي العجمي، عندما يكتسب جسمه اللون البرونزي ويتجلو بالشوارع ومن حوله الالوان.

استغل شريف نفوذه ونجح بحضوره القوي وسلطاته في السيطرة على "بودي جاردز وجرسونات" هذه الأماكن، "برستيج" ومعاملة خاصة أسعد به صديقه.

"زعقل" عينيه، إلا أنه واظب بشكل لافت على الذهاب "الجيم".. أهم لحظات حياته على شاطئ بي، انكي العجمي، عندما يكتسب جسمه اللون البرونزي ويتجول بالشورت ومن حوله البنات.

استغل شريف نفوذه ونجح بحضوره القوي وسلطاته في السيطرة على "بودي جاردز وجرسونات" هذه الأماكن، "برستيج" ومعاملة خاصة أسعد به صديقه.

"زعقل" عينيه، إلا أنه واظب بشكل لافت على الذهاب "الجيم".. أهم لحظات حياته على شاطئ بي، انكي العجمي، عندما يكتسب جسمه اللون البرونزي ويتجول بالشورت ومن حوله البنات.

استغل شريف نفوذه ونجح بحضوره القوي وسلطاته في السيطرة على "بودي جاردز وجرسونات" هذه الأماكن، "برستيج" ومعاملة خاصة أسعد به صديقه.

"زعقل" عينيه، إلا أنه واظب بشكل لافت على الذهاب "الجيم".. أهم لحظات حياته على شاطئ بي، انكي العجمي، عندما يكتسب جسمه اللون البرونزي ويتجول بالشورت ومن حوله البنات.

استغل شريف نفوذه ونجح بحضوره القوي وسلطاته في السيطرة على "بودي جاردز وجرسونات" هذه الأماكن، "برستيج" ومعاملة خاصة أسعد به صديقه.

"زعقل" عينيه، إلا أنه واظب بشكل لافت على الذهاب "الجيم".. أهم لحظات حياته على شاطئ بي، انكي العجمي، عندما يكتسب جسمه اللون البرونزي ويتجول بالشورت ومن حوله البنات.

استغل شريف نفوذه ونجح بحضوره القوي وسلطاته في السيطرة على "بودي جاردز وجرسونات" هذه الأماكن، "برستيج" ومعاملة خاصة أسعد به صديقه.

"زعقل" عينه، إلا أنه واظب بشكل لافت على الذهاب "الجيم".. أهم لحظات حياته على شاطئ بي، انكي العجمي، عندما يكتسب جسمه اللون البرونزي ويتجول بالشورت ومن حوله البنات.
تاني بسرعة!! يبقى بيري عندها كام في سويسرا؟! طيب ليه مش بيدخلني معها في أي مصلحة؟! راجل غريب158.

31. أمسك السيجارة الملفوفة في يده ثم حرك علبة السجائر لسمع صوتا مميزا يعرفه جيدا .. قطعة حشيش كبيرة في سوليفان أحمر، أخذ شريف سيجارة وأشعلها.162.

32. انتظرت في سيارتها لدقئقتين عدد حضوره إلى أن جاء وهو يقود سارته البيجو، زجاج أسود فاميه، ونسر الداخلي واضح7.

33. بعد رحيل أحمد بدقائق وصل عماد وفي يده الكلبشات مع أمين ومجندة من قسم محطة الجيزة لتسليمهم إلى قسم الجيزة 248.

34. زاغت عيناء العقيد وسط السطور وهو يفكر بعمق قائلة لنفسها "محضر مطبوخ 10 على 10" أخذ نفسا عميقا وعاد إلى الخلف ثم نظرا إلى وليد260.

35. سأل وليد من داخل ومخارج المزرعة، موقع "زريبة" المواشي والمخازن وأخيرا موقع تواجد أفراد العصابة 409.

36. نجحت خطة الانسحاب بجدارة، استقل عدد من العساكر القطار، وعاد آخرون في سيارات الميكروباص التي كانت في انتظارهم خلف محطة الجيزة 483.

37. وأمام مدخل محطة البيز، وقف سانقو سيارات الأجرة والسيارات، واليسارون، والمسافرون، والمارة يتحدثون ويجادلون جراء ما حدث أمامهم 485.

38. وتم حجزة بالرعاية المركزة وإعطاؤه أكسجين عن طريق "الماسك" ثم وضعت له المحاليل بعد تناوله لبعض الأدوية 486.

39. وفي نفس الساعة قام العقيد حسان بتسليم الطبيبة إليها نبأ الجريمة بمذكرة رسمية معتمدا على المعلومات على السلاح في شارع البحر الأعظم من خلال مصدر مجهول 492.

40. شهور قليلة وأصبح عمر يعتمد على مغازي في أشياء عديدة إلى أن أطلق عليه لقب "الجوكر".499.
References


المراجع العربية

الفيل الأزرق. عنف المنخيل وسريالية الصورة. الجزيرة Retrieved October 21, 2015

الشروق. (2013). رواية الفيل الأزرق تتصدر قائمة الشروق للكتب الأكثر مبيعا بمعرض الكتاب

