

Moyen arabe et variétés mixtes de l'arabe
à travers l'histoire

Actes du Premier Colloque International
(Louvain-la-Neuve, 10-14 mai 2004)

Édités par
Jérôme LENTIN et Jacques GRAND'HENRY

OFFPRINT:

Gabriel M. Rosenbaum. 2008.

MIXING COLLOQUIAL AND LITERARY ARABIC
IN MODERN EGYPTIAN PROSE
THROUGH THE USE OF FREE INDIRECT STYLE
AND INTERIOR MONOLOGUE

pp. 391-404.

UNIVERSITÉ CATHOLIQUE DE LOUVAIN
INSTITUT ORIENTALISTE
LOUVAIN-LA-NEUVE

2008

MIXING COLLOQUIAL AND LITERARY ARABIC
IN MODERN EGYPTIAN PROSE
THROUGH THE USE OF FREE INDIRECT STYLE
AND INTERIOR MONOLOGUE¹

Gabriel M. ROSENBAUM
The Hebrew University, Jerusalem

Introduction

Exploiting the state of diglossia for mixing both *fushā*, standard Arabic, and *‘āmmiyya*, colloquial Arabic, in one literary text has in recent years become a common practice in Egyptian writing. Current literary norms no longer reject or oppose the use of colloquial Egyptian Arabic, contrary to the norms which prevailed in Egyptian literary writing until the mid-twentieth century, and still do in Arab writing in general. Today the use of *‘āmmiyya* side by side with *fushā* is not only tolerated by Egyptian writers but in many cases is sought for and desired. This is true not only for dialogues, whose literary norms are more permissive, but for the narration as well, and also for poetry. The occurrence of *‘āmmiyya* in texts written in *fushā* is not, in most cases, the result of incompetence or carelessness of the writers, but rather the outcome of a deliberate effort to create texts in which *fushā* and *‘āmmiyya* are mixed. Some writers still adhere to the traditional norms and try to avoid using *‘āmmiyya* or, when they do use it, to camouflage it and make it look like *fushā*², but more and more Egyptian writers opt for the overt use of *‘āmmiyya*. One of the significant results of this activity is the publication of several prose texts written completely in the colloquial, thus eliminating the traditional stylistic distinction between narration and dialogue.³

¹ This article is part of a larger study on the use of Colloquial Arabic in Modern Egyptian literature.

² See S. SOMEKH, *Colloquialized fushā in Modern Arabic Prose Fiction, Jerusalem Studies in Arabic and Islam*, 16 (1993), p. 176-194 (= SOMEKH, *Colloquialized fushā*).

³ See, e.g., S. ‘ABD AL-BĀQĪ, *’Āḥir ḥudūd al-zagal*, al-Qāhira, 1999; S. FARAG, *Bānhūf ’iṣṭrāsū: ḥikāyat al-’uṣṭā al-kahrabā’i* [Miṣr], 1999; M. Muṣarrāfa, *Qanṭara*

In an article published some years ago, entitled *fušḥāmmiyya*, I described a certain style of texts in which *fušḥā* and *‘āmmiyya* are used alternately; for example, parallelisms and hendiadis are created by using elements taken from both varieties. There are other ways of mixing *fušḥā* and *‘āmmiyya* in written texts; one of these is writing the narration in the style known today as « free indirect discourse » or « free indirect style » (*style indirect libre*) and using the interior monologue (*monologue intérieur*). There are today many definitions and descriptions of free indirect discourse; the following are two examples:

Free indirect discourse (equivalent to the French « style indirect libre »), or « represented speech and thought ». These terms refer to the way, in many narratives, that the reports of what a character says and thinks shift in pronouns, adverbs, tense, and grammatical mode, as we move - or sometimes hover - between the direct narrated reproductions of these events as they occur to the character and the indirect representation of such events by the narrator.⁴

Free indirect style or free indirect discourse, a manner of presenting the thoughts or utterances of a fictional character as if from that character's point of view by combining grammatical and other features of the character's 'direct speech' with features of the narrator's 'indirect' report.⁵

A typical feature of this style is the avoidance of the use of subordinating particles and of verbs which are usually used to report

alladī kafara, al-Qāhira, 1965 (Year of publication is according to H. SAKKUT, *The Arabic Novel: Bibliography and Critical Introduction 1865-1995*, Cairo and New York, 2000, vol. 3, p. 1312); A.F. NIGM, *Al-Fāgūmi: Ta'rīḥ ḥayāt muwāṭin šāyil fī qalbihi... waṭan* (Muḍakkirāt al-šā'ir Aḥmad Fu'ād Nigm), al-Qāhira, 1993 (two parts) (there is now also a new edition in one volume: *Al-Fāgūmi: Al-Sīra al-dāṭiyya al-kūmila*, al-Qāhira wal-Minyā [n.d.]); Y. al-QĀ'ID, *Laban il-‘asfūr*, al-Qāhira, 1994; B. al-TUNISI, *As-Sayyid wumrātu fī Bārīs; As-Sayyid wumrātu fī Maṣr*, al-Qāhira, 1992 (first published 1923).

⁴ M.H. ABRAMS, *A Glossary of Literary Terms*, Fort Worth (Philadelphia), etc., 1999 (7th edition), p. 172 (= ABRAMS, *Glossary*).

⁵ C. BALDICK, *The Concise Oxford Dictionary of Literary Terms*, Oxford, 2001 (2nd edition), p. 101-102 (= BALDICK, *Literary Terms*).

speech or thought, as « told », « said », « replied », « murmured », « shouted », « thought », and so forth:

According to most definitions, free (as opposed to tagged) indirect discourse quotes speech or thought indirectly but omits the tag or inquit – the ‘John said’ or ‘Jane thought’ – that both identifies what follows as quotation and attributes it to a particular source.⁶

When the thoughts of a character are reported through this style, in either the first or third person, they are also referred to as « interior monologue »:

« Interior monologue » is then reserved for that species of stream of consciousness which undertakes to present to the reader the course and rhythm of consciousness precisely as it occurs in a character’s mind. In interior monologue the author does not intervene, or at any rate intervenes minimally, as describer, guide, or commentator, and does not tidy the vagaries of the mental process into grammatical sentences or into a logical or coherent order.⁷

Interior monologue, the written representation of a character’s inner thoughts, impressions, and memories as if directly ‘overheard’ without the apparent intervention of a summarizing and selecting narrator.⁸

The function of this mixing of *fushā* and *‘āmmiyya* is to help to reflect the characters’ speech or thoughts in their own language and style and to help in changing the point of view. Point of view in literature, to quote one short definition, is

The position or vantage-point from which the events of a story seem to be observed and presented to us. The chief distinction usually made between points of view is that between third-person narratives and first-person narratives.⁹

⁶ A.W. NEUMANN, *Free Indirect Discourse in the Eighteenth-Century English Novel: Speakable or Unspeakable? The Example of Sir Charles Grandison*, in M. TOOLAN (ed.), *Language, Text and Context: Essays in Stylistics*, London and New York, 1992, p. 113-135 (p. 113) (= NEUMANN, *Free Indirect*).

⁷ ABRAMS, *Glossary*, p. 299.

⁸ BALDICK, *Literary Terms*, p. 126.

⁹ BALDICK, *Literary Terms*, p. 198.

The term « point of view » is now sometimes replaced by the term « focalization », which « refers specifically to the lens through which we see characters and events in the narrative ».¹⁰

One of the first decisions a writer has to make when he is about to write a story, is to choose a point of view (or points of view) and the type of narrator (or narrators) through which the story will be reported. Modern writers of prose, in Egypt as well as in the West, often change or alternate points of view inside a single text. Changing and alternating points of view and narrators often lead to changes in style as well, and are so common in modern prose fiction that they have become part of its characteristics (this can be compared with the alternating use of several cameras in modern cinema and television films). The distinction between first- and third-person points of view in one literary text is not always clear to the reader, as free indirect discourse and interior monologue contain features of both of these two points of view which sometimes may not be easily discerned; in fact, it sometimes seems that a certain event or idea is reported through

¹⁰ H.P. ABBOTT, *The Cambridge Introduction to Narrative*, Cambridge, 2002, p. 66. Much has been written in recent years on point of view and types of narrations and narrators; the following are some known examples or glossaries that contain convenient definitions: ABRAMS, *Glossary*; BALDICK, *Literary Terms*; D. BICKERTON, *Modes of Interior Monologue: A Formal Definition*, in *Modern Language Quarterly*, 28, number 2 (1967), p. 229-239; D. COHN, *Narrated Monologue: Definition of a Fictional Style*, in *Comparative Literature*, 18, number 2 (1966), p. 97-112; S. EHRLICH, *Point of View: A Linguistic Analysis of Literary style*, London and New York, 1990; C. GARARD, *Point of View in Fiction and Film: Focus on John Fowles*, New York, etc., 1991; G. GENETTE, *Narrative Discourse: An Essay in Method*, Ithaca, New York, 1995 (chapter 4: « Mood », p. 161-211, and chapter 5: « Voice », p. 212-262); S.S. LANSER, *The Narrative Act: Point of View in Prose Fiction*, Princeton, 1981; P. LUBBOCK, *Point of view*, in J.A. MILLER, Jr. (ed.), *Myth and Method: Modern Theories of Fiction*, Nebraska, 1960, p. 53-62 (reprinted from Chapter 17 of *The Craft of Fiction*); R. MURFIN and S.M. RAY, *The Bedford Glossary of Critical and Literary Terms*, Boston and New York, 2003 (second edition); NEUMANN, *Free Indirect*; S. RIMON-KENAN, *Narrative Fiction: Contemporary Poetics*, London and New York, 1994.

shared points of view (that of the narrator and that of one of the characters).

Mixing overt 'āmmiyya with fuṣḥā in the narration

A very short and clear example for mixing overt 'āmmiyya with *fuṣḥā* in the narration appears in the story *Iktišāf al-'alūminyūm* « The Discovery of Aluminum » by Iḥsān 'Abd al-Quddūs (1919-1990), one of the most popular writers in Egypt. In this story, as in many of his novels and short stories, 'āmmiyya is used in the dialogue and *fuṣḥā* in the narration. In his prose fiction, 'āmmiyya in the narration is rare, except for *realia*; therefore, the following example is an exception in 'Abd al-Quddūs' style.

The story is told from the third-person point of view, and the narrator is omniscient. Once in this story 'āmmiyya is mixed with *fuṣḥā* in the narration, and the point of view is changed. Gum'a, the main character, returns from the provincial town to his village to take part in the preparations for his wedding with Bahiyya. While walking, he recalls his meeting in the town with Bahiyya, after not having seen her for years:¹¹

وذهب لتوه لزيارة عم مدبولي.. وهناك التقى بابنته بهية.. ولم يصدق
أن هذه هي بهية.. والله البت كبرت.. ونظر في عينيها [...].

And he immediately went to visit « uncle » Madbūli. There he met his daughter Bahiyya. He could not believe that this was Bahiyya. **By God, the lass has grown up.** And he looked into her eyes [...].¹²

For a short while, there is a change of point of view (or of focalization) in which the events are told through the mind of the character, not through the narrator's; it occurs in the sentence *wallāhi il-bett-i kibrit* – « By God, the lass has grown up »; the switch is easily discernible also because it is a sharp switch to overt 'āmmiyya.

The word *bitt* - « girl, lass, lassie », which does not exist in *fuṣḥā*, is a form of address derived from the word *bint* - « girl ». It is

¹¹ Sections written in the free indirect style and interior monologue are printed in bold.

¹² I. 'ABD AL-QUDDŪS, *Iktišāf al-'alūminyūm*, in I. 'ABD AL-QUDDŪS, 'Ulba min ṣafih, al-Qāhira (n.d.), p. 109-120 (p. 111).

usually used to address women of lower status than that of the speaker, and may express disrespect or anger; between close friends or members of family, it may also convey affection, as is the case here. The word كبرت should here be read *kibrit*, according to 'āmmiyya, not *kaburat* as in *fushā*.

It should be pointed out that point of view can be changed without using 'āmmiyya. In this case, the writer could have written, for example: *wallāhi kaburati-l-bintu* or *wallāhi 'inna-l-binta qad kaburat*. But the use of 'āmmiyya helps the reader to immediately notice that the point of view has changed, and also reports to the reader the thoughts of the character in the latter's own words and style without interference by the narrator or his style.

Yūsuf Idrīs (1927-1991) is one of the most enthusiastic supporters of the use of 'āmmiyya in literature, and many of his dialogues are written in 'āmmiyya. 'āmmiyya is often inserted also into his narration, which is written in *fushā*. The two following examples reflect similar contexts in two different stories, in which the free indirect discourse is written in 'āmmiyya. The first example is taken from the story *Snūbizm* - « Snobbery »:

لم يرني.. انا رايتہ وصحت به. توقف، تلفت، تخرج، مسح العرق، انا ذهلت. كان لأول مرة بلا نظارة - نظارته التاريخية التي [لا]¹³ يغيرها - بدا وجهه كالعورة حين يخلع عنها السروال. سلامات وانت فين وكيف حالك ولا مواخذة وعامل ايه، وانا اتطلع واكنم شيئا كبيركان الضحك يدمدم في صدري..

He did not see me. I saw him and yelled at him. He stopped, turned around, became confused, wiped the sweat, I was astonished. For the first time he was without glasses - his historic glasses which he never changes - his face looked like genitals when pants are taken off. **Hello and where are you and how are you and sorry and how are you doing**, while I am watching and holding something like a volcano of laughter raging inside my chest.¹⁴

¹³ In this edition: يغيرها; in another edition: لا يغيرها (Y. IDRIS, *Snūbizm*, in Y. IDRIS, *Bayt min laḥm*, Beirut (n.d.), p. 100).

¹⁴ Y. IDRIS, *Snūbizm*, in Y. IDRIS, *Bayt min laḥm*, al-Qāhira (n.d.), p. 90-109 (p. 90).

The second example is taken from the story *Miṣwār* - « The Errand »:

وتاه في الجيزة ساعات فقد كان يعرف البيت في النهار فقط.
واخيرا استدل عليه. ودق الباب وفتح قربه، وسلم عليه بحرارة،
وانت فين يا اخي، والله زمان، وازاي الجماعة.
وقبل ان يدخل في الموضوع زغردت زبيدة بحماس وكانت ما فتحت
فمها طول الوقت.

And he wandered in al-Gīza for hours, as he knew the house in daytime only.

Finally he found it. He knocked at the door and his relative opened it, greeted him warmly, **and where are you my brother, oh it's been a long time, and how is your wife.**

And before he could come to the point Zubayda uttered a yell of joy with enthusiasm, after she had not opened her mouth all that time.¹⁵

In these two examples, there are descriptions of a meeting between two people who have not seen each other for a long time. The narrator in the first example is in the first person, and in the second example in the third person. In both cases the utterances of the characters are reported through free indirect style, in the colloquial. In both cases it is not clear which of the two persons participating in the conversation says what, as the original narrator is absent and does not supply any more information. The reader « receives » the conversation as said by the characters, in their own words, as they experience the situation, without any interference by the narrator. In the first example the point of view remains that of the first person, but is now shared by two characters;¹⁶ in the second example the point of view is changed from that of the narrator, in the third person, to the characters, in the first person.

¹⁵ Y. IDRIS, *Miṣwār*, in Y. IDRIS, *Arḥaṣ layūlī*, al-Qāhira (n.d.), p. 131-145 (p. 139) (= IDRIS, *Miṣwār*).

¹⁶ In the first example the phrase *kif ḥālak* - « how are you » is used as part of the conversation reported in the free indirect style. This phrase is a non-Cairene one, and hints at the fact that one of the characters is non-Cairene; however, as this conversation is reported, it is impossible to know which one of the two said it.

There is an earlier occasion in the story *Mišwār* in which Idrīs changes the point of view through using free indirect discourse written in *‘āmmiyya*:

وبعد أن حاول ابتلاع ريقه فلم يجد له ريقا طبطب على زبيدة، ومعلشي يا ختي،
حقك علي، طولي بالك، اعلمي معروف، بلاش فضايح، وكلمتين من كلماته الهادئة
وسكتت زبيدة.

And after he tried to swallow his spittle but found none, he petted Zubayda, **and never mind my friend, it's my fault, be patient, do me a favour, without scandals**, and a few of his soothing words, and Zubayda became quiet.¹⁷

As we have seen, the switch to free indirect style in the narration may also occur when the narrator is in the first person; this enables the incorporation of *‘āmmiyya* also into this type of narration written in *fušḥā*. The following is an example from the satirical prose of Maḥmūd al-Sa‘danī; notice the similarity of context and vocabulary between the free indirect style section in this example and the last one by Idrīs:

وانتهى هذا المشهد مع عم شحاتة نهاية مضحكة.. تناقش معنا في
البداية بعقل شديد.. ومش عيب تاكلوا فلوسي.. ومعلش يا عم شحاتة وحقك
علينا.. طيب زي بعضو تعالوا ولا تخافوش.. ولكن كنا خائفين فعلا.. فذهبنا
ولكن في الاتجاه الآخر.

And this scene with « uncle » Šiḥāta had a funny ending. From the beginning he disputed with us in an extremely serious manner. **Isn't it a shame for you that you take my money, and never mind « uncle » Šiḥāta, it's our fault, well it makes no difference, come and don't be afraid**, but in fact we were afraid, so we went but in the other direction.¹⁸

Another example of the use of free indirect discourse in narration written in the first person point of view from the prose of Yūsuf Idrīs is found in the story *Laylat ṣayf* - « Summer Night »; in this case the thoughts of the characters are conveyed through the interior monologue in the first person, inside the narration, in the colloquial:

¹⁷ IDRIS, *Mišwār*, p. 134.

¹⁸ M. AL-SA‘DANĪ, *Mudakkirūt al-walad al-šaḡī*, al-Qāhira, 1997, p. 36.

قلنا:
 - وايه الكونياك؟
 قال:
 - خمره.
 وخفنا. محمد يشرب الخمره؟.. النسوان مغلشي.. انما الخمره..
 اعوذ بالله! المقصود. تغتفر لمحمد.
 - وبعدين يا محمد؟

We said:

- And what is cognac?

He said:

- Wine.

We became afraid. **Muhammad drinks wine? Women never mind. But wine... God forbid! In short, Muhammad should be forgiven.**

- And what else, Muhammad?¹⁹

The narration remains in the first person, conveying in the colloquial the collective thoughts of the group, through those of one character. The switch to *‘āmmiyya* reveals that for a short instant the reader is exposed to the character's thoughts in the character's own language, not in that of the narrator.

Mixing camouflaged ‘āmmiyya with fuṣḥā in the narration

There are writers who try to refrain from using *‘āmmiyya* in either some or all of their prose. Nagīb Maḥfūz (b. 1911)*, for example, is opposed to the use of *‘āmmiyya* in literature, and strives to write both the dialogue and the narration in *fuṣḥā* only. Maḥfūz often uses the interior monologue to change the point of view, but as he is opposed in principle to the use of *‘āmmiyya* in literary texts, he avoids writing it in *‘āmmiyya*. Instead, he (and other writers as well) developed a code which for the reader is supposed to represent *‘āmmiyya*. For example, he often uses the word اللعنة - « (lit.) the curse », when he wants to describe a character cursing (this word may represent any

¹⁹ Y. IDRIS, *Laylat ṣayf*, in Y. IDRIS, *Alaysa kaḍālika*, al-Qāhira (n.d.), p. 79-110 (p. 88).

* [Nagīb Maḥfūz passed away in August 2006, after this article was written and sent to the editors]

possible curse; see example below).

Maḥfūz, however, sometimes does use 'āmmiyya elements in his texts. These, in many cases, represent *realia*²⁰, but in some other cases include 'āmmiyya expressions in *fushā* guise.²¹ The following is an example of changing the point of view through interior monologue which contains such a disguised or camouflaged 'āmmiyya expression.

The 'āmmiyya expression alluded to in the following quotation from a short story by Maḥfūz is *'iṣṭabaḥna biwiṣṣ-i mīn in-nahār-da* - « lit.: whose face I (« we ») met first thing in the morning? ». *Iṣṭabaḥ* is to start a new morning with meeting a person; it is believed that if the person you meet is someone you like, your day will be a good one, but if the person you meet is someone you don't like or, for example, an ugly person, this is a bad omen for the rest of the day. This expression is said, or thought, by a person whose morning starts with seeing the face of someone he does not like.

Two variations of this expression appear in the story *Al-Nawm* - « The Sleep ». During a conversation between a young tenant and his landlord, the landlord rebukes the tenant for his behaviour and way of life; the tenant changes the subject by asking the landlord to fix the toilet wall, but the landlord refuses to do so. They meet in the yard:

واعترضه صاحب البيت وهو يرش الارض بالخرطوم، ناداه قائلاً:
- استاذ.
اللعة. ابغض يوم عنده يوم يصبح على وجهه. عجوز ناعم، يفتر
فوه احياناً عن ابتسامه كشق في لحاء شجرة.
- انت شاب وحيد ولكنك مهذب طيب السمعة [...].

And the landlord blocked his way while watering the soil with a hose, and called him saying:

- Mister.

Damn it (« Curse »). The worst day for him is the day when

²⁰ On the use of language in the novels of Nagīb Maḥfūz see S. SOMEKH, *The Changing Rhythm: A Study of Nagīb Maḥfūz's Novels*, Leiden, 1973, p. 94-100, 133-136, 151-155, 187-190 (= SOMEKH, *Changing Rhythm*).

²¹ On simulation of 'āmmiyya in texts written in *fushā* see SOMEKH, *Changing Rhythm*, p. 133; on 'āmmiyya disguised as *fushā* in Egyptian literature see SOMEKH, *Colloquialized fushā*.

he sees his face first thing in the morning. A smooth old man, whose face sometimes releases a smile like a crack in a tree bark.

- You are an only child but you are well mannered with a good reputation [...].²²

Another variation of this 'āmmiyya expression, in a slightly different form, is again used later on in the conversation:

ثم قال وهو يدفع بماء الخرطوم الى بعيد:
- اما عن اي اصلاح فعليك ان تقوم به بنفسك.
ما ابغض ان يصبح على وجهه يوم العطلة.

Then he said while aiming the water from the hose far away:

- As for any repair you should do it yourself.

How he hates to see his face first thing in the morning of the holiday.²³

The 'āmmiyya expressions here help in changing the point of view, from the narrator's in the third person to that of the character. The indignant reactions of the tenant, first to seeing his landlord and hearing his call, then to the landlord's response to his complaint, are expressed in both cases through an interior monologue which contains sentences based on the 'āmmiyya expression described above. The reader is supposed to recognize the 'āmmiyya expression and through it to be exposed to the character's feelings expressed in what is supposed to be his own language.

Yūsuf al-Qa'īd is a writer who often uses 'āmmiyya in his prose fiction; a few years ago he even published a novel, *Laban il-ʿasfūr* - « Bird's Milk [something impossible, something that does not exist] », written entirely in the colloquial. Al-Qa'īd sometimes mixes 'āmmiyya elements in the narration; the following examples for such mixing are from his short story *Al-Fatāt allatī gāʿat taḥta -l-maṭar* « The girl who came in under the rain ». The story describes a short meeting between a young girl from the provincial capital and an

²² N. MAḤFŪZ, *Al-Nawm*, in N. MAḤFŪZ, *Taḥta al-mizalla*, al-Qāhira (n.d.), p. 15-27 (p. 17) (= MAḤFŪZ, *Nawm*).

²³ MAḤFŪZ, *Nawm*, p. 18.

elderly rich woman from the village. The elderly woman is about to marry a young man, thanks to her money, although this man is in love with the town girl. The two women have heard about each other, but when they meet neither realizes who the other is. The two women conduct a conversation, while some of their thoughts are also reported. In the following quotation the elderly woman, while talking with the young woman, thinks about her coming wedding. Her thoughts are reported through the free indirect style, written in *fushā* but containing 'āmmiyya elements which reflect the character's actual thoughts:

حضر طبّاح من البندر، اسود اللون، جلبابه ابيض واسنانه بيضاء.
صنع ما يتطلبه الغد ومضى.
انقض المولد، وبقيت هي، صاحبة المولد ومعها الحلم بالحمص
الذي ستخرج به من المولد. ستكلف هي الفرح من الإبرة التي ستضعها في
عين الحسود وحتى البيت الكبير.

A cook came from the provincial capital, with a black complexion, his galābiyya was white and his teeth were white. He made what should be made for the morrow and left.

The *mūlid* was over, and she remained, the organizer of the *mūlid*, and with her the dream of the chick-peas with which she will come out of the *mūlid*. She will pay the costs of the wedding, from the smallest thing (lit.: from the needle) which she will put in the eyes of the jealous [who cast the Evil Eye], to the big house.²⁴

Both point of view and style change from the phrase *'infadd al-mawlid*, and become close to that of the character (the older woman), but it seems that they are still shared to a certain extent with that of the narrator. The paragraph is replete with 'āmmiyya elements which contribute to bringing the point of view closer to that of the character: *Mūlid* (pl.: *mawālid*; *mawlid* in standard Arabic) is the celebration of a saint's birthday or death. As the *mūlid* is usually celebrated in a way similar to a carnival, it has also become a nickname for a big mess; *il-mūlid 'infadd* means « the *mūlid* is over, the *mūlid*

²⁴ Y. al-QA'ID, *Al-Fatāt allatī gā'at taḥta al-maṭar*, in Y. al-QA'ID, *Al-ḡaḥk lam ya'ud mumkinan, Al-A'māl al-qīṣā'iyya*, 2, Miṣr, 1991, p. 243-255 (p. 247).

has ended » and also « the mess is over ».²⁵ During the *mūlid*, roasted chick-pea seeds (*ḥummuṣ*) are usually piled in heaps by vendors, and it would be unusual for anyone to attend a *mūlid* without eating chick-peas; hence the Egyptian proverb *ṭili*^c or *ḥarag mi-l-mūlid bala ḥummuṣ* - « lit.: he came out of the *mūlid* with no chick-peas ». This proverb is said of someone who has gained nothing or has come empty-handed out of an affair from which he expected to get something; the sentence based on the proverb is used here in a positive meaning and refers to the groom with whom the woman will come out of the *mūlid*. *ʿĒn il-ḥasūd* is either a reference to a jealous, envious person, or to the Evil Eye. The needle is an epithet for a small thing, and the reference here is also to a voodoo-style practice in Egypt performed in order to protect against the evil eye cast by a certain person or persons: A doll cut out of paper, which symbolizes the person who is believed to have cast the evil eye, is pierced with a needle, while saying *fi ʿĒn ...* - « in the eye of... (here the name of that person or persons is mentioned) ». This practice is believed to prevent or cancel the evil eye cast by the person or persons whose names are mentioned. The woman here defies the jealous people in her village and expects that the wedding with its vast expenses will protect her against their evil eye.

Conclusion

The stylistic device of changing the point of view is now employed by many Egyptian writers. In many cases this change is brought about through free indirect style and interior monologue, which are often written in either overt or disguised *ʿāmmiyya*. This use of *ʿāmmiyya* helps in changing the point of view, and is done not only by writers who are in favour of using the colloquial in literary texts, like Yūsuf Idrīs, but also by writers who believe that literature should be written in *fushā* only, like Nagīb Maḥfūz. Both types of writers thus contribute to the spread of mixed style and the use of *ʿāmmiyya* inside narration written in *fushā*.

²⁵ Here this phrase should be read *ʿinfadd al-mawlid*, because the whole paragraph is written in *fushā*.

It should be pointed out that it is possible to change the point of view and to use the free indirect style and interior monologue without resorting to *‘āmmiyya*. Using *‘āmmiyya* in these cases is a matter of stylistic choice, done deliberately and enabled by the current norms in Egyptian literature. Therefore, when reading modern Egyptian literature, the possible existence of *‘āmmiyya* inside the *fushā* must be taken into account in order to properly understand its styles and contents.

TABLE DES MATIÈRES

<i>Avant-propos des éditeurs</i>	I
<i>Objectifs du colloque</i>	III
<i>Discours d'ouverture du Doyen de la Faculté de Philosophie et Lettres</i>	V
Jacques GRAND'HENRY et Jérôme LENTIN	
– <i>Allocution d'ouverture</i>	XI
– <i>Petit bilan d'un premier colloque</i>	XVII
Jérôme LENTIN, <i>Moyen arabe et variétés mixtes de l'arabe : premier essai de bibliographie</i>	XXV
Samir ARBACHE, <i>Le texte du Sinaï arabe 72 : éléments de morphologie verbale</i>	1
Frédéric BAUDEN, <i>Maqriziana VIII. Quelques remarques sur l'orthographe d'al-Maqrizī (m. 845/1442) à partir de son carnet de notes : peut-on parler de moyen arabe ?</i>	21
Francesca BELLINO, <i>Stylistic and linguistic features of the theme of the duel in the Ġazwat ra's al-Ġūl</i>	39
Anna Gr. BELOVA, <i>Vestiges du moyen arabe dans les textes épistolaires anciens</i>	63
Joshua BLAU, <i>On some Middle Arabic literary standards</i>	73
Federico CORRIENTE, <i>Missionary's Middle Arabic: the case of late Andalusī</i>	87
Humphrey DAVIES, <i>The Use of Middle Arabic in Yūsuf al- Širbīnī's Hazz al-Quḥūf bi-Šarḥ Qaṣid 'Abī Šādūf</i>	99
Johannes DEN HEIJER, <i>Remarques sur la langue de quelques textes copto-arabes médiévaux</i>	113
Madiha DOSS, <i>Remarques sur les variétés mixtes de l'arabe dans les ordres du jour durant l'Expédition d'Égypte [Planche p. 163]</i>	141
Faustina DOUFIKAR-AERTS, <i>Ġarā'ib or 'Aġāyib, that's the question. Vocalized script in two Arabic Romances of Alexander</i>	165
Jacques GRAND'HENRY, <i>Le moyen arabe dans les manuscrits de la version arabe du discours 40 de Grégoire de Nazianze (deuxième partie)</i>	181

Clive HOLES, <i>The 'mixed' Arabic of the letters of 19th and early 20th century Gulf rulers</i>	193
Simon HOPKINS, <i>The earliest texts in Judaeo-Middle Arabic</i>	231
Elie KALLAS, <i>Le type linguistique garchouni du Mont-Liban (XV^{ème} siècle) d'après les manuscrits Vat. ar. 640 et Borg. ar. 136 d'Ibn al-Qilāʿī</i>	251
Raif Georges KHOURY, <i>Quelques remarques sur le moyen arabe et l'arabe ancien dans les papyrus arabes des premiers siècles islamiques</i>	277
Jérôme LENTIN, <i>Unité et diversité du moyen arabe au Machreq et au Maghreb. Quelques données d'après des textes d'époque tardive (16^{ème}-19^{ème} siècles)</i>	305
Maria MAVROUDI, <i>Arabic Words in Greek Letters : the Violet Fragment and more</i> [Planches I-VII p. 342-354]	321
Gunvor MEJDILL, <i>'Middle Arabic' across time and medium/mode. Some reflexions and suggestions</i>	355
Heikki PALVA, <i>Notes on the language form of some 14th-16th-century Arabic manuscripts written in Hebrew characters</i>	373
Gabriel M. ROSENBAUM, <i>Mixing Colloquial and Literary Arabic in Modern Egyptian Prose through the Use of Free Indirect Style and Interior Monologue</i>	391
Arlette ROTH, <i>Mélange de variétés et stratégies discursives dans le registre dialectal. Exemples maghrébins</i>	405
Arie SCHIPPERS, <i>The Middle Arabic of Nissim ibn Šāhīn (990-1062)</i>	423
Catherine TAINE-CHEIKH, <i>De la mixité linguistique dans l'histoire de l'arabe ouest-saharien</i>	439
Gérard TROUPEAU, <i>Réflexions sur la nature de l'ʿiʿrāb</i>	457
Laurence TUERLINCKX, <i>Le lexique du moyen arabe dans la traduction des discours de Grégoire de Nazianze : présentation de quelques traits caractéristiques et étude des doublets</i>	473
Elisabeth ZACK, <i>Vernacular versus Classical Arabic : a 17th century scholar's view on the Egyptian Arabic dialect</i>	489
Gabriel M. ROSENBAUM, <i>Kalimat mersī</i>	505
Table des matières	507



PEETERS

PEETERS - BONDGENOTENLAAN 153 - B-3000 LEUVEN