

**A Discoursal Analysis of
‘Grammatical Shift’ in Najeeb Mahfouz's
Novel 'The Thief and Dogs'**

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means of expression that have distinguished Arabic from all other languages. It means the shift of speech from the normal direction it has to follow to another as required to attain certain rhetorical purposes. In the present study, 'grammatical shift' involves three types of important shifts: shifts in personal pronouns, verb tenses and discourse.

In this paper, 'grammatical shift' is investigated in the context of a

Abstract

'Grammatical shift' is an extremely interesting grammatical phenomenon that does require some knowledge of grammar as such knowledge provides some basic understanding about the operations involved in such shift. By using grammatical shift, it becomes possible to vary the ways of expressing the language. In Arabic, 'grammatical shift' is considered one of the most fascinating linguistic

A Discoursal Analysis of ‘Grammatical Shift’

illogical. Sometimes shifts make it hard for readers to follow the meaning of a passage including them. But in informal speech or writing, the use of shifts is common and accepted. In the ordinary case, shifts, which may involve shifts in person, tense, voice and discourse, are quite acceptable and frequent, as long as the shifts are motivated by meaning and discourse (Fowler, 2007: 290; Harris and Kunka, 2011: 138–139).

In this study, the term ‘grammatical shift’ has been used to include shifts in pronouns tenses and discourse. In Arabic, shifts in pronouns are incorporated within a phenomenon referred to as ‘iltifāt’. Shifts in tenses are sometimes considered as part of iltifāt and other times as part of ‘what comes nearer to it’ (ma yaqrub mina al-iltifāt), and discourse shift has not been investigated in the way presented in this study.

novel applying stream of consciousness (hence SOC) as a method of narration. Therefore, Najeeb Mahfouz's novel *The Thief and Dog* has been chosen for the analysis. The application of this technique in narrative writings makes it possible to shift from one type of pronouns to another, from one tense to another, and even from one discourse type to another. The analyses are based on the application of Halliday and Hassan's approach (1976) towards cohesion. The two excerpts chosen for the analysis have been analyzed in terms a co-textual level where shifts and cohesive ties are identified and explained.

The Problem

'Grammatical shift' is a very interesting and important field of study that requires some knowledge of grammar. In formal writing or speech, the use of shifts is considered unnecessary and

A Discoursal Analysis of ‘Grammatical Shift’

study and the cohesive ties existing within the pieces of texts involving them.

1.4 Procedures:

The procedures followed include:

- 1– Analyzing a number of chosen pieces of texts applying SOC as they incorporate such shifts to show if there is a relation between the identified shifts and the cohesive ties existing within the parts of the chosen texts and if they have effects on their consistency and unity. This is done by applying a discoursal model.
- 2– Identifying both shifts and the cohesive links that are supposed to exist between the parts of any well-organized text.

Section 1:

1.1 Introduction:

A novel applying SOC is a psychological novel that is concerned with the personal

1.2 Aims of the Study:

The study aims at:

- 1– Clarifying the reasons and significance of using 'grammatical shift' in literary texts applying SOC.
- 2– Analyzing a number of selected pieces of texts, namely pieces of Mahfouz's novel *The Thief and Dogs*, applying this technique.
- 3– Illustrating if the use of shifts within such texts disturbs their consistency and unity, that is if their use affects cohesion within such texts and if there is a relation between the shifts and the cohesive ties found within such types of texts.

1.3 Hypotheses:

It is hypothesized that:

- 1– ‘Grammatical shift’ does not really affect the cohesive nature of texts in general, though it is assumed that it is not consistent with the regular (prescriptive) rules of one's grammar.
- 2– Relations do exist between the types of shift investigated within this

A Discoursal Analysis of ‘Grammatical Shift’

incorporated within this phenomenon. So, we found it convenient to consider them all under the title ‘grammatical shift’ which implies that the application of these shifts results in grammatical rather than ungrammatical sentences.

1.2 Grammatical Shift:

A pronoun shift, mainly person shift, is usually considered as 'a grammatical error in which the author starts a sentence, paragraph, or section of a paper using one particular type of pronoun and then suddenly shifts to another'(Wheeler,2014.Online). This type of shift often confuses readers because the relations holding between sentence elements will be rather unclear. Harris and Kunka (2011: 139) focus on being consistent in using pronouns and avoiding unnecessary shifts in person unless there is a good reason for doing this.

experience of the individual. The classic forms of narrative writing, i.e. social novels, have been violated to look for new techniques expressing the writer's exile and his solitude on himself (خليل 2013: 65). Arabic writers, following the west, apply this narrative technique in their modern writings as a way of expressing some aspects of the social and political situations that the Arabs witnessed under the authority and colonization of foreign powers. They found in the SOC technique an outlet to express the individual's inner feelings and sufferings.

In this section, three types of shift will be introduced. ‘Pronoun shift’ is a subject that is studied and investigated within the phenomenon referred to in Arabic as ‘iltifāt. ‘Tense shift’, on the other hand, is sometimes considered as part of ‘iltifāt. Besides, ‘discourse shift’ has not been discussed or

A Discoursal Analysis of ‘Grammatical Shift’

to 2nd person; or turn from past to present, active to passive voice, or from perfect to imperfect verb (or vice versa).

'Tense shift', on the other hand, includes the shift from any of the tenses: past, present or future to any one of them. محمد (2003: 94) points out that the process of shifting verbs from one tense into another surely causes opposition among verbs themselves, taking into consideration that the meaning of the past tense is the opposite to that of the present, and between them and the nominal forms in the whole text as the verb contradicts the noun for its being an action connected with time, while the noun is an event devoid of time. This shift definitely affects the structure of sentences and causes differences in meaning as meanings differ with different tenses. But shifts in tenses do occur and they are actually used to attain specific purposes.

In Arabic, shifts in pronouns are mainly done to attain certain specific purposes including the use of some pronouns especially the 1st person plural form '*nahnu*' with different references. 'Iltifāt' is one of the most important and interesting types of shift 'by departure from what is normally expected (*khurāj al-kalām* 'al- muqtada'l- zāhir) in which the shift from the norms does a service for the artistic contexts. It is an important feature of Arabic literary and Qur'ānic style. Iltifāt' is considered as one of the best methods by means of which it is possible to express the speaker's experience and feeling. Lexically 'iltifāt' means 'to turn one's face right or left'. In speech, iltifāt is used in a similar sense as it is possible for one to turn in it from one form to another (Abdel Haleem, 1992). As such, one could turn from addressing a person to talking about him in the 3rd person; or from the 3rd

A Discoursal Analysis of ‘Grammatical Shift’

exploited in narrative writings for attaining some stylistic variation. Shifting discourse from one mode to another within writing enables writers to express their ideas in different manners and thus variation is attained and monotony is avoided.

1.3 Cohesion in English:

According to Halliday and Hassan (1976:13), cohesive devices are classified in terms of a number of different categories. These categories do not only have "a theoretical basis as distinct types of cohesive relations, but also provide a practical means for describing and analyzing texts". These categories denote general ways in which cohesion functions, and within each category, Halliday and Hassan present a list of the ways in which cohesive relations are given formal instantiation. The listing of these devices provides a practical means

Concerning 'discourse shift', the basic modes of speech, the direct and indirect, have been discussed in Arabic but they do not involve so many serious shifts in pronoun or verb tenses as those found in English. The other secondary modes of speech have been adopted from the west. Arabic writers did not only follow those techniques presented by the west blindly, but they also widened their scope of presentation to include other means for introducing their subjects. Thus, the four modes of speech, direct (DD), indirect (ID), free direct (FDD), and free indirect (FID), are not only significant means for presenting narration in a new mode, but they also have their own effects on the pronouns and tenses used. As a result, this is definitely the basic source for the shifts occurring in such types of narrative writings. Reporting discourse is in itself a linguistic form which is

A Discoursal Analysis of ‘Grammatical Shift’

each other in the text, lexical cohesion tends to link much larger parts of the text. In other words, “it regularly leaps over a number of sentences to pick up an element that has not figured in the intervening text”. (Halliday and Hassan 1976: 16).

Section 2:

2.1 Introduction:

The SOC novel moved to the Arabic literature by the effect of its peer in the western literature. يوسف (2003) points out that Dr. Al-Husaini (1995) considers the sixties as the starting point for the use of SOC in modern Egyptian novels as they exceed the limits of the known traditions of writing. He illustrates that the first attempts for using the SOC technique appeared when one or more of its diverse and intertwined techniques had been employed. These attempts were first made by writers like Najeeb Mahfouz and Mustafa Kamil. These

for identifying their co-textual occurrence in any specific text.

Two types of cohesion have been discussed: grammatical and lexical cohesion. Grammatical cohesion shows how the co-text hangs together in terms of reference, ellipsis, substitution and conjunction. In all these types of cohesion, the interpretation of a specific discourse element depends on another preceding or a following one. In the present study, only reference and conjunction have been identified and explained as they are the most distinguishing feature of the chosen texts as will be clarified.

Cohesion is not only obtained by applying grammatical devices but also by lexical devices including repetition, synonyms, super-ordinate, and general words. Lexical cohesion is established through the structure of the lexis or vocabulary. Unlike grammatical cohesion, which tends to link clauses that are near

A Discoursal Analysis of 'Grammatical Shift'

Sa'id Mehran going out of jail.

Sa'id's life had been full of pain and loss since the death of his father.

He and his mother remained alone and thus they had to work to provide their needs. Rauf Alwan, a student in the college of law, helped them to get a work in the building where Sa'id's father used to work. His mother got ill and died later on because he was unable to afford the costs of her treatment. That was the main motive that made him start stealing.

He started to work as a clown in a circus where he met Nabawiyah whom he loved and married later on. Nabawiyah helped him in his work as a thief. She worked as a servant in the houses of the rich and she facilitated his mission in robbing the houses where she worked. Sa'id taught her treason as she betrayed the people for whom she worked. He became a well-known thief who had some

writers tried to use the technique of interior monologue in their texts as a means for depicting the characters' inner feelings, thoughts and perspectives. Concerning this point, خليل (2013:77) points out that Mahfouz was one of the first creative Arabic writers in this field of writing. He shifted the track of his narrative interests from realism to paying attention to the individual's spiritual and intellectual worries. (غنایم 1993:91) considers this novel as the official start for this new literary trend.

2.2 Mahfouz's Novel 'The Thief and Dogs':

The novel was issued in its first impression in 1961. It consists of 18 chapters. The writer is able to employ the technique of SOC in the novel successfully. Throughout the chapters of the novel, one is able to notice how skillfully and purposefully Mahfouz manipulates this technique. It starts with the main character

A Discoursal Analysis of ‘Grammatical Shift’

the plot of the story and its basic knot (climax) represented by having revenge from the protagonist's traitors and those who set him up (حمداوي, 2007.Online). Another piece of the text has also been analyzed and the analyses are presented in tables (see the appendix at the end) to avoid redundancy. The chosen pieces have been divided into numbered sentences which give complete and meaningful thoughts and in many cases consist of a number of sub-clauses.

2.3.1 Pronoun Shift:

In such type of writings, it is possible to find a variety of instances where, in most cases, pronouns shift from one person to another. In certain instances, these shifts are easily identified and explained but in other cases they are not. We are going to identify such shifts first and then justify their occurrence.

assistants among them was Aleesh Sidrah who was his best friend and assistant. Aleesh was able with the assistance of Sa'id's wife to betray Sa'id and put him in jail as he was stealing a house. Sa'id knew that when he was in jail. His wife was able to get her divorce from the court. So his wife and best friend betrayed him.

After years in jail, Sa'id got his freedom once again. He thought of nothing but revenge. He thought that everything around him was making conspiracies against him. He thought that he needed his pistol to face all these treacheries. The story ends with his surrender, but not to the police but to death.

2.3 Text Analysis:

The starting piece of this narrative has been chosen because it constitutes the focus of the novel. It summarizes all the events which took place and which will take place inside the novel. It also summarizes

A Discoursal Analysis of ‘Grammatical Shift’

Aleesh. Suddenly the 2nd person pronoun (with the dual reference) is introduced in sentence (7), which has been divided into a number of sub-clauses on the tongue of Sa‘id as if he was addressing someone in front of him: Nabawiyah and Aleesh. They are supposed to be referred to by using the 3rd person, as in the preceding sentence, but a shift is made to the 2nd person dual pronoun to refer to them.

■ آن للغضب أن ينفجر وأن يحرق، وللخونة أن
(٦) (يبأسوا)....

[reference to Nabawiyah and Aleesh:
3rd person: implicit and explicit
pronouns referring to them]

نبوية عيش، كيف انقلب الاسمان اسما واحدا؟، أنتما
[shift into the 2nd person plural] تعملا
لهذا اليوم ألف حساب، وقديما ظننتما أن باب السجن لن
ينفتح، ولعلكما تترقبان في حذر،
[a shift from the 3rd person
singular ‘huwa’ into the 1st person
singular ‘ana’] في ... ولكني سأنقض في الوقت
(7). المناسب

In the sub-clause *a*. of sentence (12), a shift is made from the 1st

In this excerpt, shifts are made from the 3rd person to the 1st and 2nd person pronouns as the speech presented is a mixture of the protagonist's speech and that of the narrator who comments and adds descriptions wherever necessary and required. The first lines of this excerpt start with the narrator's comments describing Sa‘id 's states when he got out of jail. Certainly, the narrator has to use the 3rd person pronoun ‘*huwa*’ to refer to Sa‘id. The different forms of this pronoun are underlined below:

نسمة الحرية، ولكن [هو implicit] مرة أخرى يتنفس ■
هو [implicit/موجد explicit]. وفي انتظاره (1) ...
بدلته الزرقاء وحذاءه المطاطي، وسواهما لم يجد في [انتظاره/أحد].

– In sentence (5), the same pronoun ‘*huwa*’ is kept to be used referring back to the same person introduced earlier. In sentence (6), the 3rd person plural pronoun is used to refer to the traitors who are supposed to be Nabawiyah and

A Discoursal Analysis of ‘Grammatical Shift’

a. استعن [a shift into the 2nd

person(implicit): ‘*anta*’ بكل ما أوتيت من

ضربتك ... [‘*anta*’ دهاء، ولتكن

b. عكم [a shift in reference and person:

implicit ‘*huwa*’ من يغوص في الماء كالسمكة

(14) ويطير في ...

[these verbs incorporate reference to the pronoun ‘*huwa*’ expressed through the use of the prefix ‘*ya*’]

– In the following sentence (15), which consists of a number of sub-clauses: interrogative ones, the 2nd person is kept to be used by *Sa‘id* with the same previous reference, but the pronoun ‘*huwa*’ is used with a different reference (Aleesh). Then in *c.*, shifts in pronouns are made where ‘*huwa*’ (Aleesh) in *a* is shifted into the 2nd person and the 2nd person pronoun in *a* is shifted into the 1st person pronoun keeping in mind that the pronouns, which are shifted, have the same reference.

■ a. ترى بأي وجه يلقاك؟ [a shift from the dual ‘*antuma*’ (Aleesh and Nabawiyah) to the 3rd person ‘*huwa*’ (Aleesh alone) indicated through the use of the prefix ‘*ya*’, another shift from the 3rd person

person implicit pronoun /, referring to *Sa‘id*, that is introduced at the end of sentence (7) to the 3rd person pronouns. These pronouns are used in *a.* of sentence (13) as well. In *a.* of sentence (14), a shift is made from the 3rd person singular pronoun to the 2nd person pronoun *you(your)* which both refer to the same person *Sa‘id*, but this time the speech is delivered as if *Sa‘id* was being addressed by someone else (in the imperative mood). Within the same sentence, part *b.*, the 2nd person pronoun is used with a different reference: Nabawiyah and Aleesh who are introduced in sentence (7). So here, there is a shift in both number and reference of the 2nd person pronouns:

طوال أربعة أعوام لم تغب عن باله ■

[a shift into the 3rd person: this annexed pronoun refers to *Sa‘id*],

.. (12) وتدرجت في النمو وهي صورة غامضة،

في ظله بالسرور [the same reference] ينعم

(13) المظفر، والخيانة ... ؟

A Discoursal Analysis of ‘Grammatical Shift’

used to personify the street where he had bad memories. This pronoun with the same reference is used as well at the end of (17). In sentence (19: *b*), the 2nd person pronoun is used to refer to Sa‘id himself. Note these different references:

a. ومن خلال هذا الكدر المنتشر لا يبسم إلا وجهك يا ■
[implicit ‘ana’] سناء، وعما قريب سأخبر
من لقياك، عندما [‘ana’] مدى حظي [‘Sa‘id’]
[the shift here is from the 3rd person ‘hiya’ referring to Sana’ to the 2nd person represented by the explicit pronoun ‘ki’ annexed to the nouns underlined above].

b. 16) أكرهك [explicit pronoun] أشهد أنني
[‘anta’ different reference: to the street]
والقدم تعبر من آن لآن .b. ... الخمارات أغلقت .a.
أشهد أنني .c. ... نقرة مستقرة في الطوار كالمكيدة
كالشعبان في هذه العطفة ذاتهاa (17) أكرهك
[a shift to the 3rd person ‘huwa’]
ليطوق الغافل

والاخرى .. وقبل ذلك بعام خرجت من العطفة تحمل
b سناء [reference to Nabawiyah] تتقدمك حاملة
[a shift into the 3rd person ‘hiya’ after using the 2nd person singular ‘anti’] c. ... تلك الايام (19)

Looking at shifts from another perspective, we may say that there

‘huwa’ (Sa‘id) to the 2nd person singular ‘anta’ as if he was addressed by someone)?

أنسيت يا عيش كيف .c. تتلقى العينان؟، b. كيف
ألم أعلمك الوقوف .d. كنت تتمسح في ساقى كالكلب؟ ،
ومن الذي جعل من جامع الأعقاب .e. على قدمين؟،
[a shift from the 2nd into the 3rd person]. [Another shift from the dual form ‘antuma’ to the singular form ‘anta’ referring to Aleesh represented by affixes: the final ‘ta’ and ‘ka’ and the initial ‘ta’.]

A shift in the addressee is made:

ومن خلال هذا الكدر المنتشر لا يبسم إلا وجهك يا -
سناء، وعما قريب سأخبر مدى حظي من لقياك
[a shift into the 2nd person from the 3rd person introduced in sentence (8) is made where the person being addressed here is different from that introduced earlier]

- In sentence (16), the 1st person singular pronoun is kept to be used with the same reference, but the 2nd person pronoun is used with a different reference, this time in *a*. it is used to refer to Sana', Sa‘id 's daughter. But within *b* it has a different reference, this time it is

A Discoursal Analysis of ‘Grammatical Shift’

simple. Then in the following sentence, a noticeable shift in tense from the present to the past is made to express some past incidents that happened at some time before the moment of speaking. Notice these shifts below:

■ **[present simple expressed with the present prefix ‘ya’ attached to the verb]** نسمة الحرية، ولكن الجو غبار [a present state]... (1)

[a shift into some past incident that happened previously] بدلته وفي انتظاره وجد [the use of the present form to refer to the past] (2). في انتظاره أحدا

[a shift into present expressing continuity] وهاهو باب السجن ومنطويا على الأسرار اليائسة [present] الاصم يبتعد. هذه الطرقات المثقلة بالشمس، وهذه السيارات (3) [description of present states through there are no verb]

– In sentence (5), a shift can be clearly noticed within the parts of this sentence: it is expressed with the past as the first indication about the past life of the protagonist is

are certain causes that may lead to such shifts. One of the basic causes is the knowing narrator. In this novel we find that the narrator knows everything in the story as he constantly intervenes within Sa‘id 's speech. And this is what we have noticed in the first five sentences of the excerpt specifically, and the whole novel in general but his intervention is sometimes hardly noticed as he intervenes shortly to declare his presence or to declare the shift of discourse from one type into another.

2.3.2 Tense shift:

In this chosen piece of text, the present events are mixed with different memories that are invoked inside the protagonist, Sa‘id, and enquiries about the future. These occur inside a random text through which the writer tries to express Sa‘id 's consciousness honestly. The excerpt starts with a compound sentence expressed in the present

A Discoursal Analysis of 'Grammatical Shift'

the present simple is used in sentence (10) followed by a sequence of past simple verbs mixed with present ones:

■ **[past simple]** وسناء إذا خطرت في النفس /إنجاب
 . (8) عنها الحر والغبار والبغضاء والكدر **[simple]**
 . ماذا (9) وسطع الحنان فيها كالنقاء غب المطر
 لاشيء... (10) . (الصغيرة عن أبيها؟ **[present]** تعرف
[past simple] . طوال أربعة أعوام لم تغب (11)
 في النمو وهي **[past simple]** عن باله، وتدرجت
[present expressing a present state: no verb] صورة غامضة
 ، فهل يسمح الحظ **[present simple]** الحب
 (12) ... يصلح لتبادل **[present expressing continuity]** .
 [(13) ؟ ...، والخيانة ذكرى كريمة **[the same]**...في
no verb here but the sentence expresses a fact]

– Sentence (14) which is a long one consisting of sub-clauses mainly includes imperative constructions expressing some future actions intermingled with verbs that start with a verb in the past tense followed by a sequence of verbs in the present tense:

■ **[imperative expressing some present and future meanings]** استعن
 بكل ما أوتيت ، ولتكن ضربتك قوية كصبرك

made. Immediately afterwards a shift into future is made within the other sub-clause *b*. indicating some future incidents. The following lines illustrate these shifts:

a. ■ **[though there is no verb, it is understood to express a present state]** ، خسر الكثير، حتى الأعوام الغالية خسر...
[a shift is made into past]
 b. **[a shift into future by using the particle 'seen']** وسيقف
 عما قريب امام الجميع
 (5) متحديا
 أن للغضب أن ينفجر وأن يحرق، وللخونة أن يياسوا
 (6) حتى الموت، وللخيانة ان تكفر عن سحناتها الشائنة
[verbs in the present simple expressing some future action]

الاسمان اسما واحدا؟، **[past]** نبوية، عlish كيف انقلب
[present expressing continuity] أنتما تعملان
 لهذا اليوم ألف حساب، وقديما **[past]** ظننتما
[present expressing future] ، ولعلكما تترقبان **[present expressing continuity]** في حذر، ولن أقع في
 (7) . في الوقت المناسب **[future]** الفخ ولكني سأنقض

– In sentences (8–9), a shift is made to the past tense when he remembers his daughter Sana':
arose.... would get...shone...., then

A Discoursal Analysis of 'Grammatical Shift'

the past is sometimes used as necessity requires. Then in (19) a shift is made into the past simple as recalling certain past incidents requires that:

■ **[present]** ومن خلال هذا الكدر المنتشر لا يبسم مدى **[future]** إلا وجهك يا سناء، وعما قريب سأخبر **[present]** حظي من لقيآك، عندما اقطع أني **[present]**، أشهد ...، **[present expressing future]** أبوابها ولم يبق **[past]** الخمارات أغلقت. (16) أكرهك إلا الحوارى التى تحاك **[shift into present]** **[present expressing a habitual action]** ،....فبها

[present expressing a present state] ، وضجيج عجلات الترام.... من آن لآن نفرة **state** يكركر كالسب، ونداءات شتى تختلط كأنما تتبعث من **verbs in the present** [نفايات الخضر، أشهد أي أكرهك] (17).

ونوافذ البيوت المغربية حتى وهي خالية، والجدران المتجهمة المنقشفة، وهذه العطفة الغريبة عطفة [the same: description in the present]... الصيرفي حيث سرق السارق، وفي غمضة عين ، في هذه العطفة ذاتها (18) /انطوى، الوليل للخنوة . [shift into past] ، وقبل ذلك بعام خرجت ..نرحف من العطفة تحمل دقيق العيد والأخرى تتقدمك [a shift into present to visualize past events as if they are part of the moment] ، تلك الأيام الرائعة التي لا بدري

b. جاءكم [past with some future

indication] من يغوص في الماء كالسمكة ويطير في الهواء كالصقر ويتسلق الجدران كالفأر وينفذ من الأبواب (14) كالرصاص

[All these verbs are in the present which is used to express some facts which he attributes to himself].

- A number of questions, which alternate in tense between the past and future, are presented in sentence number (15):

■ **[present expressing the future]** ترى بأَي وجه يَلْفَاك العَيْنَان؟، **[the same]** كيف تتَلَقَى b. ؟، **[a negative verb in the present expressing some past incidents]** (15) **[past]** ولكنها نسيت أيضا، **[a sequence of verbs in the past simple]** f. ولم تنس. ؟. جعل من جامع ومن الذي e. أَلَمْ أَعْلَمْكَ الوقوف على قدمين؟، d. أنسيت يا عَليش كيف كنت تتمسح في ساقِي كالكلب؟ c.

- In sentence (16), the present simple is the dominant tense where almost all verbs are presented with this tense except one that is expressed in the future. In sentences (17– 18) which provide descriptions for certain places he used to know, the present simple is the dominant tense, though

A Discoursal Analysis of ‘Grammatical Shift’

the future of surrender and death, but this time once shifts to the past to recall it (flashback), or the future to await its occurrence (حمدادي، 2007. Online).

2.3.3 Discourse Shift:

The SOC technique has been widely used in the novel to reveal the inner thoughts and feelings of only one character in the novel, that is the protagonist Sa'id Mehran.

The application of this technique can be noticed in most of the pages of the novel. In *The Thief and Dogs*, Mahfouz makes use of the two types of interior monologue: the direct and indirect, in addition to the main types of discourse: the direct reporting discourse and with a lesser degree the indirect discourse. Most of the monologues in the novel are FDDs rather than being indirect.

In this excerpt, the prevailing type of discourse is the FDD. Most of the excerpt is delivered in a form similar to a direct conversation whereby the

أحد [present expressing a present state].... (19)...

واجتاز [past simple used by the narrator to describe what Sa'id is doing] وسط

ومضى (20) الميدان متجها نحو سكة الإمام وعلى مفرق ... فيها يقترب [the narrator's voice]

.. في (21) عطفين جانبيتين يتفرع إليهما الطريق الأول العدو عما [future]

لللقاء، فادرس [imperative]

طريقك ومواقعه، وهذه [expressing future]

present expressing الدكاكين التي تشرب

منها الرؤوس كالفيران [some present state] المتوجسة.

– The rest of the excerpt incorporates verbs in past, present and future, and all these shifts are justified and acceptable:

صوت [past: the narrator's voice] وجاءه ■

...حتى أدركه... توقف عن (23) ..من وراءه يقول...

[shift into] وهما يغطيان [the same] فتصافحا على

إذن بات. (24) انفعالاتهما الحقيقية بابتسامة باهتة

للوجد أعوان، [past with a present effect]

قريبا ما وراء هذا الاستقبال، ولعلك [future] وسيبقى

من وراء [present expressing continuity] تنتظر

.....الشيش مستخفيا كالنساء (25)

In this novel, the narration time is a linear ascending time that starts with the moment of going out of jail to

A Discoursal Analysis of 'Grammatical Shift'

narrator's voice who seems to know everything and interferes from time to time to show his presence, and the character's inner thoughts expressed indirectly through the FID technique. Notice these lines:

■ **[it seems to be the narrator's voice](1)**

[still the narrator but he uses the past simple to refer to some previous incidents]

هاهي الدنيا تعود، وهاهو باب السجن الأصم يبتعد

.....**[whose words are these? the**

narrator or character??? هذه الطرقات

a. المثقلة بالشمس، وهذه السيارات المجنونة، و.....

(5) وهو واحد، خسر الكثير،؟؟؟؟(4).

At first sight and observation, one may conclude that the last three sentences may not differ from the first two with respect to the identity of the speaker. There is no difference in the use of pronouns or tenses, and there is no indication that it is the narrator's speech as long as there are no intervening clauses indicating the narrator's interference, so one may conclude

protagonist imagines himself being addressed by his ego once, and addressing Nabawiyah and Aleesh another time and one last time addressing his daughter Sana'. The elements of such a direct discourse appear in the use of the 1st and 2nd person pronouns, the present simple tense, the future tense, the imperative constructions, and the absence of the narrator's voice when the protagonist starts the dialogue.

In this novel we find the narrator knows everything in the story as he constantly intervenes within Sa'id's speech. He talks with his tongue, thinks with his mind, feels his feelings and sees what he sees. The narrator is not neutral as he is interacting and participating actively in making the novel (1967: فريدمان 128-129 cited in 1993:91-92 غنايم). The starting five sentences of this excerpt really confuse. They are a mixture, without defined limits, of the

A Discoursal Analysis of ‘Grammatical Shift’

verbs. Note the following which is taken from within the same excerpt:

■ وسناء إذا خطرت في النفس إنجاب عنها الحر والغبار
. وسطع الحنان فيها كالنقاء غب (8) والبغضاء والكدر
. ماذا... (9) المطر

It is a FID as the dominant pronoun is the 3rd person pronoun including both ‘*hiya*’ and ‘*huwa*’ with their different forms. The past simple is used as well as the present when the writer needs to express some current states and events.

■ ومن خلال هذا الكدر المنتشر لا يبسم إلا وجهك يا
سناء، وعما قريب سأخبر مدى حظي من لقياك، عندما
أقطع هذا الشارع ..

Then immediately a shift in discourse is made where the start of the FDD is marked through the use of the imperative constructions and the 2nd person pronoun. This shift starts with sentence (14) and continues till the end of the excerpt. So a noticeable feature of this piece of text is the use of the FDD represented by assumed conversations between Sa‘id and his ego once, Sa‘id and Nabawiyah

that it is the character's speech.

Besides, we feel that these sentences express the character's own wording expressed indirectly to describe his present situation, some hints about his past and his future intentions; otherwise, these sentences are not directly followed by sentences expressing the continuity of thoughts presented earlier. So, sentences (3–5) above can be considered as FID expressing Sa‘id 's inner thoughts and feelings which is then shifted with the beginning of the following sentence into the FDD.

Another shift into the FID starts with sentence (8) till sentence (13) where Sa‘id starts thinking of his daughter Sana' using the 3rd person singular pronoun referring to himself. This pronoun is expressed sometimes explicitly through suffixes added to nouns, and sometimes implicitly and in this case it can be deduced from prefixes annexed to

A Discoursal Analysis of ‘Grammatical Shift’

haphazard thoughts in a well-organized way and they also help the smooth transition from one type of discourse into another.

2.4. Identification of Cohesive

Ties within the Excerpt:

2.4.1. Reference:

It has been noted that reference is explained in terms of personal pronouns and demonstratives. In this chosen excerpt, different types of personal pronouns are used and each pronoun may have a different referent when used in different sentences. In the first sentence of this excerpt, which is at same time the introductory sentence of the novel, the 3rd person pronoun ‘*huwa*’ is introduced without any previous reference indicating to whom it refers. It is used, and its different forms (nominative, accusative and genitive), to refer to the same person throughout the first five sentences and repeated in sentences (12–13) and (20– 21).

and Aleesh another, Sa‘id and Sana’ one more time.

■ *نبوية عليش*، كيف انقلب الاسمان اسما واحدا؟،
أنتما تعملان لهذا اليوم ألف حساب، وقديما ظننتما أن
(7) .باب السجن لن...
■ *استعن بكل ما أوتيت من دهاء*، ولتكن ضريتك قوية
جاءكم من بغوص b كصبرك الطويل وراء الجدران،
...في.
كيف تتلاقى b. ترى بأي وجه يلقاك؟، ■ (14)
أنسييت يا عليش كيف كنت تتمسح في...؟. c. العينان؟،
ومن خلال هذا الكدر المنتشر لا يبسم إلا وجهك يا
سنا، وعما قريب سأخبر مدى حظي من لقياك، عندما
.. اقطع هذا ..

The use of SOC technique enables the writer to attain different types of artistic goals which can be felt of throughout reading such novels. These can be achieved by applying other interesting techniques that are considered as essential means for attaining these goals. They are the FDD and FID. This does not deny the role played by the other modes of writing: the DD and ID in such type of novels. On the contrary, they act as the connecting thread that join the

A Discoursal Analysis of ‘Grammatical Shift’

them are shifted, constitute cohesive links that join the parts of the text together. Then the same pronoun ‘*huwa*’ and its accusative form are used anaphorically to refer back to Sa‘id in sentence (24).

In relation to other personal pronouns used in this excerpt, other than those referring to Sa‘id, the following will illustrate their occurrence and the different forms that are used to indicate one specific person:

–Starting with sentence (7), the 2nd person dual pronoun ‘*antumā*’ is used three times within the sub-clauses referring back to Nabawiyah and Aleesh who are mentioned at the beginning of the sentence. A cohesive tie is thus first established between Nabawiyah and Aleesh and the first mention of ‘*antumā*’, then the same type of tie is repeated twice with the same referent and thus a short cohesive chain is established. Within *b.* of sentence

The person referred to with the 3rd person pronoun throughout all the previous sentences is named Sa‘id Mehran. The other pronouns used within this excerpt referring to the same person include ‘*huwa*’, ‘*ana*’ and ‘*anta*’ which are shifted for a number of reasons given earlier. So these pronouns are interpreted cataphorically with reference to Sa‘id who is introduced later on in the text. Thus a long cohesive chain is created that extends from the starting sentence, with different pronouns referring to the same person until the last sentence of this excerpt which announces the shift of discourse into the DD between Sa‘id and someone else whom he used to know.

It must be stated here that the 3rd person pronoun ‘*huwa*’, as stated earlier, has been expressed in different ways: implicit and explicit. It is clear now that the pronouns referring to Sa‘id, though most of

A Discoursal Analysis of ‘Grammatical Shift’

sub-clauses referring back to Sana' mentioned earlier. In a similar fashion, there is a short cohesive chain that is created between Sana' and the other pronouns referring to her. In sentence (16) the same referent Sana' is referred to using a quite different pronoun: '*anti*' represented by (genitive) suffixes annexed to nouns.

2.4.2. *Conjunction:*

The most notable feature of *The Thief and Dogs* is the wide use of the connector *and* '*wa*' within and between sentences. When reading the novel one can notice how the writer tends to join almost every sentence with the previous one with '*wa*' forming a continuous sequence of compound sentences. In Arabic compound sentences consist of more than one predication. Ryding (2005:72) points out that such type of sentences include clauses that are related by means of coordinating conjunctions such as

(14), the 2nd person pronoun is used once again referring back to Nabawiyah and Aleesh. So another cohesive tie is established here. In *a* of sentence (15), a cohesive link is formed as the pronoun '*huwa*' is used to refer back to Aleesh first mentioned in sentence (7).

– In relation to the pronoun '*hiya*' used in sentence (15, *هيا*), it refers back to Nabawiyah mentioned in sentence (7). The same pronoun is used once again in (19) with the same reference.

– In sentence (8), a cohesive tie is created between the pronoun '*hiya*' and Sana' within the same sentence. In sentence (10) the same type of reference occurs as the 3rd person pronoun in its genitive form refers back, as well, to Sana' mentioned in (8). In sentence (12) the pronoun '*hiya*' (used explicitly once and implicitly twice) is used three times within each of its

A Discoursal Analysis of ‘Grammatical Shift’

exists between different parts of the text. This gives the connectives special importance as text-building elements and renders them essential for the reader's processing of text". Each separate sentence, on the other hand, has its own connectors which may be more than one and of different kinds:

■ **a connective indicating a relation of contrast and joining two sentences** [a connective indicating a relation of contrast and joining two sentences] الجو غبار خانق وحر

[a connective indicating a relation of addition between two noun phrases] (1) لا يطاق **[joining two phrases]** وفي انتظاره وجد بدلتة الزرقاء و **[two clauses]** حذاءه المطاطي، و **[two clauses]** . هاهي (2) سواهما لم يجد في انتظاره أحدا

هاهو باب السجن **[two clauses]** الدنيا تعود، و **[two clauses]** هذه (3) الأصم يبتعد منطويا على الأسرار اليائسة الطرقات المثقلة بالشمس، وهذه السيارات المجنونة، والعابرون والجالسون، والبيوت لا شفة تقتر عن **[clauses]**، و **[phrases]** والدكاكين وهو واحد، خسر الكثير، حتى الأعوام (4). a. ابتسامة وسيقف عما قريب أمام الجميع b. الغالية.. أربعة غدرا، (5) متحديا

Note the frequent use of the connective 'wa' than any other connective. This reinforces cohesion

'wa- (and), fa- (so) and bal (but rather)'.

In writing, as noticed in *The Thief and Dogs*, connectives (words or phrases) are used to connect one part of discourse with another and this is considered as a prevalent feature of modern standard Arabic (MSA). "Arabic sentences and clauses within a text are connected and interconnected by means of words or phrases (such as wa- 'and' that coordinate, subordinate, and otherwise link them semantically and syntactically. This frequent use of connectives results in a high degree of textual cohesion in Arabic writing that contrasts significantly with the terser style of written English. "(ibid: 407). In this respect, Al-Batal (ibid: 256) illustrates that "MSA seems to have a connecting constraint that requires the writer to signal continuously to the reader, through the use of connectives, the type of link that

A Discoursal Analysis of ‘Grammatical Shift’

sentence with a previous one; and joining two clauses within *b*.

- Sentence (18): ‘*wa*’ joining two sentences; ‘*wa*’ joining noun phrases; ‘*wa*’ joining two clauses.
- Sentence (19): ‘*wa*’ joining two sentences; ‘*wa*’ joining two sub-clauses; and joining two clauses within *b*., ‘*fa*’ at the beginning of the sub- sentence *c*. indicating a relation of result.
- Sentence (20): ‘*wa*’ joining two sentences.
- Sentence (21): ‘*wa*’ joining two sentences, ‘*wa*’ joining two clauses.
- Sentence (22): ‘*fa*’ joining two clauses; ‘*wa*’ (twice) joining noun phrases.
- Sentence (24): ‘*fa*’ joining two clauses; ‘*wa*’ joining two clauses.

The analysis clarifies how frequent the use of the connective ‘*wa*’ is. Most of the sentences start with ‘*wa*’ joining one sentence with a previous one. This use of ‘*wa*’ holds the parts of the text together by showing how each piece of information is related to a previous one showing that the interpretation of the text is the process of

that exists within the text. The use of connectives in the rest of the excerpt is summarized below:

- Sentence (6): ‘*wa*’ (three times) connecting clauses.
- Sentence (7): ‘*wa*’ connecting two noun phrases; ‘*wa*’ (twice) connecting sub-sentences, ‘*l*□ *kin*’ connecting clauses.
- Sentence (8): ‘*wa*’ joining two sentences, ‘*wa*’ joining two noun phrases.
- Sentence (9): ‘*wa*’ joining two sentences
- Sentence (11): ‘*wa*’ joining two phrases.
- Sentence (12): ‘*wa*’ (twice) joining sub-clauses.
- Sentence (13): ‘*wa*’ joining two irrelevant sentences.
- Sentence (14): ‘*wa*’ joining two clauses, and three times within one sub-clause connecting clauses as well.
- Sentence (15): ‘*wa*’ joining two clauses, another joining the sub-clause *e* with the previous one; *b*’□ *kin*’ is used to join two clauses within the sub-clause *f*
- Sentence (16): ‘*wa*’ joining two sentences, ‘*wa*’ joining two clauses, and *when* ‘*indama*’ connecting two clauses indicating time.
- Sentence (17): ‘*wa*’ joining two clauses within *a*.; ‘*wa*’ (twice) joining a sub-

A Discoursal Analysis of 'Grammatical Shift'

وهو واحد، **خسر** الكثير، حتى الاعوام الغالية **خسر** منها

In sentence (5) Rep. - اربعة غدرا

In - وللخونة أن يبأسوا حتى الموت، وللخيانة

sentence (6) partial -recurrence:

first mentioned in sentence

In sentence (7) Rep. - باب السجن (3)

refers back to Sana' in sentence

In sentence (10) a general

word

In - الجو المنصهر and حر لا يطاق (1)

sentence (11) near- synonym: mentioned

in

In sentence (6)

In sentence (13) Rep. - الخيانة

- In sentence (14) a number of lexical

items that collocate with each other can

be observed. Note how the lexical items in

each group harmonize with each other:

جاءكم من بغوص في الماء كالسمكة ويطير في الهواء

كالصقر ويتسلق الجدران كالفأر وينفذ من الأبواب

كالرصاصة.

In sentence (15) a number of

lexical items are repeated:

first mentioned in sentence (6) and

repeated in sentence (13). - الخيانة.

- In sentence (16) Sana' is repeated: first

mentioned in sentence (8).

اشهد أنني (16) first mentioned at the end of

In sentence - أكرهك

accumulating the knowledge

presented within each sentence.

2.4.3. Lexical Cohesive Ties:

Lexical cohesion, like the

grammatical one, is used to create

texture with the parts of a text. It is

the cohesive effect achieved through

the selection of vocabulary. In *The*

Thief and Dogs there are many

instances where the writer tends to

repeat certain lexical items and

even clauses, use a different

category of the same item, use

words that collocate with each other

and many other means that show

how Mahfouz exploits lexical items

in a way creating links between

them. The following list includes

some of the most prominent types

of lexical cohesive ties that have

been diagnosed within this excerpt:

مرة اخرى يتنفس نسمة الحرية، ولكن الجو غبار

In sentence (1): - خانق وحر لا يطاق

collocation:

، وسواهما لم... وفي انتظار هوجد بدلته الزرقاء و.

In sentence (2): Rep. - يجديني انتظاره احدا

A Discoursal Analysis of 'Grammatical Shift'

advised to be consistent when writing by using the same type of pronouns, the same type of tense and even the same type of discourse, but, actually, they do not. Shifts become part of the style of writers applying SOC as a narrative technique and a reader becomes accustomed to such a style the moment he finishes reading some few pages if he has some background information about such a technique and its application.

Mahfouz uses a very significant technique as a means for revealing his characters' past life and present relations in order to help the reader, from the first page, draw a picture of what the novel is about. His technique is to expose such things through the consciousness of the main character in the novel, Said Mehran. Through this single consciousness, the reader is able to get a lot of information about the main events of the novel: past,

–(verb): partial– recurrence. سرق (noun)

السارق – In sentence (18)

first mentioned in sentence (18).

العطفة – In sentence (19) Rep.

We have noticed that the lexical tie 'repetition' has been used in many places in this story. Concerning this point, غنايم (1993: 98) points out that having a deep look at the words which Mahfouz keeps repeating reveals another function stemming from the internal description as if this repetition comes as a response for the character's internal rages or as a way for expressing honesty in feelings.

2.5. Conclusions:

The application of the SOC technique in narrative writing makes it possible to shift from one type of pronouns to another, from one tense to another, and even from one discourse type to another. Such shifts are expected to disturb the consistency that sentences are supposed to have as it is always

A Discoursal Analysis of 'Grammatical Shift'

used. The identification of the cohesive links within this study has been mainly done for the purpose of showing that shifts made within these texts do not disturb cohesion that is supposed to exist within their pieces and showing that the text is highly cohesive in terms of these links.

present and future; and its characters: their past, relations, and conflicts. Through analyzing the first excerpt, we have been able to get a lot about the subject of almost the entire novel: about the protagonist: his present state, his past life and his future intentions and plans. This surely requires variations in the pronouns, tenses and discourse

Appendix

Najeeb Mahfouz's novel *'The Thief and Dogs'*

Excerpt one

الشائهة(6) . نبوية عlish، كيف انقلب الاسمان
اسما واحدا؟، أنتما تعملان لهذا اليوم ألف
حساب، وقديما ظننتما أن باب السجن لن يفتح،
ولعلكما تتقربان في حذر، ولن أقع في الفخ،
ولكني سأنقض في الوقت المناسب(7) . وسناء
إذا خطرت في النفس انجاب عنها الحر والغبار
والبغضاء والكدر(8) . وسطع الحنان فيها
كالنقاء غب المطر(9) . ماذا تعرف الصغيرة
عن ابيها؟ (10) لاشيء، كالطريق والمارة
والجو المنصهر(11) . طوال أربعة أعوام لم
تغب عن باله، وتدرجت في النمو وهي صورة
غامضة، فهل يسمح الحظ بمكان طيب يصلح
لتبادل الحب(12) . ينعم في ظله بالسرور

مرة اخرى يتنفس نسمة الحرية، ولكن الجو غبار
خائق وحر لا يطاق(1) . وفي انتظاره وجد
بدلته الزرقاء وحذاءه المطاطي، وسواهما لم يجد
في انتظاره احدا(2) . هاهي الدنيا تعود، وهاهو
باب السجن الاصم يبتعد منطويا على
الاسراراليائسة(3) . هذه الطرقات المثقلة
بالشمس، وهذه السيارات المجنونة، والعابرون
والجالسون، والبيوت والدكاكين، ولا شفة تقتر عن
ابتسامة(4). a. وهو واحد، خسر الكثير، حتى
الاعوام الغالية خسر منها اربعة غدرا، b.
وسيقف عما قريب امام الجميع متحديا(5) . أن
للغضب أن ينفجر وأن يحرق، وللخونة أن ييأسوا
حتى الموت، وللخيانة ان تكفر عن سحنتها

a في هذه العطفة ذاتها زحف الحصار كالثعبان
ليطوق الغافل، .b.وقبل ذلك بعام خرجت من
العطفة تحمل دقيق العيد والآخرى تتقدمك حاملة
سنا في قماطها، تلك الايام الرائعة التي لا
يدري أحد مدى صدقها، .c.فانطبعت آثار العيد
والخب والأبوة والجريمة فوق أديم واحد.(19)
... واجتاز وسط الميدان متجها نحو سكة الإمام
(20). ومضى فيها يقترب من البيت ذي الادوار
الثلاثة في نهايتها وعلى مفرق عطفتين جانبيتين
يتفرع اليهما الطريق الأول(21) .. في هذه
الزورة البريئة سيكشف العدو عما اعد له للقاء،
فادرس طريقك ومواقعه، وهذه الدكاكين التي
تشرئب منها الرؤوس كالفيران المتوجسة(22) .
وجاءه صوت من وراءه يقول:

-سعيد مهران! ألف نهار أبيض (23)
توقف عن المسير حتى ادركه الرجل فتصافحا
وهما يغطيان على انفعالاتهما الحقيقية بابتسامة
باهتة (24) . إذن بات للوغد اعوان، وسيرى
قريبا ما وراء هذا الاستقبال، ولعلك تنظر من
وراء الشيش مستخفيا كالنساء يا عlish (25)
(p.p.7-9)

Excerpt 2

... شعر بأنه غريب حقا، لكنه وقف دون
مبالاة، يحملق في الوجوه بوقاحة كأنما يتحداهم
(1). وقديما كانيرمق أمثالهم بعين تود ذبحهم،
فما حال هؤلاء اليوم؟(2) . أما رءوف فلن يصفو

المظفر، والخيانة ذكرى كريهة بائدة؟(13) .
استعن بكل ما أوتيت من دهاء، ولتكن ضربتك
قوية كصبرك الطويل وراء الجدران، b جاءكم
من يغوص في الماء كالسمكة ويطير في الهواء
كالصقر ويتسلق الجدران كالفار وينفذ من
الابواب كالرصاص.(14) a. ترى بأي وجه
يلقاك؟ ، b. كيف تتلاقى العينان؟، c. أنسيت يا
عlish كيف كنت تتمسح في ساقي كالكلب؟ ، d.
ألم أعلمك الوقوف على قدمين؟ ، e. ومن الذي
جعل من جامع الاعقاب رجلا؟، f. ولم تنس
وحدك يا عlish ولكنها نسيت أيضا، تلك المرأة
الناطقة في طينة ننتة اسمها الخيانة(15) . ومن
خلال هذا الكدر المنتشر لا يبسم إلا وجهك يا
سنا وعما قريب سأخبر مدى حظي من لقياك،
عندما اقطع هذا الشارع ذا البواكي العابسة،
طريق الملاهي البائدة، الساعة الى غير رفعة،
أشهد أني أكرهك(16) . الخمارات أغلقت أبوابها
ولم يبق إلا الحوار التي تحاك فيها المؤامرات،
والقدم تعبر من آن لأن نقرة مستقرة في الطوار
كالمكيدة، وضجيج عجلات الترام يركز
كالسب، ونداءات شتى تختلط كأنما تتبعث من
نفايات الخضر، أشهد أني أكرهك(17) . ونوافذ
البيوت المغربية حتى وهي خالية، والجدران
المتجهمة المقشفة، وهذه العطفة الغريبة عطفة
الصيرفي، الذكرى المظلمة، حيث سرق السارق،
وفي غمضة عين انطوى ، الويل للخونة(18) .

تاركا النجوم تومض في ظلمة رهيبة(16) .
 وجرت نسمة رقيقة لطيفة مقطرة من أنفاس الليل
 عقب نهار أحمر طغى فيه الصيف طغيانه
 (17). ولم تفارق عيناه الفيلا رقم ١٨ لحظة
 واحدة، موليا النيل ظهره شابكا راحتيه حول
 ركبتيه(18) . يالها من فيلا خالية من ثلاث
 جهات، والجهة الرابعة حديقة مترامية(19) .
 وأشباح هذه الأشجار تتناجى حول جسد الفيلا
 الأبيض، منظر قديم طالما شهد بالثراء وذكريات
 التاريخ(20) . ولكن كيف؟، ما الوسيلة؟، وفي
 هذه المدة القصيرة؟ ، حتى اللصوص لا يحلمون
 بذلك(21) . اعتدت في الماضي ألا أنظر إلى
 فيلا هكذا إلا عند رسم خطة للسطو عليها،
 فكيف آمل اليوم مودة وراء فيلا؟! (22) . رعوف
 علوان أنت لغز وعلى اللغز أن يتكلم، أليس
 عجيبا أن يكون علوان على وزن مهران؟!، وأن
 يمتلك عlish تعب عمري كله بلعبة الكلاب؟
 (29- 28 pp. (23))

له هنا(3) . وما هذا المكان بالملتقى المناسب
 للأصدقاء القدامى(4) . ورعوف اليوم رجل
 عظيم فيما يبدو(5) . عظيم جدا كهذه الحجرة
 (6). ولم يكن فيما مضى إلا محررا بمجلة
 النذير، مجلة منزوية بشارع محمد علي(7) .
 ولكنها كانت صوتا مدويا للحرية(8) . ترى كيف
 أنت اليوم يا رعوف؟(9) . هل تغير مثلك يا
 نبوية؟(10) . هل ينكرني مثلك يا سناء؟(11) .
 ولكن بعدا لأفكار السوء(12) . هو الصديق
 والأستاذ، وسيف الحرية المسلول، وسيظل كذلك
 رغم العظمة المخيفة والمقالات الغريبة
 وسكرتاريته الرفيعة(13) . وإذا كانت هذه المجلة
 لن تمكنني من عناقك فمن دفتر التليفون
 سأعرف مسكنك..(14)
 افترش العشب الندي عند كورنيش النيل بشارع
 النيل ومضى ينتظر(15) . انتظر طويلا على
 كذب من شجرة حجبت ضوء المصباح
 الكهربائي، تحت سماء غاب عنها الهلال مبكرا

A Discoursal Analysis of ‘Grammatical Shift’

Identification and Discussion of Shifts in Excerpt 2:

Sentence number	Type of shift	Direction of shift	Explanation
1	tense shift	past (main clause) into present (sub-clause), then past and finally present simple indicating continuity. <u>شعربأنه غريب حقاً، لكنه وقف</u> <u>دون مبالاة، يحملق في الوجوه</u> <u>بوقاحة كأنما يتحداهم</u>	the shift into present simple indicates the present state of Sa'id as if things were happening at the moment of speaking. The first sentence is a description given by the narrator
2	Tense shift shift in perspective	from present to past then present <u>كانيرمقأمثالهم بعين تود ذبحهم،</u> <u>فما حال هؤلاء اليوم</u> shift from the narrator to the character's perspective <u>فما حال هؤلاء اليوم</u>	recalling past memories and then the shift into present is made to express a present state. this shift is made to announce the beginning of the FDD.
3-6	tense shift discourse shift	Present as part of the FID. <u>أما رعوف فلن يصفو له</u> <u>هنا.... هذا المكان بالملتقى...</u> <u>ورعوف اليوم رجل عظيم فيما يبدو</u> Into FID	the shift is used to express the occurrence of a future action or some present states. Expressing Sa'id 's inner thoughts.
7-8	tense shift	from the present to the past <u>ولم يكن فيما مضى إلا محرراً</u>	from expressing present states to recalling past incidents. (Note that though there is no explicit verbs in

A Discoursal Analysis of ‘Grammatical Shift’

		بمجة النذير، بمجة منزوية بشارع . ولكنها كانت (7) محمد علي صوتا مدويا للحرية	certain instances, they are understood to have past forms.
9	Discourse shift pronoun shift tense shift	Into FDD from 3 rd person <i>he</i> in sentences 6–7 into the second person <i>you</i> referring to Rauf. from past in (S 8) to the present . ترى كيف أنت اليوم يا رعوف؟	a direct interior monologue is presented where Rauf is imagined to be directly addressed. the present simple which is part of the direct monologue is used to express a present state.
10	tense shift pronoun shift shift in pronoun reference	from the present in sentence (9) into past (translated as the present perfect aspect) from the second to the third person pronouns (<i>you</i> into <i>he</i>) shift in the reference of <i>you</i> from Rauf in (S. 9) into Nabawiyah in (S. 10) هل تغيرم تلك يا نبوية	the shift is done to express some past state whose effect is still present. the person referred to is considered to be absent from the assumed conversation. This shift is made to indicate the shift in the participants of the assumed conversation between Sa‘id and Rauf once and Nabawiyah another time.
11	tense shift pronoun shift shift in	shift into present simple expressing futurity. from <i>he</i> in (S 3 referring to Sa‘id) into the first person singular <i>me</i> . the pronoun <i>you</i> is used	the present is used to express some future incident. the pronoun changed as there is a shift in discourse: from indirect to direct.

A Discoursal Analysis of 'Grammatical Shift'

	pronoun reference	to refer to Sana'. هل ينكر نيمتلك يا سناء؟	Sana' is yet another participant in the assumed conversation.
13	tense shift	from the present into future والأستاذ، (present) هو الصديق وسيف الحرية المسلول، كذلك رغم (future) وسيظل العظمة المخيفة والمقالات الغريبة (present) وسكرتاريته الرفيعة state)	the present expresses some present state and the shift is made to express some future state, though the present simple in (11) expresses futurity.
14	pronoun shift tense shift	from <i>he</i> into <i>you / your</i> the future simple وإذا كانت هذه المجلة لن من عناقك فمن (present) تمكيني دفتر التليفون سأعرف (future) مسكنك	the shift into 2 nd person is made as Sa'id imagines a conversation with Rauf. It is still used to express some future action.
15-18	shift in perspective pronoun shift tense shift	from the character to the narrator describing the main character. from the first person / into third person <i>he/ his</i> from future into past	this shift indicates the presence of the knowing narrator who intervenes from time to time. description is provided by the narrator that requires this shift the past simple is used to add comments and description by the narrator.
19-23	shift in perspective	from the narrator to the character.	Free direct discourse expressing Sa'id 's

A Discoursal Analysis of 'Grammatical Shift'

	tense shift	from the past to the present يالها من فيلا خالية من ثلاث جهات، والجهة الرابعة حديقة مترامية...	inner thoughts. using the FDD with the present expressing a present state announces the beginning of this type of discourse..
20	tense shift	from the present to the past	the shift indicates the movement from describing a present state to recalling some specific memories.
21	tense shift	from past to present	to express some present action.
22	tense shift pronoun shift	from present to past then to present from the 3 rd person in (18) to the 1 st person	the shift into past is made to recall certain memories, then into present to express a hope in the future. the character expresses his own thoughts and feelings
23	no shift	the present simple is still used and the pronoun <i>you</i> used in (14) still refers to Rauf.	

Identification of Cohesive Links in Excerpt 2

Sentence number	Number of ties	Type of cohesive links	Cohesive item	Presupposed item
1	3	R (five times)	Implicit ' <i>huwa</i> ' and explicit annexed pronoun نه شعر (هو) بأنه ...، لكنه	(the preceding text) سعيد

A Discoursal Analysis of 'Grammatical Shift'

		R C	وقف (هو) ...، يحملق... كأنما يتحدثهم يتحدثهم لكنه	في الوجوه: people in Rauf's office (the preceding text) the preceding clause
2	3	R R R R	Implicit 'huwa' 3 rd person plural 'hum' أمثالهم، ذبحهم، هؤلاء 3 rd person singular 'hiya'	سعيد the preceding text people in the preceding text the annexed pronoun 'hum' referring to people in the same sentence and the preceding text. عين
3	3	R R R	annexed 3 rd person 'huwa' implicit 'huwa' هنا	سعيد رعوف (the same sentence) Rauf 's office (the preceding text)
4	4	C R L (near synonym) R (shift)	و هذا المكان الملتقى للأصدقاء القدامى	the preceding sentence هنا Rauf's office (the preceding sentence) (the same sentence) هذا المكان سعيد ورعوف (reference to himself and Rauf)
5	4	C L (Rep.) L (general word) R	و رعوف رجل فيما يبدو	the preceding sentence رعوف (S. 3) رعوف Context: the situation

A Discoursal Analysis of 'Grammatical Shift'

				around him.
6	3	R L (Rep.) R(superordinate)	3 rd person عظيم كهذه الحجرة	رءوف (S.5): عظيم (S.5) (هذا المكان) S.4
7	4	C R L (Rep)+ R	و . Implicit 'huwa' محمرا، يكن مجلة منزوية	the preceding sentence رءوف (S.5) مجلة (the same sentence) النذير
8	4	C (2) R R	ولكنها 'hiya' لكنها كانت صوتا	the preceding sentence مجلة النذير (S. 7) مجلة النذير (S. 7)
9	3	R (shift) L (Rep.) L (Rep.)	أنت اليوم يا رءوف	رءوف (S. 5) اليوم (S.5) رءوف (S.5)
10	2	R(shift) R	3 rd person implicit 'huwa' تغير 2 nd person 'anti' مثلك	رءوف (S.5) يا (the same sentence) نبوية
11	3	R R R/ shift in reference	3 rd person implicit 'huwa' 1st person 'ana' ينكر ني 2nd person 'anti' مثلك	رءوف (S.5) S.1 (the preceding text) سعيد سنا (the same sentence)
12	3	C (2) R	ولكن أفكار السوء	the preceding sentence from the context: reference to ideas in the preceding two sentences.
13	7	R R & L (general word) C	3 rd person implicit and Explicit: سكرتاريتة سيظلهو الصديق والأستاذ، وسيف الحرية المسلول و	رءوف (S.5) رءوف (S.5) joining noun phrases

A Discoursal Analysis of 'Grammatical Shift'

		C C Parallelism	و رغم noun phrases (adjective + noun)	joining two clauses the preceding clause العظمة المخيفة والمقالات الغريبة وسكرتاريته الرفيعة
14	5	C R & L (Rep.) R R	و 3 rd person 'hiya' كانت هذه المجلة لن تتمكنني 1st person 'ana' أعرف، تمكنني 2 nd person عنائك، مسكنك.. 'anta'	the preceding sentence مجلة النذير (S. 7) S.1 (the preceding text) سعيد رعوف (S.5)
15	3	R L C	3 rd person implicit 'huwa' افترش، ينتظر ومضى كورنيش النيل و	S.1 (the preceding text) سعيد بشارع النيل the preceding clause
16	5	R	'huwa' 3 rd person implicit انتظر حجبت غاب عنها تاركا تومض	سعيد شجرة سماء الهلال النجوم
17	4	C R R R	و 3 rd person 'hiya' جرت 3 rd person طغى.. طغيانه 'huwa' 3 rd person 'huwa' فيه	The preceding sentence نسمة الصيف الليل
18	3	C R R	و عيناه 3 rd person 'huwa' ظهره ، موليا، شابكا راحته حول ركبتيه. النيل	The preceding sentence تفارق سعيد
19	4	L (Rep.) R	فيلا 3 rd person 'hiya' لها	S. 18 فيلا فيلا

A Discoursal Analysis of 'Grammatical Shift'

		L (Rep.) C	جهات و	الجهة the preceding clause.
20	6	C R R L (Rep.) R C	و 3rd person 'hiya' هذه الأشجار الفيل 3rd person 'huwa' و	the preceding sentence أشباح Reference to the situation sentences 18 and 19 منظر قديم Joining nouns phrases
21	6	C (two) C R R R	. ولكن و هذه المدة القصيرة 3rd person 'hum' بذلك	the preceding sentences the preceding clauses context اللصوص from the context: robbing the villa.
22	3	R L (Rep.) C	1 st person 'ana' اعتدت، أنظر، أمل فيلا (فكيف)ف	Sentences (19-18) the preceding clause
23	6	L (Rep.) R (shift) R & L (Rep.) R R	رعوف علوان أنت اللغز 1 st person 'ana' 3 rd person ;huwa'	رعوف (S.3) رعوف لغز سعيد تعجب عمري

A Discoursal Analysis of ‘Grammatical Shift’

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A Discoursal Analysis of 'Grammatical Shift'

الخلاصة:

أزمنة الأفعال والخطاب. تم بحث العدول النحوي في سياق رواية تستخدم تيار الوعي كأسلوب روائي. لهذا تم اختيار مقتطفات من رواية نجيب محفوظ (الرص والكلاب) لتكون مادة للتحليل. استخدام هذا الأسلوب في الكتابة الروائية يجعل من الممكن العدول من نوع معين من الضمائر لآخر، من زمن لآخر وحتى من نوع معين من الخطاب لآخر. اعتمدت التحليلات على تطبيق نموذج هالدي وحسن (١٩٧٦) بخصوص التماسك اللغوي وتم التحليل ضمن المستوى النصي حيث تم تحديد وشرح أنواع العدول المحددة والروابط اللغوية التماسكية الموجودة في النصوص المختارة.

العدول النحوي ظاهرة لغوية مثيرة للاهتمام تتطلب بعض المعرفة بالنحو لأن مثل هذه المعرفة توفر الفهم الأساسي للعمليات المتضمنة في هذا العدول. باستخدام العدول النحوي، يصبح من الممكن تغيير الطرق المستخدمة في التعبير عن اللغة. في اللغة العربية، يعتبر العدول النحوي إحدى وسائل التعبير اللغوية الرائعة والتي ميّزتها عن بقية اللغات. العدول النحوي هو تغيير الكلام من الاتجاه الطبيعي الذي يجب أن يسلكه إلى اتجاه آخر من أجل تحقيق أغراض بلاغية معينة. في هذه الدراسة، يتضمن العدول النحوي ثلاثة أنواع مهمة من التحويلات: العدول في الضمائر الشخصية،