Language Transformations in the Modern Arabic Novel

From the 20th to the 21st Century

**Abstract** When comparing the language of the modern Arabic novel from the beginning of the 20th century to the beginning of the 21st century, we notice several linguistic transformations which stemmed from the external factors unique to each era. The fact that many of the transformations occurred at record speed since the beginning of the 21st century can, in our opinion, be traced back to the huge technological revolution that started at the end of the 20th century and left its imprint on all aspects of life including language.

This study sets forth the following main questions: how has the language of the novel changed from the 20th to the 21st century? What are the new linguistic phenomena in the 21st century novel? Is it possible to identify the fundamental evolutionary stages of the Arabic novel through its linguistic structure? In light of these transformations, to what extent can we predict the future of the language in the modern Arabic novel?

**Keywords**: sociology of literature, language of the narrative, the polyphonic novel, the monologic novel, the fictional novel, polyphony, duality, dialects, genre overlap, globalization, the digital novel, the language of technology, digital language, social media sites

**Introduction**

Language plays an important role in the novel’s structure (as do other literary elements such as the events, characters, time, and setting). Through language, characters are articulated, events are unraveled, the setting is clarified, and the reader is introduced to the author’s thoughts. Despite this, when compared to research on poetic language, there has been limited research on narrative language in the field of Arabic literary criticism.[[1]](#footnote-1)

Researchers of narrative language have been largely interested in rhetoric, focusing on artistic imagery such as metaphors, metonymy and the application of poetic rhetorical concepts. Once an interest in linguistics emerges, researchers begin deconstructing language phonetically and morphologically, analyzing it structurally, based on dualities such as the dichotomy between the indicated and the indicator.

Even Western researchers have been more interested in studying characters, time, and place rather than language. Many of the foundational books on narrative theory and the study of the narrative concentrated on issues pertaining to the story’s structure and constitutive elements, leaving narrative language largely untreated.[[2]](#footnote-2) However, it can be said that the paradigm shift in the study of narrative language occurred in the 1820s when Mikhail Bakhtin (1821-1881) laid the foundations for his new theory, “novel stylistics”. He restored the expressive value of the language of the novel, deviating from the standards of traditional poetry and rhetoric. As a result of this stylistic interest, narrative language began to gain prominence in narration, while attempts were still being made to maintain the authenticity of the narration compared to poetry.

Bakhtin views narrative language as a social source, colored by a number of characters, classes, professions, and thoughts. Expressing this multiplicity is one of the novelist’s main interests and not only involves increasing the number of characters but should also be accompanied by linguistic variation (so that every character’s role is clearly indicated).[[3]](#footnote-3)

Bakhtin expounded on the musical term “polyphone” to explain the principle of multiple voices in the novel (which vary from character to character and from setting to setting). Multiple voices contrast with the monologue (in monologues, all voices are united, swapping out the variation of voice for one single voice, that of the author).[[4]](#footnote-4)

Furthermore, it can be said that Bakhtin’s conclusions founded what is known as “the sociology of literature”[[5]](#footnote-5)—one of the most important frameworks allowing us to monitor linguistic and literary phenomena by linking them to societal transformations. Therefore, we selected this framework as a starting point for the present study. Through this framework, we will attempt to shed light on the transformations that have afflicted narrative language in light of societal transformations.

It is no secret to today’s reader that there is a noticeable difference between the language used in novels from the 20th century and that employed in novels of the 21st century—new, previously unfamiliar linguistic features have trickled into the modern novel. We can attribute these transformations to the great technological revolution that emerged at the end of the last century. This revolution, which has transpired specifically in the field of communication and more specifically the internet and the widespread nature of social media sites, led to prominent changes in all areas of life, leaving its mark on both the individual and group levels. It has also left its mark on language.

This study sets forth the following main questions: How has the language of the novel changed from the 20th to the 21st century? What are the most prominent new linguistic characteristics of the 21st century? Is it possible to identify the fundamental evolutionary stages of the Arabic novel through its linguistic structure? To what extent can we predict the future of the language of the modern Arabic novel in light of these transformations?

This study is innovative in that most previous studies have linked the language of the novel to external changes, treating only novels from the last century either through a panoramic glance at the Arabic novel (as Muḥammad Barrāda did in his books “Asʾilat al-Riwāya wa-Asʾilat al-Naqd” (1996) and “al-Riwāya wa-Rihān al-Tajdīd” (2011)) or from a specific perspective (like ʿAbd Al- Ḥamīd ʿAqār who touched on the language of the Moroccan novel specifically in his book “al-Riwāya al-Maġrabīya: Taḥawwilāt al-Luġa wa-l-Ḫuṭāb” (2000) or like Muḥammad ʿAbīd Allah who treated the narrative language of Maḥfūẓ in his thesis “al-Riwāya al-ʿArabīya wa-l-Luġa: Tāʾmalāt fī Luġat al-Sard ʿand Naǧīb Maḥfūẓ” (2019)). We only found two studies in Arabic criticism that explored 21st century novels, namely “Ǧadal al-Luġa fī al-Nuṣūṣ al-Ibdāʿīya al-Raqamīya” (2019) by Aḥmad Zuhayr Raḥāḥla (which only sheds light on the language used in digital novels) and “Tāʾṯīr al-Tiknūlūǧīya fī al-Riwāya min al-Waraqa ila al-Ḥāsūbīya” (2009) by ʿAlī Fayṣal (which deals with technology’s impact on the novel’s content and structure, especially that of digital novels). By linking these transformations to societal transformations (especially in light of the technological revolution), the present work will be the first study to shed light on the linguistic transformations that occurred between the 20th and 21st centuries.

**Language in the Novel of the 20th Century and the Issue of Dialectal Arabic and Standard Arabic**

In order to better understand the linguistic transformations of the 21st century, this section will focus on covering the most prominent linguistic features distinguishing the 20th century novel. The biggest problem Arab novelists faced at the turn of the 20th century was deciding which language to write in. Should the Arabic novel be written in elevated, formal Arabic like that of al-Ǧāhiz and al-Hamdāni, or should it be written in colloquial Arabic? Should it be written in a language that lies somewhere between the colloquial and formal registers? Should different registers be adopted across one narrative text to preserve the elevated status of the educated language? Finally, should the same register be used for both the narrative and the dialogue?

If we were to take a quick glance at the narrative writings from the turn of the last century, we would find a number of linguistic choices employed therein. Firstly, we would find the concept of the “heritage” language which Muḥammad al-Muwīlḥī employs in his novel, “Ḥadīṯ ʿĪsa bin Hišām” (in which he tried to reinstate the *maqāma*’s narrative characteristics and linguistic foundations). Some have criticized this attempt and others like it, claiming that literary language should not be based on the principle of tradition. Rather, it should be adapted to express the author’s new concerns relevant to his era.[[6]](#footnote-6)

There is another linguistic choice represented by authors who did not fully understand the qualitative nature of the novel. They wrote their novels in highly graphic language, failing to consider the nature of the narrative language and the different characteristics distinguishing it from the traditional language of Arabic poetry. Examples of this linguistic choice can be found in Ṭaha Ḥusayn’s novels, such as “Ḥadīṯ Karawān”, as well as “Sāra” by al-ʿAqād, amongst others. One of the biggest flaws of the graphic novel is that it is a “monologue” (from a Bakhtinian perspective). That is, the subject and style are incongruent—the writing reflects the author’s personal idiosyncrasies and fails to consider the characters and places represented in the novel.

There is a third type of narrative work that has been influenced by the general press and closely resembles local stories (and was intended as entertainment more than anything else). Similarly, there have been historical and romantic literary attempts, such as Ǧirǧī Zaydan’s novels. There are other attempts based on summaries of specific foreign novels, such as “Arabized” translations like those Ḫalīl Baydas published in the “al-Nafā,ʾis al-ʿAṣrīya”. These translations, however, were criticized for being inauthentic and inconsistent.[[7]](#footnote-7)

Although these styles and attempts have their disadvantages, they helped pave the way for a different generation of novelists and defined the narrative genre and its characteristics. Almost all critics agree that the great artistic onset of the Arabic novel started with the ascent of nonfiction novels, thanks to Naǧīb Maḥfūẓ and the publicity surrounding their criticism in the 1960s and 1970s (along with the developments and transformations linked to Arabic culture and the creation of a different narrative genre).

The different studies revealed to us that Arab authors’ and critics’ interests in the language of the novel are predominantly focused on diglossia. Arabic has a lot in common with other living languages that also have diglossic situations.[[8]](#footnote-8) This phenomenon led to a huge disagreement between Arab researchers and orientalists regarding which Arabic variety (colloquial or standard) should prevail over the other. On this topic, the Syrian novelist, Mamdūḥ ʿAzzām says:

Language caused many problems for the Arabic novel, and the problem was embodied in the fundamental topic, “colloquial vs. standard”. Language in this context was an offshoot of a bigger issue: writing in a new language that is structurally different from the traditional literary language of the novel.[[9]](#footnote-9)

Litterateurs have taken different stances on this issue. Ḫalīl Gibrān Ḫalīl, Salāma Mūsa, and Naǧīb Maḥfūẓ claimed that literary writing adheres to the rhetoric, style, and aesthetics that can only be conveyed through Standard Arabic. It is perhaps worth considering Maḥfūẓ’s experience with the language. Maḥfūẓ stated in his dialogue with the litterateur Ǧamāl al-Ġayṭānī:

The biggest linguistic battle I faced in my life was when I wrote “ʿAbaṯ al-Aqdār” which contains Quranic styles, building on what we learned at university, namely that there is no relation between style and subject. However, when I started working on nonfiction, I found it difficult… I had no control of the style… and thus I entered a battle between myself and the language… how do I tame the language? How do I adapt it? How is the dialogue acceptable despite being stilted? Were you to consider the first stories, you would find quirks. For instance, you would find a character in a working-class café speaking in a high and eloquent register.[[10]](#footnote-10)

After a long battle with the language, Maḥfūẓ settled on Modern Standard Arabic or an “intermediate language” (i.e., an intermediary stage between Standard Arabic and colloquial Arabic). He adopted this intermediary language in non-fiction novels in the second half of the last century. He employed “tolerant formal Arabic” (i.e., the formal variety that does not resist colloquial linguistic elements). Through this language, he demonstrated many aesthetic features of the Arabic language and the ability to modernize it.

The novelist ʿAbd al-Raḥman Munīf was a proponent of this form of Arabic, stating his support for it by saying “the intermediate language is fundamentally related to Standard Arabic and colloquial Arabic… and it is more expressive. This is the language of the educated, of journalists, and of a wide array of people. It is everchanging.”[[11]](#footnote-11)

There was no consensus regarding litterateurs’ stances on diglossia, nor was there an agreement on this topic between litterateurs and critics. The Algerian critic, ʿAbd al-Malik Murtāḍ, is considered one of the staunchest opponents of using colloquial Arabic to give novels a realistic nuance, expressing this position in his book “Fī Naẓrīyat al-Riwāya” (1998). In Murtāḍ’s view, the multiplicity of narrative levels in the novel are imperative. He further posits that Arabs preceded the West in the issue at hand (as al-Ǧahiẓ discussed it theoretically long ago). The multiplicity of levels means, in his view, that the novelist must use terminology for the linguistic level that suits the characters’ social and cultural situations. In contrast, he must uniformly preserve the use of Standard Arabic so that the reader does not feel that there is a large discrepancy between these levels (as such a discrepancy would make the novel seem like a patchwork quilt).

Murtāḍ adds that the use of colloquial Arabic does not add a realistic dimension to the novel as some critics claim, because the novel is fundamentally a work of fiction. Additionally, colloquial Arabic, in his opinion, makes the work incomprehensible to the reader who does not know the Arabic dialect used, citing the experience of the Iraqi author, Fuʾad al-Turklī, who rewrote some of his works in Standard Arabic as readers did not understand the Iraqi dialect used in the dialogue.[[12]](#footnote-12)

Murtāḍ believes that writing in colloquial Arabic conveys the author’s inability to control his own language, as, at the end of the day, literature is aesthetic. He sums up his position that Standard Arabic is the most appropriate language for literary works by saying:

We lean towards the language of the novel being more standardized, not vulgar, inferior, or monotonous. We tend to adopt as poetic a language as possible… we are calling for the adoption of a poetic language in the novel, but not like the language of poetry or an elevated language, but also not a stilted one. That said, the lack of its high status does not mean that it is bad… after all, any modern creative work is primarily a work of language.[[13]](#footnote-13)

The critic Ibrāhīm Ḥāj ʿAbdī, however, has a different stance. In his view, the approximation to colloquial Arabic in the Arabic novel does not stem from the desire to get rid of Standard Arabic (as evidenced by the fact that Standard Arabic has always remained the language of the narrative, with colloquial Arabic being used only in dialogue). Rather, it began as an ideological endeavor stemming from nationalist and Marxist ideologies at a time when literature in social development was a fashionable topic, prompting authors to make their writing more accessible to the masses. The Arabic novel has long claimed to address the working class, and therefore it has tried to approach this (supposed) implicit reader in his own vernacular.[[14]](#footnote-14)

The Moroccan author and critic, Muḥammad Barrāda, is amongst the most prominent critics to take an interest in the language of the novel and to link it to societal and political factors. In his book,“al-Riwāya Ḏākira Maftūḥa” (2008), Barrāda treats the topic at hand from a Bakhtinian perspective, emphasizing that the changes in the language of the novel are linked to ongoing societal changes and other external factors. He maintains that when the novelist works on modifying the language to accommodate external changes, he does so consciously and at his own discretion.[[15]](#footnote-15)

In his book, “al-Riwāya al-ʿArabīya wa-Rihān al-Tajdīd” (2011), Barrāda considers the factors that made the Arabic novel reformulate sensitive questions pertaining to taboo topics, characterizing the conflicts between individuals, the community, and the law across aesthetic formats. According to Barrāda, the main point of the Arabic novel is represented in linking the writing of the novel to giving a voice to the Arab individual, who, for a long time, was unrepresented in the collective discourse, the official rhetoric, and the rise of nationalism and patriotism.[[16]](#footnote-16)

Barrāda agrees with his fellow critics that the concept of narrative writing in Arabic literature has noticeably changed since the beginning of the 1960s via a group of novels that, through their style, language, and format, anticipated the success of the nonfiction style that Maḥfūẓ propagated. Were we to consider this narrative success, we would find that the distinguishing feature is the “experimentation” carried out through new narrative methods and different language levels.[[17]](#footnote-17) There are texts that attempted to revive the heritage language and synthesize the language of ancient historians. These texts were sprinkled with elements of religious heritage, folk tales, Arabic history, poetry, popular sayings, and songs. Some such examples are the novel, “al-Zaynī Barakāt,” (1974) by Ǧamāl al-Ġayṭānī and the novel, “Abu Hurayra Sayyid,” (1973) by Maḥmud al-Masʿadī, amongst others.

Some works stylistically and linguistically integrated features from different literary genres, such as “the poetic novel” which is comprised of pure poetic linguistic layouts, like the novel “Rama wa-l-Tanīn” (1979) by Adwār al-Ḫarāṭ, “al-Zaman al-Āḫir” (1985) by Salīm Barakāt, and “Ḏākirat al-Ǧasid” by Aḥlām Mustaġanamī. “al-Misrāwīya”, which linguistically and stylistically combined two literary genres (namely a play and a novel) into one work also emerged. Some such examples are “Niyū Yūrk Ṯamānīn” (1980) by Yusif Idrīs, “Amām al-ʿArš” (1983) by Naǧīb Maḥfūẓ, “al-Najūm Tuḥākim al-Qamar” (1995) by Ḥanā Mīna, and others. The autobiographical novel, in which autobiographical components overlap with historical and mythical components, also emerged, stemming from the change in the nature of the concept, “the Arab individual” (which itself resulted from changes that afflicted the Arabic world). Some such examples are “Bayḍat al-Naʿāma” (1994) by Raʾūf Masʿad and “al-Šamʿa wa-l-Duhāliz” by Ṭāhir Watar.

Most critics agree that there are two fundamental factors behind the narrative’s success, namely the expansion of Arab culture and its openness to European culture (in addition to the important political and societal transformations experienced by Arab society in the wake of the defeat of 1967). The defeat of 1967 led to the end of the period of nationalism, causing Arab regimes to lose their legitimacy in the eyes of their citizens. The luster of ideologies faded into a feeling of helplessness, and literature (and more specifically the novel) regained its independence, with the novel expressing “freedom of speech” and embodying identity and societal relationships through the creation of a new narrative language based on pluralism.[[18]](#footnote-18)

We can conclude from the above that the Arab litterateurs applied Bakhtin’s concept of multiplicity in many of their works. Bakhtin invoked the phenomenon of multiplicity by using the colloquial register in dialogues to give the work the social and cultural dimension inherent in every language. This awareness of linguistic multiplicity is comparable to a specific understanding of the novel, characterizing the differences, conflicts, and tangible questions embedded in its references and imaginary horizons. In fact, this is what Arab novelists did by using multiple voices and different linguistic registers in their novels to express the ideological, intellectual, and societal conflicts witnessed by the Arab society. This resulted in the fragmentation of the homogeny of the text, mixing the biographical with the historic, the mythological with the political, and prose with poetry. Among the novels based on this concept of multiplicity are "Laʿabat al-Nisyān” (1987) by Muḥammad Barrāda," Ṣulṭāna" (1987) by Ġālib Halasa, and "Raḥlat Ġāndī al-Ṣaġīr" (1989) by Eliyās Ḫūrī.[[19]](#footnote-19)

In conclusion, Bakhtin’s postulations about the concept of language and its role in the novel had an impact on the modern Arabic novel (as clearly exhibited by a number of novels that adopted the multiplicity of voices and its link to external conflicts). To that end, some critical theories emerged that studied the language of the novel through the lens of artistic aesthetics. These critics deemed language the central element categorizing the novel and distinguishing its varieties. However, it can be said that the linguistic controversy surrounding the 20th century novel was situated specifically around one key issue—namely, elevated colloquial. The novel preserved Standard Arabic as a fundamental framework. The most that writers could do is employ different levels of this Standard Arabic, using Arabic dialects to express intellectual, cultural, and political conflicts.

**Language in the 21st-Century Novel**

Over 100 years have passed since the novel “Zaynab”[[20]](#footnote-20) was published, and Arabs have been writing novels ever since. The Arabic novel has continuously expressed the history of peoples, nations, and life events. With the 21st century came a new novel written by authors living in an entirely different period, the period of the technological revolution which inspired their writing, thoughts, and language. It is no longer possible to study the changes that occur to any living language without taking into account the impact of the technological revolution and the linguistic transformations brought about by globalization. David Crystal, author of the book, “Language and the Internet,” writes that “if the internet represents a revolution, then it is likely to be a linguistic revolution.”[[21]](#footnote-21)

Several studies on Arabic in the wake of technology, globalization, and the internet have emerged in recent years. The results of most of these studies pointed to a “hybrid language” in which Arabic has become a mixture between English and standard and colloquial Arabic on the one hand, and pictures, icons, and print on the other. According to Maǧdī bin Ṣawf, this phenomenon occurred from the conscious shift from using colloquial Arabic orally to using it orthographically. Arabic’s journey from the paper era to the digital one represents a new type of orthographic documentation worthy of discussion.[[22]](#footnote-22) With that being said, the question in which we are interested is: has this linguistic hybrid seeped into literature as well? If so, in which novel is this represented specifically?

It is no secret to today’s reader that Arabic’s presence in the modern novel and especially the 21st century novel has changed, as there are many noticeable transformations, but what exactly are these transformations? In this section, we will attempt to answer this question with the aim of producing a typical description of the language in the 21st century novel. We will further endeavor to predict the future of the situation in light of the technology and information of the era.

In order to answer this question, we had to analyze the linguistic phenomenon as it occurs in several 21st century novels, leading us to uncover an array of linguistic transformations that we have grouped into the points below.

* **Using a New Linguistic Richness**

The first thing we can notice in the 21st century novel is the infiltration of a new linguistic richness stemming from the technological revolution. Writers started using pronunciations and expressions from the language used on the internet. This linguistic richness can be divided into three groups:

*i)* Words and expressions related to computers and computer programs, such as: windows, CD-ROMs, screen, wires, mouse, programming, keyboard, copy and paste, etc.

*ii)* Words and expressions related to the internet and social media, such as: internet, email, chat, website, virtual reality, Yahoo, Hotmail, messenger, password, username, link, dot.com, number of likes, virtual friends, like, Instagram, YouTube, etc.

*iii)* Actions and phrases related to communication operations on the internet, such as: press, click, send, download, save, chat, email, attach, share, message, tweet, add friend, browse my email, write a post, read comments, close screen, etc.

This linguistic richness began to noticeably seep into the 21st century novel, and we find it in dialogues and descriptions. It is also apparent in character and plot development as well as text format. Some novels well-known for this phenomenon are “Barīd ʿĀjil” (2004) by Ḫalīl Ṣuwailiḥ, “al-Bāša wa-l-Turāb” (2005) by Ayman Barudī, “Ṣada al-Anīn” (2005) by Ilhām Māniʿ, “Banāt al-Riyāḍ” (2005) by Rajāʿ al-Ṣāniʿ, “Ḥubb fī al-Saʿūdīya” (2007) by Ibrāhīm Bādī, “Baʿatu al-Ǧasid” (2007) by Vīktūrīya al-Hakīm, “Hurruīya Dūt Kūm” (2008) by Ašraf Naṣr, “Fatā YouTube” (2012) by ʿAbdullah Naṣṣir, “al-Ḥata al-Nāqiṣa: Ḥakāyāt iftirāḍīya” (2014) by Nahid Ṣalāḥ, “Layla wa-Layāli Faysbūk” (2015) by Nizār Dandaš, and “Qiṭaṭ Instāġrām” (2015) by Bāsima al-ʿAnizī, and many others.

In all these novels, the plot is linked to the characters, events, technological revolution, and the internet. Therefore, the lack of the technological revolution would lead to the collapse of the novel and its conceptual basis.[[23]](#footnote-23) In the novel, “Barīd ʿĀjil”, for instance, the main character lives in the world of the internet, obsessed with storing everything on his computer. Many of the main events in “Baʿatu al-Ǧasid” occur in forums and social media sites, meaning that in these novels, technology is not only an activity but part of everyday life, as expressed by the books’ contents and expressive language.

* **Writing in the Colloquial Register**

The language that improves the acclimation to the technological revolution and the world of communication can keep up with economic, scientific, and technological changes. Therefore, there is no proper investment in language unless this is taken into account, as this consideration is necessary in the modern world.[[24]](#footnote-24)

The quote above begs the question: what is meant by acclimation? Is it seeking refuge in colloquial Arabic? A user of Arabic social media sites will quickly notice that two languages are used, one formal and the other slang, representing the extent of diglossia and dialectal variation in the Arab world. However, we are interested in the extent to which colloquial Arabic has crept into literary speech. Is it an inevitable result of linguistic acclimation in the wake of social media?

The emergence of colloquial Arabic alongside formal Arabic in literary speech in general and in the novel specifically is nothing new. In fact, we showed in the previous section that novelists employed spoken Arabic to give a realistic dimension to their works. However, this has changed with the emergence of the internet. Publishing literature electronically through different websites has intensified the phenomenon of writing in colloquial Arabic so much that we have begun to find sites specifically for publishing novels written entirely in colloquial Arabic.

This literature and these websites have their own audience that earnestly follows them (for example, the website “Alam al-Īmārāt” on which we find novels written entirely in the Saudi dialect). By monitoring the number of followers and readers of some of the novels published on the website, we discovered a huge following, indicating a great demand for electronic novels and the audience’s strong desire to read them.

Likewise, blogs have contributed to the publication of colloquial novels, for example “Āyiza Atgawwiz”[[25]](#footnote-25) by the young Egyptian author, Ġāda ʿAbd al-ʿĀl, the chapters of which she started writing on her blog in the Egyptian dialect. She found that the novel was well received by readers and published it in print as well, sparking a media frenzy at the time.

It is remarkable that the expressions and reasons prompting litterateurs to write in colloquial Arabic in electronic publications differed from that of paper publications. In Fāṭima al-Barīkī’s view, for instance, the reason for the spread of colloquial Arabic across the internet is the fact that the majority of internet users in the Arab world are youths— there is no need for them to use an elevated form of Arabic. These youths are used to the colloquial Arabic used in text speak, chat language, and the comments and posts written on social media sites. Their eyes have been trained to read such texts, and they can easily and quickly exchange messages in this register, helping colloquial Arabic spread even more.[[26]](#footnote-26) Nāẓim al-Sayyid writes:

The keyboard turned everybody into authors, and the time has passed wherein print was reserved for literary professionals. Everyone who owns a computer today can write his views. As they do not care about the fate of the language, they do not care how they write as long as they get their point across to a vast group of readers.[[27]](#footnote-27)

Another reason for the spread of, and support for, writing in colloquial Arabic, is maintaining the Arabic language (in any of its varieties) on the internet which has been infiltrated by many foreign languages. Regarding opening a colloquial poetry branch, Aḥmad Zayn, founder of “Nādī al-Mubdaʿīn,”[[28]](#footnote-28) (part of the website “Islām Ānlayn”) said “the truth is that we had many fears about “colloquial Arabic” and using it within the Creator’s Club. That said, after numerous discussions, the team decided to implement it, as we agreed that the conflict is not between ‘Standard Arabic’ and ‘Colloquial Arabic’. Rather, it has unfortunately become between all forms of Arabic on the one hand and foreign languages on the other.”

Furthermore, the fear that Arabic will become extinct due to the prominence of other languages is one of the factors that paved the way for the emergence of colloquial Arabic on the internet in both literary and non-literary fields. This is linked to the idea of “language decay” which has become a source of concern for many intellectuals worried about the fate of languages on the internet (which some refer to as “the language cemetery”). The internet is linked to the notion of globalization and economic domination as well as the political and economic powers who impose their languages on the economically weak and underdeveloped countries, causing some languages to decline and others to thrive.

Colloquial Arabic’s online popularity transformed it into a literary language (be it in novels or other mediums) prompting exceptionally important questions about the future of Arabic in light of the technological revolution, namely: does the fear that Arabic will disappear from the internet give legitimacy to the use of colloquial Arabic in literature? Will the decline in the use of Standard Arabic on the internet in favor of colloquial Arabic lead to colloquial grammar rules being included in teaching curricula, transforming colloquial Arabic into the dominant register? Will we need to reconsider the frameworks employed in both Standard Arabic and colloquial Arabic? How can we deal with the spread of colloquial literature? Will we treat it as informal literature? Will colloquial Arabic’s popularity make the literary academies recognize its legitimacy and grant it official status?

In our view, some litterateurs’ prediction that Arabic would decline or become extinct is wrong. It does not take into account Arabic’s history and international status. Standard Arabic is the national and official language of all Arab countries and is one of the pillars of Arab identity. Arabic speakers, who largely reside in the Middle East and North Africa, account for 6.6% of the world population. On top of that, millions learn it as it is the language of the Holy Quran, and in 1974, it was added as the sixth official language of the United Nations.

In Muǧāhid Maymūn’s view, Arabic started in a Bedouin environment, and thanks to Islam, it was able to evolve and give birth to one of the greatest civilizations in the world. Despite some periods of decay, the language survived while other languages and civilizations perished, or at least declined in status, such as Greek and Latin.[[29]](#footnote-29) Going forward, we hope that Standard Arabic will live forever, as it would be unreasonable to think that a language with such a vast cultural, intellectual, historical, and geographical presence could become marginalized or even become extinct. Colloquial Arabic is strong enough to survive, and it is impossible to ignore the fact that it is a daily, living formal and informal language.

According to the critic Ibrāhīm Malḥam, the critics who weep over Arabic’s current status and push readers to reject the colloquial texts published on the internet have misinterpreted history and are consequently trying to start an unjustified war. Arabic “loyalists” emerged in Arabic’s golden age but did not put up a fight. Folk literature emerged alongside Standard Arabic, but the two registers did not compete with one another (naturally, colloquial Arabic plays a specific role in developing the reader’s culture, values, and aesthetic taste, as it is the language of daily life and the one closest to his heart). Colloquial Arabic will not compete with the venerable role of Standard Arabic, as long as the popular literary forms are expressed eloquently.[[30]](#footnote-30)

In our view, Standard Arabic is, therefore, far too established to become extinct and it will thus remain the unifying link between all Arabic native speakers. The literary academy’s acceptance of colloquial Arabic’s legitimacy is a different topic that requires in-depth studies that take into consideration the levels in which colloquial Arabic is used, as well as the dimensions and spread of this phenomenon. These are things that, in our opinion, cannot be done quickly. That said, we are satisfied that we shed light on this phenomenon, and we leave it open to further research.

* **The Use of English**

In his book, “The Arabic Language in the Current Era” (2006), Nihād Mūsa writes:

Globalization has paved the way for English to gain prominence with a seemingly universal common lexicon, a lexicon present in Arabic as well as many European, Asian, and African languages.[[31]](#footnote-31)

The dominance of the internet in daily life helped English gain prominence, especially as most internet content is written in English, making it only natural for English to assert its dominance over other languages.[[32]](#footnote-32)

Many researchers predict that, due to globalization, English will become the international lingua franca. In his article, “Globalization and the Arabic Language” (2009), Muwafiq Zāzawī says that if globalization means globalism through America’s cultural dominance over the rest of the world, it can also be said that English, whose dominance is undeniable, will move from the regional to the global level.[[33]](#footnote-33)

Barbara Wallraff believes that one of the main reasons qualifying English as a global language and legitimizing its popularity over others is the fact that most content on the internet is in English.[[34]](#footnote-34) Many researchers have been promoting English as a lingua franca. Henry Ford, for instance, coined the slogan “make everybody speak English”, prompting C.K. Ogden to write a book, entitled “Basic English for All,” in an effort to make English prevail over other languages.[[35]](#footnote-35)

The prominence of English and its ample use in Arabic both verbally and orthographically led to the emergence of a new linguistic phenomenon known as “Arableezy” or “Al-Franko Arab” which stirred up worrying controversy around the future of Arabic in the light of globalization. However, once again the question with which we are concerned here is: has this phenomenon also found its place in the Arabic novel?

After reviewing a large number of literary texts, we found that this phenomenon trickled into the Arabic novel just as it had other literary genres. In the novel, “Banāt al-Riyāḍ”, for example, the author sought to use emails to add drama to the plot. As the American email system has a fixed English format, the author had to adhere to that format. Additionally, we find English dispersed throughout the entire text, especially in the character dialogue in which the author sometimes wrote in English using the Latin alphabet, for example “emotionally intelligent”, and sometimes in Arabic letters, for example:

They have no idea what’s going on out there.

By God, he’s attractive.

Actually, I like it.

I went there and saw with my own eyes the security guards who aren’t letting anyone in.

Such expressions point to the permeation of foreign culture in the different age groups of the new generation. This phenomenon has become so widespread that any attempts to address it are futile. For example, it has become impossible to get any teenager today to say, “pound sign” instead of “hashtag,” “smiley face” instead of “emoji”.

Furthermore, in our view, as long as colloquial Arabic is given legitimacy in Arabic nonfiction, it would not be strange for “Arableezy” to be given the same legitimacy on the same grounds. If literature aims to portray reality and the cultural and intellectual status of Arab society during a certain time period, then “Arableezy” must be used in the current era to express the culture of globalization and the shift of Arab society which is reflected by its linguistic shift.

* **Print Richness**

David Crystal views print richness as the most prominent distinguishing feature of internet language. Print richness affords the internet user many ways to express himself, such as emojis, colors, repetition of punctuation and letters, and word processing. This richness results from a set of letters, shapes, and icons found on mobile and computer keyboards.[[36]](#footnote-36)

Emojis have seen huge and rapid developments since their emergence in 2010, and they have begun to replace written language as a quick alternative for words, sentences, and expressions. The problem with this global language is its overwhelming power, and this language has found its way into the novel as well.

Egyptian author Aḥmad al-ʿĀyīdī’s novel, “Takūn ʿAbbās al-ʿAbd” (2005), is considered amongst the novels to be rife with print richness in that the writer was able to manipulate the keyboard to express vocal tones and emotional reactions with a modern flair, as demonstrated in the following examples:

There are so many things

Things that ruin your day just because they’re there

And there are things that concern you that are far… there…

Thereeeeeeeeeeeeeeeeeeeeeeeeeeeeeee! (p. 11)

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I shout at the traffic police

And at your dad

And at the passing café patrons (p. 12)

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(I am ins(I)de) (p. 68).

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Other novels characterized by such richness are “al-Nisāʾ Qādimāt” (2005) by Nāyif al-Ṣaḥan, “Awjāʿ al-Taṭwāf” (2005) by Mamdūḥ Abū Dalhūm, “Ḥaywānāt Mabdaʿa” (2006) by Rīkān Ibrāhīm, and “Jāhilīya” (2007) by Layla al-Juḥānī.

We can conclude that litterateurs have new linguistic capabilities provided by technology to produce texts with distinct print richness that expresses verbal emotions, physical gestures, and various syntactic styles in a way that reflects the modern communication of the virtual world.

* **Abbreviated Writing**

“What’s on your mind?” This enticing sentence that we see daily on Facebook prompts us to think about writing some type of text on the condition that said text is both interesting and succinct. In his book, “Microstyle: The Art of Writing Little”, Christopher Johnson claims that this type of writing has become a fundamental skill of the era and adds that this skill should be developed, as it has a huge impact on all fields. Included in his book is a lot of advice about how to write stories and interesting texts that are highly effective in various fields, including literature.[[37]](#footnote-37)

Short literary texts appeared in our Arabic literature long before the technological revolution, such as the short story and poem. However, these literary genres are not a huge phenomenon like traditional paper publication, as they were overshadowed when authors started giving preference to online electronic publication. Several non-literary factors have led to the literary preference for abbreviated writing, including:

1. Exhaustion: Namely, eye strain resulting from staring at the screen and the physical exhaustion caused by spending many hours in front of the computer screen.
2. Speed: Speed has become one of the most important features of this era, so readers do not have time to read long novels. Thus, they prefer short texts that are compatible with the hurried nature of the era.
3. Quantity: The sheer number of texts available online pushes the reader to move quickly between texts. We live in an era of consumerism founded on consuming as much knowledge as possible. Thus, it is natural that the logic behind this culture is rooted in impatience, anxiety, and the desire for quick consumption, giving preference to any kind of short text.
4. Limited Space: The fact that people have grown accustomed to writing short letters on small cell phone screens has led to the creation of a special language based on brevity and succinctness. Social media has become the normal medium through which to broadcast religious, political, and philosophical thoughts, as well as literary creations. As the space provided for writing by this medium was limited, litterateurs had to learn to convey their ideas by writing texts that were as small and condensed as possible.

All these factors played a role in the preference for abbreviated and short writing, even the novel which was distinguished by its length began to favor brevity. Some authors began to champion writing short novels, cursing the end of the era of “War and Peace” and other novels. The Jordanian author, Muḥammad Sinǧāla, called for writing short novels in his book, “Riwāya al-Wāqiʿīya al-Raqamīya” (2003), saying:

The novel should not exceed 100 pages, and there should be no words longer than four or five letters. Longer words should be replaced with shorter synonyms, and sentences in this new language should be succinct and not exceed three or four words at most.[[38]](#footnote-38)

It seems that authors are already taking this to heart, albeit in excess, and such is the case in “Ṣadīqi Muġrim bi-Zawǧatī”[[39]](#footnote-39) by Ǧamāl al-Sāʾiḥ which was published by the Arab Internet Writers Union in 2009. Here is an excerpt from the novel which exemplified the notion of brevity in terms of the text’s format. Contrary to paper novels, the sentences in the novel do not take up the whole line (much like the format of a poem):

We got married nine years ago.

We did, and still do, understand each other well.

She knew that life was rife with temptations.

And she could seduce the most pious and decent men.

I also knew that life was full of temptations.

I could also seduce the most pious and decent women.

However, this did not affect our daily life.

Not even our various social interactions.

Especially those we participated in together.

Side by side.

In order to facilitate reading, especially on cell phone screens, the novel’s format began to resemble that of the poem. The authors of “Wired Style” encouraged abbreviated writing to keep up with the demands of the era:

Look at the internet instead of flowery prose. The stories are impressive and do not exceed 150 words. Do not think about long literary works. Rather, think about lively and cheerful ones.[[40]](#footnote-40)

The Syrian author ʿAlī Ḫalaf believes that there are very few long texts published on the internet (save for those that treat the internet as a replacement for a publishing house). Therefore, the intricacies of these texts and approaches to them are cloudy.[[41]](#footnote-41) As electronic publishing enjoys many positive aspects not provided by traditional paper publishing (such as low publishing costs and transcending the borders of time and place to reach a large audience), it is only natural for authors to lean towards publishing their novels electronically. This leads us to predict that the era of long novels will, in fact, end sooner or later.

* **Technology as a Language**

The beginning of the millennium witnessed the emergence of digital novels which are radically different (both structurally and linguistically) from their predecessors. The first digital Arabic novel, entitled “Ẓalām al-Wāḥid”, was published in 2002 by Jordanian author, Muḥammad Sinǧāla. Sinǧāla published more digital novels and other authors followed suit. However, the number of digital Arabic novels is small compared to Western digital literature.

Digital novels employ a different language with a different system known as “digital language”. This digital language differs structurally from written language. Furthermore, it can be produced quickly and thus is easily disseminated. Although digital language is transient and ever-changing, it boasts an enormous informational power with infinite influence, and such a language imposes new linguistic features on literary writing.[[42]](#footnote-42)

Muḥammad Sinǧāla is considered one of the proponents of technological writing as an auxiliary language for authors, championing it in his book “The Digital Non-Fiction Novel”, where he writes:

The word is not but part of a whole. In addition to words, we should write with sounds, pictures, cinematic scenes, and movements… colors can exude symbolism and pictures and music can serve as metaphors… Furthermore, changing the language means changing the novel.[[43]](#footnote-43)

Sinǧāla and his supporters encourage authors to use a technological system in the creative process. This necessitates learning computer programs and techniques such as multimedia, hypertext, flash technology, and animation, etc. This indicates that literary creativity transcends linguistic boundaries, and authors are required to possess non-literary tools.

Were we to reconsider the digital Arabic novel (and even the Western digital novel), we would find that language’s role has declined remarkably in favor of technological language– even the critical studies (in Arabic and other languages) that accompanied these narrations began to shed light on the analysis of the aesthetic dimensions of technology within the text and its impact on the reader. This sparked interest in the digital reader who is less interested in meaning than format and is more concerned with the extent of his interaction with the text’s visual and audio capabilities than with the words. As a result, some technology enthusiasts have predicted the emergence of literary works that are entirely void of traditional language.[[44]](#footnote-44)

There is no doubt that these hypotheses are based on a dysfunctional centralization of language in literary works, resulting in it being replaced with nonlinguistic elements. That said, such hypotheses have made us wonder about limiting language’s role in literary expression and the ability of digital mediums to take its place.

Despite many critics’ excitement for technological language in digital literature (including the novel), we find a small group of critics (ourselves included) who still consider language as the main pillar of the literary text (whatever genre) which thus cannot be replaced by another language. If we consider Sinǧāla’s most recent novel, “Ẓalāl al-ʿĀšiq: al-Tārīḫ al-Sardī li-Kamūš”, we will notice that Sinǧāla invested great effort into writing the novel and its linguistic format before digitizing it, indicating that his literary work preceded his technological work. This further indicates that the technological aspect serves to complement the literary one by elucidating it or adding another imaginative dimension to it. Nevertheless, the linguistic format, rich in semantics and imagery, was this novel’s most effective literary device.

Aḥmad Zuhayr Raḥāḥla maintains that through the course of human history, literature has become tightly linked to language, be it spoken or written, and the levels of literary expression have remained constant (even if the methods of dealing with them have changed). Therefore, the fascination with reading via technology at the expense of language is a mistake, as technology has remained incapable of replacing language.[[45]](#footnote-45)

Āmna Bilʿalī touched on the danger of replacing a language with technology, maintaining that technology has made natural language a piece of a complex expressive system that cannot be erased. The author’s use of shapes, pictures, graphic art, videos, and digital language is part of literary development, and thus will not compete with natural language but rather support it.[[46]](#footnote-46)

Fāṭima al-Barīkī believes that it is impossible to discuss literature without discussing language. She further believes that it is not possible to talk about digital or non-digital literature without talking about words, as there is no such thing as literature without words (even literature rife with other, non-linguistic expressive elements). Even if we could get rid of all other elements, we could not get rid of language, as it is the backbone of literature.[[47]](#footnote-47)

In Zuhūr Karām’s view, as unconventional language is the core of digital literary works, one must not overlook the importance of technological language. This does not necessarily mean that literary language and technological language are battling one another, but rather these innovations force the author, reader, and critic to develop special tools and to acquire specific skills to deal with this new language.[[48]](#footnote-48)

Based on the discussion above, we can distinguish between two stances of critics and innovators regarding the future of the novel: 1) technological language will overcome and replace natural language; 2) technological language and natural language will coexist, with technological language supporting natural language and instigating linguistic transformations. In our view, technological language will not eradicate natural language at all, and natural language will remain the backbone of every form of literary text. Perhaps we can say in this regard that no Arab digital novelist has thus far been able to write a novel in which the language of technology can serve as a substitute for natural language.

**Conclusion**

We observed that language is one of the most important elements in the novel. The novel is categorized through linguistic structural levels and methods of expression as well as the use of multiple voices. The Arabic novel has preserved Standard Arabic as the fundamental language of the novel. However, postmodernist theories wanted to create an epistemological break between culture and heritage. These theories viewed language as a repressive tool that causes a rift in the ideological discourses that propone imposing different styles of homogeny.

The discussion above describes an aspect of the transformations in culture and modern knowledge that turned literature (including the novel) into a branch of anthropology. It is necessary to examine language by drawing upon the hypotheses discussed above to uncover the extent of the linguistic transformations of the last century and the resulting interest in informality as represented by the use of various Arabic dialects.

Through the technological revolution which flourished at the start of the current century, we began witnessing a fundamental change in the language of the novel. The dichotomy between Standard Arabic and colloquial Arabic is only one of many new, unprecedented linguistic phenomena. Together, these two registers are open to criticism, controversies, and debates.

Perhaps the most prominent linguistic transformation of the 21st century novel is its overlap with technology. It is widely accepted by critics and litterateurs that there are cognitive devices and expressive linguistic features unique to each era. As “technology” is the main characteristic of the era, it has influenced language, instigating a push to replace natural language with processing language (in an attempt to diminish natural language’s central role in the creation process and to replace it with nonlinguistic devices).

Despite the differing opinions regarding natural language versus digital language, the innovative attempts across the two languages confirm that it is difficult to forego the use of natural language in favor of digital language. Furthermore, the strength of the existing relationship between language and literature cannot be replaced by volatile alternatives like applications and programs that are constantly being renewed and updated. Therefore, although we realize that it is indeed possible to publish novels in untraditional formats, we believe that language plays an invaluable role, and natural language will remain the main feature distinguishing literature from the other arts. That said, we do not reject future experimentation and the possibility to express literature through different formats, levels, and linguistic devices.

1. Muḥammad ʿAbīd Allah, *al-Riwāya al-ʿArabīya wa-l-Luġa: Tāʾmalāt fī Luġat al-Sard ʿand Naǧīb Maḥfūẓ*, Amman, Dār Azmina, 2019. [↑](#footnote-ref-1)
2. ʿAbd al-Malik Murtāḍ, *fī Naẓrīyat al-Riwāya*, Kuwait, Salsalat ʿālim al-maʿarifa, 1998. [↑](#footnote-ref-2)
3. Mikhail Bakhtin, *Šiʿirīyat Dūstūyafskī, tarǧamat Ǧamīl Nāṣīf al-Tikrītī*, Morocco, Dār tūbaqāl l-al-našr, 1986. [↑](#footnote-ref-3)
4. *ibid*. [↑](#footnote-ref-4)
5. The Sociology of Literature is an approach concerned with literature as a social phenomenon. It seeks to demonstrate the consistency of the literary text and the surrounding social situation. One of the pillars of this approach is that the literary structure is generated from the set of political, economic, and social data links literary format to society. [↑](#footnote-ref-5)
6. Muḥammad ʿAbīd Allah, *al-Riwāya al-ʿArabīya wa-l-Luġa: Tāʾmalāt fī Luġat al-Sard ʿand Naǧīb Maḥfūẓ*, Cairo, Dār azmina l-al-našr wa-l-tawzīʿ, 2019. [↑](#footnote-ref-6)
7. *ibid*. [↑](#footnote-ref-7)
8. Diglossia is the use of two dialects of one language in different domains, namely formal and informal domains. See Īmān Rīmān and ʿAlī Darwīš, *Bayn al-Fuṣḥa wa-l-ʿĀmīya: Masaʾlat al-Izdawāǧīya fī al-Luġa al-ʿArabīya fī Zaman al-ʿUlūma*, Australia, Šarikat Raykstūb l-al-manšūrāt al-taqnīya, 2008. [↑](#footnote-ref-8)
9. Ibrāhīm Ḥāǧ ʿAbdī, “al-Sard bayn al-fuṣḥa wa-l-ʿāmīya: al-Kuttāb al-Sūrīyīn yadaʿūn ila iʿtimād luġa salsa muta’raǧiḥa bayn al-ʿāmīya wa-l-fuṣḥa”, Damascus/al-Ittiḥād: https://hifati.yoo7.com/t5132-topic. [↑](#footnote-ref-9)
10. *ibid*. [↑](#footnote-ref-10)
11. Muḥammad al-ʿĪd, “Taqnīyāt al-Luġa fī maǧāl al-riwāya al-adabīya”, *Maǧallat al-ʿUlūm al-Insānīya* [Algeria: University of Mentouri] 21 (2004), p. 60. [↑](#footnote-ref-11)
12. ʿAbd al-Malik Murtāḍ, *Fī Naẓrīyat al-Riwāya: Baḥṯ f**ī Taqnīyāt al-Sard*, Kuwait: ʿĀlim al-maʿarifa, 1998. [↑](#footnote-ref-12)
13. *ibid*. [↑](#footnote-ref-13)
14. Ibrāhīm Ḥāǧ ʿAbdī, “al-Sard bayn al-fuṣḥa wa-l-ʿāmīya: al-Kuttāb al-Sūrīyīn yadaʿūn ila iʿtimād luġa salsa mutaʾraǧiḥa bayn al-ʿāmīya wa-l-fuṣḥa”, Damascus/al-Ittiḥād: https://hifati.yoo7.com/t5132-topic. [↑](#footnote-ref-14)
15. Muḥammad Barrāda, *al-Riwāya Ḏākira Maftūḥa*, Cairo, Āfāq l-al-našr wa-l-tawzīʿ, 2008. [↑](#footnote-ref-15)
16. Muḥammad Barrāda, *al-Riwāya al-ʿArabīya wa-Rihān al-Taǧdīd*, Dubai, Maǧallat Dubai l-al-ṯiqāfa, 2011. [↑](#footnote-ref-16)
17. Laṭīf Zaytūnī, *al-Riwāya al-ʿArabīya: al-Banīya wa-Taḥawwilāt al-Sard*, Beirut, Maktabat Lubnān Nāširūn, 2012. [↑](#footnote-ref-17)
18. Muḥammad Barrāda, *al-Riwāya al-ʿArabīya wa-Rihān al-Taǧdīd*, Dubai: Maǧallat Dubai l-al-ṯiqāfa, 2011. [↑](#footnote-ref-18)
19. Kawṯar Ǧābir, *al-Kitaba ʿAbr al-Nawʿīya: Tadāḫul al-Anwāʿ al-Adabīya fī al-Adab al-ʿArabī al-Ḥadī**ṯ*, Haifa, Muǧammaʿ al-luġa al-ʿarabīya, 2012. [↑](#footnote-ref-19)
20. Most critics agree that this is the first proper Arabic novel. [↑](#footnote-ref-20)
21. David Crystal, *Language and the Internet*, Cambridge University press, New York, 2001. [↑](#footnote-ref-21)
22. Maǧī bin Ṣawf, “al-Luġa al-ʿarabīya fī mawāqiʿ al-tawāṣul al-iǧtimāʿī wa-ʿaṣr al-tadwīn al-ǧadīd”, *Kitāb al-Muʾtamar al-Dawlī: al-Luġa al-ʿArabīya wa-l-Naṣṣ al-Adabī ʿala al-Šabaka al-ʿĀlimīya* [Saudi: King Khalid University], 2017, p. 286. [↑](#footnote-ref-22)
23. Īmān Yūnis, *Alf Layk wa-Layk: Dirāsa wa-Anṯūlūǧīya fī Adab Wasāʾil al-Tawāṣil al-Iǧtimāʿī*, Amman: Al-Muʾassasa al-ʿarabīya l-al-dirāsāt wa-l-našr, 2020. [↑](#footnote-ref-23)
24. Muǧāhid Maymūn, Muǧāhid Maymūn, “Tamẓaharāt al-izdawāǧīya al-luġawīya fī al-šabaka al-ʿālimīya wa-aṯarha ʿala tarqīyat al-luġa al-ʿarabīya”, *Kitāb al-Muʾtamar al-Dawlī: al-Luġa al-ʿArabīya wa-l-Naṣṣ al-Adabī ʿala al-Šabaka al-ʿĀlimīya* [Saudi: King Khalid University], 2017. [↑](#footnote-ref-24)
25. The novel can be downloaded via this link: http://download-story-pdf-ebooks.com/5648-free-book [↑](#footnote-ref-25)
26. Fāṭima al-Barīkī, “al-ʿĀmīya al-maḥkīya taġzū mawāqiʿ al-intirnit”, *Mawqiʿ Durūb* (9/23/2006): http://www.doroob.com/?p=5610 [↑](#footnote-ref-26)
27. Nāẓim al-Sayyid, “al-Luġa wa-l-intirnit aw al- ḫaṭaʾ ḥadas b-al-mustaqbil”, *Maǧallat al-Ḥāfa al-Adabīya* (6/4/2007): http://www.alhafh.com/web/ID-854.html [↑](#footnote-ref-27)
28. Aḥmad al-Zayn, “al-Šiʿir b-al-ʿāmīya”, *Nādī al-Mubdaʿīn* *Islām Ānlayn* (2/6/2009): http://www.islamonline.net/arabic/mawahb/2001/popular/03/Article2.shtml [↑](#footnote-ref-28)
29. Muǧāhid Maymūn, Muǧāhid Maymūn, “Tamẓaharāt al-izdawāǧīya al-luġawīya fī al-šabaka al-ʿālimīya wa-aṯarha ʿala tarqīyat al-luġa al-ʿarabīya”, *Kitāb al-Muʾtamar al-Dawlī: al-Luġa al-ʿArabīya wa-l-Naṣṣ al-Adabī ʿala al-Šabaka al-ʿĀlimīya* [Saudi: King Khalid University], 2017. [↑](#footnote-ref-29)
30. Ibrāhīm Malḥam, *Naẓrīyat al-Adab al-Raqamī*, Amman: ʿĀlim al-kutub al-ḥadīṯ, 2018. [↑](#footnote-ref-30)
31. Nihād Mūsa, *al-Luġa al-ʿArabīya fī al-ʿAṣir al-Ḥadīṯ*, Amman, Dār al-šurūq l-al-našr wa-l-tawzīʿ, 2006. [↑](#footnote-ref-31)
32. David Crystal, *Language and the Internet*, Cambridge University press, New York, 2001. [↑](#footnote-ref-32)
33. Muwafiq Zāzawī, “al-ʿUlūma wa-l-luġa al-ʿarabīya”, *Maǧallat Ḥawliyāt al-Turāṯ* (12/9/2007): http://www.biblioislam.net/Elibrary/Arabic/library/card.asp?tblid=2ġid=22390 [↑](#footnote-ref-33)
34. Wallraff, Barbara, What Global Language?, *The Atlantic Monthly*, Washington, November, 52, 2000. [↑](#footnote-ref-34)
35. See: Ṣafīya ʿalīya, *Āfāq al-Naṣṣ al-Adabī!aman al-ʿUlūma*, Algeria, Muhammad Khudair University, Biskra, 2015. [↑](#footnote-ref-35)
36. David Crystal, *Language and the Internet*, New York, Cambridge University Press, 2001. [↑](#footnote-ref-36)
37. Christopher Johnson, “*Microstyle: The Art of Writing Little”*, USA, 2011. [↑](#footnote-ref-37)
38. Muḥammad Sinǧāla, *Riwāya al-Wāqiʿīya al-Iftirāḍīya*, Amman, al-Muʾassasa l-al-dirāsāt wa-l-našr, 2005. [↑](#footnote-ref-38)
39. Ǧamāl al-Sāʾiḥ, “Ṣadīqi muġrim bi-zawǧatī”, *Ittiḥād Kuttāb al-Intirnit al-ʿArab* (11/2/2009): http://www.arab-ewriters.com/?action=showitem&&id=2391 [↑](#footnote-ref-39)
40. Constance Hale, *Wired Style: Principles of English Usage in the Digital Age*, Singapore, Hardwired, 1996. [↑](#footnote-ref-40)
41. ʿAlī Ḫalaf, “al-Intirnit ka-muaʾṯir dāḫklī fī banīyat al-Naṣṣ al-šiʿirī”, *Ūġārīt* [Paris] 7, 2006, p. 15. [↑](#footnote-ref-41)
42. ʿAlī Ḥarb, *al-ʿĀlim wa-Māʾziqah: Mantaq al-Ṣaddām wa-Luġat al-Tadāwil*, Beirut, al-Markaz al-ṯiqāfī al-ʿarabī, 2002. [↑](#footnote-ref-42)
43. Muḥammad Sinǧāla, *Riwāya al-Wāqiʿīya al-Raqamīya*, Amman, al-Muʾassasa l-al-dirāsāt wa-l-našr, 2005. [↑](#footnote-ref-43)
44. Aḥmad Zuhayr al-Raḥāḥla, “Ǧadal al-luġa fī al-nuṣūṣ al-ibdāʿīya al-raqamīya: Qirāʾa fī al-mašhad al-ʿarabī”, *Dirāsāt al-ʿUlūm al-Insānīya wa-l-Iǧtimāʿīya*, 46/3, 2019. [↑](#footnote-ref-44)
45. *ibid*. [↑](#footnote-ref-45)
46. Āmna Bilʿalī, “al-Adab fī ẓall al-tiknūlūǧīya al-ǧadīda wa-suʾāl al-qīm”, *Kitāb al-Muʾtamar al-Dawlī: al-Luġa al-ʿArabīya wa-l-Naṣṣ al-Adabī ʿala al-Šabaka al-ʿĀlimīya* [Saudi: King Khalid University], 2017, p. 150. [↑](#footnote-ref-46)
47. Fāṭima al-Barīkī, *Madḫal ila al-Adab al-Tafāʿalī*, 1, Casablanca, al-Markaz al-ṯiqāfī al-ʿarabī, 2008. [↑](#footnote-ref-47)
48. Zuhūr Karām, *al-Adab al-Raqamī Asʾila Ṯiqāfīya wa-Tāʾmalāt Mufāhīmīya*, Cairo, Rūʾīya l-al-našr wa-l-tawzīʿ, 2009. [↑](#footnote-ref-48)