

**Lexical Style and Profession: The Use of Nouns in  
Tawfik's Short Story "*The Uninvited*"**

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## ملخص البحث

تبحث هذه الورقة في القصة القصيرة "غير المدعو" لأحمد خالد توفيق، المأخوذة من مجموعة القصص القصيرة الآن نفتح الصندوق. تخضع القصة لتحليل أسلوبى إحصائى للكلمات وفقاً لقائمة التصنيفات اللغوية والأسلوبية التي وضعها ليتش وشورت (٢٠٠٧)، حيث يتم فحص استخدام الأسماء في القصة بهدف استكشاف وجود وتأثير الخلفية المهنية لتوفيق ككاتب وطبيب على أسلوبه اللغوي. يشمل المقتطف الذي تم تحليله ٤٠٣ أسماء، منها ٦١ ضميراً و٤٣ اسماً علمياً (١٠.٧%). وتم تصنيف الأسماء إلى ١٠٨ أسماء مجردة (٣١.٦%) و٢٣٤ اسماً ملموساً (٦٨.٤%). تم تحليل النص بشكل منفصل ثم مقارنة النتائج الإحصائية للوصول إلى استنتاجات عامة حول الكاتب وأسلوبه اللغوي. وقد تم تحليل الأسماء للوصول إلى نتائج كمية، تلتها تحليلات نوعية لبعض السمات الأسلوبية البارزة في النص. وأظهر التحليل استخداماً ملحوظاً للأسماء العلم التي تشير إلى مراجع طبية، بالإضافة إلى وجود ارتباط كبير بين الأسماء الملموسة والسياق الطبي في القصة، وهو ما يعكس اختيار توفيق الغالب للكلمات الملموسة كأسلوبه المميز. وبالتالي، فإن استخدام الأسماء يعكس التأثير العميق لخلفيته المهنية على أسلوب توفيق الكتابي.

**الكلمات المفتاحية:** الأسلوبية، الكلمات، الأسماء، الأسماء العلم، الأسماء المجردة، الأسماء الملموسة، الطبي، التأثير المهني.



## **Abstract**

This paper investigates Ahmed Khaled Tawfik's short story "*The Uninvited*" from the *Now We Open the Box* short stories collection. The story undergoes a statistical lexical stylistic analysis following Leech and Short's (2007) Checklist of Linguistic and Stylistic Categories investigating the use of nouns throughout the story in order to explore the existence and the depth of the professional influence on Tawfik's lexical style, being a physician-writer. The excerpt investigated comprises a range of 403 nouns, of which 61 are pronouns, and 43 are proper nouns (10.7%). The 403 nouns are categorized into 108 abstract nouns (31.6%) and 234 concrete nouns (68.4%). The text is analyzed separately then the statistical results are compared to reach general conclusions about the author and his lexical style. The nouns have been analyzed to reach a quantitative result followed by some qualitative analysis of some of the apparent stylistic features in the text. The analysis shows significant use of proper nouns denoting medical references, as well as a high correlation between concrete nouns and medical context throughout the story, being the reason behind Tawfik's dominant stylistic choice of concrete words. The use of nouns, hence, reflects the deep professional influence on Tawfik's writing.

**Keywords:** Stylistics, lexical, nouns, proper nouns, abstract nouns, concrete nouns, medical, professional influence.

## **Introduction**

### **1. Background**

Stylistics investigates the linguistic elements of texts to uncover linguistic and literary patterns that reveal an author's choices and preferences, which, the researcher argues, can offer insights into how their professional background may shape their writing style and stylistic choices. Foundational frameworks such as Leech and Short's Checklist of Linguistic and Stylistic Categories (2007) provide structured tools for analyzing lexical features like nouns among others, enabling researchers to quantify stylistic tendencies and study deeper interpretation beyond these tendencies. This approach bridges literary criticism and linguistics, allowing empirical exploration of how an author's lived experiences manifest in their language use.

Existing studies only demonstrate that professional identity significantly influences an author's stylistic choices, particularly lexical preferences, but these studies are only based on literary criticism foundations. For instance, studies on physician-writers such as Anton Chekhov and Arthur Conan Doyle have highlighted how their medical training informs their narrative realism and thematic focus (Kerr, 2013). Similarly, Stockwell and Whiteley (2014) argue that specialized knowledge enriches texts with linguistic nuances and thematic layers that reflect the author's expertise. These findings accentuate the significance of stylistic analysis in exploring how Ahmed Khaled Tawfik's medical

background, as a practicing physician, shapes his lexical and stylistic choices in both thematic and linguistic dimensions.

## 2. Review of Literature

Professional influence on writing style is patent in diverse fields. Research on medical authors like Chekhov, Doyle, and Verghese discloses that clinical precision is often demonstrated in their lexical and narrative techniques, providing authenticity and depth to their work (Kellogg, 1999; Piirto, 2023). For example, Chekhov's ability to distill complex human experiences into concise narratives reflects his medical training, underscoring essential details while maintaining emotional depth (Clinical Chemistry 2014; Stanford Medicine 25 2014). Similarly, Abraham Verghese integrates a "clinical gaze" with literary creativity, using storytelling to navigate the ethical dilemmas of medical practice (Annals of Internal Medicine 2008). Douglas Kerr (2013) highlights how Arthur Conan Doyle's medical background informed his forensic attention to detail in crafting the Sherlock Holmes series, blending scientific precision with literary artistry.

Leech and Short (1981) further emphasize that physician-authors often embed professional knowledge into their narratives, creating a distinctive style that bridges clinical realism with literary empathy. For instance, Oliver Sacks' narratives showcase a balance of scientific accuracy and human compassion, which underscores the dual lens of the

physician-writer (Carlin, 2024).

In the case of Ahmed Khaled Tawfik, his dual identity as a physician and author has been noted for its influence on his horror and dystopian narratives. Studies have suggested that his medical expertise informs his precise depictions of physical and psychological suffering, grounding speculative elements in realism (Saad, 2018). Tawfik's use of medical realism not only enhances the authenticity of his narratives but also allows him to critique societal issues such as inequality and neglect, as seen in works like *Utopia* (Haroun, 2020). Haroun (2020) elaborates that Tawfik's portrayal of societal decay reflects a "grounded dystopian realism" that mirrors his clinical understanding of human vulnerability.

Moreover, Tawfik's series *Ma Wara Al-Tabia* highlights how his protagonist, Dr. Refaat Ismail, channels the author's own medical insights, blending scientific skepticism with supernatural elements. This dual perspective allows Tawfik to explore philosophical and ethical questions while engaging with broader themes of mortality and resilience (ArabLit & ArabLit Quarterly 2020). ElSayed (2024) extends this argument, noting that Tawfik's use of medical metaphors in *Utopia* critiques social inequities, with illnesses symbolizing the moral and physical decay of society. Tawfik's stylistic techniques align with the broader tendencies of physician-authors to infuse narratives with both clinical detail and empathetic nuance (Stripling, 1993).

These insights establish a foundation for examining how Tawfik's profession shapes his lexical choices, particularly in non-medical contexts. By integrating clinical precision with speculative and dystopian themes, Tawfik continues the legacy of physician-writers who use their professional background to enrich their literary contributions with authenticity, thematic depth, and narrative complexity.

### **3. Theoretical Framework**

This study adopts Leech and Short's Checklist of Linguistic and Stylistic Categories (2007) as its primary framework for analyzing lexical and stylistic features. This approach provides a systematic method for examining how linguistic choices contribute to the stylistic identity of a text. Among the framework's four main categories—lexical, grammatical, figures of speech, and context and cohesion—this study emphasizes lexical categories, with a specific focus on nouns.

#### **3.1 Nouns in Stylistic Analysis**

Nouns, as fundamental lexical units, are pivotal in shaping the thematic and stylistic dimensions of a text. Leech and Short categorize nouns into abstract and concrete types, each serving distinct stylistic and narrative functions. Abstract nouns refer to intangible concepts such as ideas, emotions, or states (e.g., "freedom" or "love"), contributing to the thematic and intellectual depth of a narrative. Concrete nouns,



in contrast, denote tangible entities that can be perceived through the senses (e.g., “tree” or “stone”), grounding the narrative in physical reality and enhancing its vividness.

The balance between abstract and concrete nouns reveals the narrative’s focus—whether it leans toward conceptual exploration or sensory detail. Additionally, proper nouns, which identify specific people, places, or entities (e.g., “Shakespeare” or “London”), add specificity and cultural context, anchoring the narrative in recognizable realities.

This study further explores the use of specialized lexical items, including medical terminology, to uncover how Tawfik’s professional background as a physician informs his linguistic and stylistic choices. By analyzing the frequency and distribution of noun types, the research highlights how lexical patterns reflect the interplay between Tawfik’s professional identity and his literary style.

#### **4. Research Gap**

While prior studies have explored thematic influences of professional identity in Tawfik’s works, they lack rigorous quantitative analysis of how his medical background manifests at the linguistic level. Research on physician-writers often emphasizes narrative content over stylistic features, leaving a gap in understanding the measurable impact of professional experiences on language use. This study addresses this gap by focusing on Tawfik’s choice of

nouns in the short story *The Uninvited* "غير المدعو", transliterated as *yaġr almaḥdu:ʔ*, from *Now We Open the Box* "الآن نفتح الصندوق", transliterated as *ʔalʔān naftaḥ aṣṣundu:q*. Through statistical and stylistic analysis, the research aims to uncover patterns that reveal the subtle interplay between professional identity and linguistic expression.

## 5. Research Objectives

This study seeks to:

1. Analyze the frequency and types of nouns in a selected text from *The Uninvited*.
2. Examine how Tawfik's medical background influences his stylistic and lexical choices.
3. Contribute to broader discussions on the intersection of professional identity and literary stylistics.

## 5. Research Questions

The research addresses the following questions:

1. How does Tawfik's medical profession influence his choice of proper nouns in the selected text?
2. What type of noun is correlated to his professional identity in a non-medical narrative?

## **Methods and procedures**

### **1. Research Design**

This study employs a quantitative and qualitative stylistic analysis to explore how Ahmed Khaled Tawfik's medical profession influences his use of nouns in the short story *The Uninvited* from *Now We Open the Box*. The research categorizes all nouns into abstract or concrete, with proper nouns analyzed separately. Quantitative methods involve manual calculation of frequencies and ratios, while qualitative analysis interprets patterns in noun usage to contextualize Tawfik's professional identity within his stylistic tendencies.

### **2. Data Collection**

The data for this study was extracted from an excerpt from *The Uninvited* (pages 218–223)<sup>1</sup>, a short story in Tawfik's collection *Now We Open the Box* (2007). This particular text was selected for its non-medical focus, providing an opportunity to examine whether Tawfik's professional background influences his lexical choices, even in narratives unrelated to medicine. The analysis was conducted using the original Arabic text to preserve linguistic integrity. All nouns identified in the text were categorized as either abstract or concrete, with proper nouns analyzed separately for their frequency and narrative role.

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<sup>1</sup> Please note that page numbers may differ from one version to another.

### 3. Data Analysis

The analysis followed a structured process. First, all nouns in the excerpt were manually identified and extracted from the Arabic text. Each noun was then categorized into one of three types: abstract nouns, which refer to intangible ideas, emotions, or concepts; concrete nouns, which represent physical, tangible objects or entities; and proper nouns, which denote specific individuals, places, or objects. Abstract and concrete nouns were categorized exclusively and compared statistically, while proper nouns were analyzed independently of these categories.

The quantitative aspect of the study involved calculating the frequency and percentage of abstract and concrete nouns, followed by computing a ratio to reveal the balance between intangible and tangible references in the text. Proper nouns were counted separately to assess their frequency and thematic significance.

Qualitatively, on the other hand, the patterns examined in noun usage were interpreted in the context of Tawfik's professional identity. The analysis explored whether Tawfik's background as a physician influenced his stylistic choices, focusing on the implications of noun types and their narrative functions.

### 4. Procedures

The methodology began with the selection of the

excerpt from *The Uninvited*, chosen for its non-medical narrative to provide a neutral setting for stylistic analysis. All nouns were manually identified and extracted from the Arabic text to ensure accuracy and preservation of context. Abstract and concrete nouns were categorized and compared numerically to compute their ratio, offering insights into Tawfik's lexical tendencies. Proper nouns were separately analyzed for their frequency, specificity, and relevance to the narrative. Finally, the results were qualitatively interpreted to link stylistic tendencies to Tawfik's professional background, contextualizing the findings within broader discussions of stylistics and physician-writers.

## **Data analysis**

This section analyzes the lexical features of Ahmed Khaled Tawfik's short story *The Uninvited*, with a specific focus on abstract and concrete nouns as well as proper nouns. Drawing on Leech and Short's (2007) Checklist of Linguistic and Stylistic Categories, the data is manually categorized to examine patterns that reflect Tawfik's stylistic tendencies and thematic concerns. The findings explore how Tawfik's professional background as a physician influences his lexical choices, particularly in constructing narrative tone and thematic depth. These results address the research questions by offering both quantitative insights and interpretive commentary on the interplay between profession and stylistic expression.

### **1. Background**

*الآن نفتح الصندوق* *Now We Open the Box*, transliterated as *ʔalʔān naftaḥ aṣṣundu:q*, is a series of a collection of short stories comprising 3 parts authored by Tawfik. Part 1 was first published on Jan 1st. 2007. All 3 parts and the short stories within them are thematically related through the plot that entails an English literature professor called Mahfouz who has died leaving behind a mysterious box filled with metaphysical, horror/thriller stories as his only heritage to his heirs. The 3 parts, hence, are portrayed as an act of opening that box and reading its stories together (implied author with implied readers). In Tawfik's intro to part 1, he notes that these are not typically short stories form-wise, but rather something that merges the form of both a short story and an article. This literary collection delves into the boundaries between the real and the surreal, often blending horror and speculative elements to explore human fears and societal anxieties.

The text is an excerpt taken from a short story in *Now We Open the Box* Part 1 called "*The Uninvited*" "*غير المدعو*", transliterated as *yaḡjr almadʕu:.* The story centers on a protagonist whose ordinary life is disrupted by a series of inexplicable and unnerving events. Through vivid descriptions and unsettling scenarios, Tawfik immerses the reader in a narrative where the boundaries between reality and imagination blur. Set against a backdrop of familiar domesticity, the story uses its unsettling tone to explore themes of intrusion and the fragility of perceived safety. The tension builds gradually as seemingly mundane

occurrences take on a sinister edge, reflecting Tawfik's ability to craft suspense through the smallest of details. This passage, in particular, captures the height of the protagonist's psychological distress, marking a turning point where unease escalates into full-blown terror.

## 2. Original Text

"لا يا دكتور (مسعود).. صدقني لن أطيل عليك..  
أعرف أنك مشغول.. أعرف أن وقتك لا يسمح.. انت من هؤلاء القوم  
الذين يتلذذون بأن يشعروا الآخرين بأنهم غير مهمين.. أذكر ما كتبه د.  
(عادل صادق) أستاذ الطب النفسي الشهير عن أن الناس يمارسون لعبة  
(أنا بخير - أنت لست بخير) طيلة الوقت.. ومن ضمن أساليب هذه  
الطريقة أن يتظاهر المرء بالانشغال طيلة الوقت كأن الآخرين تافهون  
يملكون كل الوقت..  
لكني أرجوك أن تصغي لي بعض الوقت، فأنا مذعور وقلق ومتشكك..  
متى بدأت القصة؟.. ربما منذ شهر أو شهرين..  
أنت تعرف أنني كنت بحاجة إلى تلك الجراحة التي تأخرت طويلاً...  
كنت أوجل ذلك اليوم على أمل أن أجد نفسي شفيت تلقائياً، ثم صار  
الأمر لا يُطاق.. هكذا دخلت المستشفى الخاص الذي تملكه وبدأت  
أستعد لذلك اليوم..  
أنت تعرف أن فصيلة دمي غريبة وغير شائعة، لذا طلبوا مني أن  
أستعد بلتر دم من ذات الفصيلة، وقد استطعت تدبيره على كل حال..  
أحضرت اللتر الثمين وتأكدوا من أنه خال من داء الإيدز والتهاب الكبد  
(سي)، وفي ليلة الجراحة جلست وزوجتي مهمومين ننتظر.. أخبرتها  
بما تفعله غداً إن لم أعد للحياة بعد الجراحة، وهو احتمال وارد جداً..

في الصباح ذهبت لحجرة الجراحة حيث الكل يركض ذات اليمين واليسار، ولا أحد يعبأ بي.. فقط رائحة الكبريت هذه تضايقتني.. كنت هناك تلبس ثياب الجراحة وقد وضعت ذلك المنظار الأنيق الذي يغنيك عن وضع العوينات، وبدوت وقتها كأحد سادة الجراحة في كتب الطب.. قلت لي بتلك الطريقة العجول:

"-مستعد؟... جميل.. جميل.."

وأشرت إلى مساعدك د. (عصمت) كي يعد كل شيء، ثم دخلت إلى غرفة الانتظار.. د. (عصمت) طيب شاب ممتنع الوجه دوماً نحيل بطريقة غريبة، له رقعة شعر قبيحة المنظر في عنقه.. ومنذ عرفته لم أشعر براحة لمرآه.. هنا جاءت ممرضة مذعورة تقول:

"-الدم الذي أحضره ليس في الثلجة!"

"-ماذا؟.. هل أخذه أحد؟"

"-هذا واضح!.. لقد سرق من الثلجة ولا أحد يجد تفسيراً.."

ساد صمت رهيب، ثم نظر لي د. (عصمت) وقال في شيء من الخجل:

"-معذرة.. لا نقدر على إجراء هذه الجراحة الكبرى من دون دم

احتياطي.. على الأقل حاول تدبير نصف لتر لموعد مقبل"

ثم انصرف.. نظرت له وهو يبتعد وقلت للممرضة:

"-مهذب هو د. (عصمت).."

نظرت حولها ثم قالت في شيء من الحرج والرعب :

"-لا أدري.. لا أستريح له.. إنه لا يحضر إلا الجراحات الليلية.. لونه

غريب جداً.. له رائحة كريهة.."

لم ألاحظ شيئاً غريباً، ولكن... صبراً.. من أين تأتي رائحة الكبريت

هذه؟ شعرت الممرضة أنها تكلمت أكثر من اللازم ففرت... شعرت



بأنها أرادت التخلص من ضغط عصبي بأي شكل ومع أي واحد.. هكذا  
بدا شكلي شديد البلاهة وأنا أغادر غرفة الجراحة إلى حيث تنتظر  
زوجتي القلقة.. قالت في لهفة:

"-ما شاء الله.. لم أعرف أنه بارع لهذا الحد!"

قلت في غيظ:

"-لو كان من أجرى لي الجراحة فريق مكون من (الزهرابي)  
و(هالستد) و (لستر) و(مجدي يعقوب)، لما انتهوا بهذه السرعة.. لقد  
سرق أحدهم الدم.."

هكذا غادرت المستشفى وخضت مغامرة أخرى للحصول على دم من  
أحد المتطوعين في العباسية.. كان فتى تبدو عليه علامات الإدمان  
كلها، ويتكلم بطريقة (النبوي) في الأفلام.. غير أن (النبوي) كان يبغى  
إضحاكك.. هذا الفتى كان جادًا.. اسمه (بي سالب) وقد أكد لي الجميع  
إنهم لا يعرفون له اسمًا آخر.. تمكنت من جعله يتبرع بنصف لتر لكني  
أوصيت المختبر بالتأكد من ان دمه نظيف.. مع هؤلاء المدمنين يصير  
كل شيء ممكنًا ..

من جديد تحدد يوم الجراحة.. ومن جديد استعددت، ومن جديد قابلت د.  
(عصمت) أمام غرفة الجراحة.. ضحك لي مشجعًا لكني لم أحب  
نظرته قط.

فجأة شعرت بجو عام من الارتباك.. سمعتك تصرخ يا دكتور  
(مسعود):

"-أنتم تمزحون!!.. لو كانت التسلية هدفكم فاعلموا أن وقتي لا يسمح

بهذا!!"

وسمعت من يقول:

- "هناك أكياس كثيرة سرقت من الثلاجة.. لا نعرف كيف ولا متى..  
هذه مسئولية المختبر.. على كل حال الدم الذي جلبه هذا المريض سرق  
قبل أن يفحص" ..

ومن جديد عاد د. (عصمت) يقول لي مواسياً:

"-فعلاً لا نعرف سبب هذا الحظ السيئ.. على كل حال (كل تأخيرة  
ولها خيرة)"...

لكني كنت على وشك الانفجار من فرط هذا التلاعب بوقتي وأعصابي  
ومالي.. هكذا تشاجرت ولعنت الجميع، ثم جمعت حاجياتي وغادرت  
المستشفى مع زوجتي.. لا أعتقد أنك تلومني يا د. (مسعود).. أنت  
نفسك كنت في حالة ثورة غير عادية..

على الباب اعتذر لي موظف الاستقبال وقال:

"في المختبر أصابهم الذعر.. الفنيون والممرضات يتحدثن عن رؤية  
وطواط في المختبر قبل حدوث كل حادثة سرقة من هذا النوع.. هذا  
هراء طبيعاً.. لقد مسحنا المستشفى بعناية فلم نجد شيئاً.. هذه بناية  
استثمارية حديثة لا يمكن أن ترى فيها شيئاً كهذا" ..

نسيت كل شيء عن هذا الموضوع وغادرت المستشفى إلى غير  
رجعة...

وصممت على أن أجري الجراحة في مكان آخر مع طبيب آخر.. أنا  
أسف طبيعاً..

على أنني بالصدفة قابلت تلك الممرضة التي كلمتني عن د. عصمت..  
قابلتها بعد أسبوع في سوبر ماركت، ويبدو أنها تذكرتني.. أنا المريض  
النحس الذي يسرق دمه في كل مرة.. قالت لي عندما سألتها عنك وعن  
د. (عصمت) :

"د. (عصمت) مريض جداً... لا أحد يعرف ما أصابه، لكنه في المستشفى منذ غادرتها أنت.. شاحب تماماً.. ويعاني حالة فقر دم متقدمة" ..

كانت تبدو مسرورة لهذا.. ولم ألمها بالتأكد..

على أنني بدأت رحلة البحث عن دم من أجل الجراحة القادمة.. ذهبت لذلك المقهى في العباسية وسألت عن (بي سالب) فقال لي القهوجي:

"-إنه مريض يا بك.. يبدو أنه الإيدز والعياذ بالله.. إنه في مستشفى الحميات الآن!" ..

ارتجفت هلعاً.. هذا هو الدم الذي كنت سأتلقاه في الجراحة.. لحسن الحظ أنه سُرق ورب ضارة نافعة.. صحيح أن الفحوص كانت ستنبت ذلك قبل الجراحة على كل حال، لكن الفكرة ذاتها مروعة.. تذكرت هؤلاء البؤساء الذين كان ينقل لهم الدم قبل أن يعرف الطب مرض الإيدز، وفي الوقت ذاته كان المرض موجوداً.. هؤلاء كان نقل الدم لهم حكماً بالإعدام..

هنا خطرت لي فكرة مرعبة.. هناك طبيب غريب الأطوار لا يعمل إلا ليلاً يدعى (عصمت).. هذا الطبيب شاحب جداً.. طبيب تصدر عنه رائحة كريهة كرائحة الكبريت، وله رقعة شعر غريبة في عنقه.. هذا الطبيب تتكرر سرقات الدم من ثلاجة المستشفى فقط عندما يكون موجوداً.. وطواط في المختبر قبل سرقة الدم.. سرقت عينات الدم الخاصة بـ (بي سالب) هذا، وبعدها مرض د. (عصمت) مرضاً لا يعرف أحد كنهه.. لم يعرف أحد أن (بي سالب) مصاب بالإيدز إلا متأخراً جداً.. فما معنى هذا؟

ماذا لو شرب مصاص الدماء دماء رجل مصاب بالإيدز؟.. فرضية  
ثورية حقاً.. كان مصاصو الدماء سعداء الحظ قبل ظهور الإيدز أما  
اليوم فهم في مشكلة.. من المنطقي أن يمرض.. ويبدو أن المرض لا  
يتصرف مثل الوباء العادي الذي يدمر الجسد ببطء على مدى عدة  
أعوام.. يبدو أن الاستجابة سريعة جداً هذه المرة..

(Tawfik, 2007, pp. 218-223)

### 3. Transliteration

lā yā duktūr (Masʿūd).. ṣaddiqnī lan ʔuṭīla  
ṣalayk..

ʔaʿrif ʔannaka maʿfūl.. ʔaʿrif ʔanna waqtak lā  
yasmaḥ.. ʔanta min haʔulāʔi-l-qawm allaḏīna  
yatalaḏaḏūna biʔan yuʃʕirū-l-ʔāxarīna  
biʔannahum ʔayr muhi.mmīn.. ʔaḏkur mā  
katabahū duktūr (ʕādīl ʕādīq) ʔustāḏu-ṭ-ṭibb an-  
nafsī ʕ-fahīr ʕan ʔanna-n-nāsa yumārisūna laʕbata  
(ʔanā b-xayr - ʔanta lasta b-xayr) ṭīlata-l-waqt..  
wa min ḏumuni ʔasālībi haḏīhi ṭ-ṭarīqa ʔan  
yatḏāhar al-marʔu bi-l-inʕyāl ṭīlata-l-waqt  
kaʔanna-l-ʔāxarīna tāfīhūna yamlikūna kulla-l-  
waqt..

lakinnī ʔarjūka ʔan tuʕyī lī baʕḏa-l-waqt, faʔanā  
maḏʕūrun wa qaliq wa mutafakkik..

mata badʔati-l-qīṣṣaʔ.. rubbamā mundu jahriḥ  
ʔaw jahrayn..

ʔanta taʕrif ʔannī kuntu biḥāḡatin ʔilā tilka-l-  
ḡirāḥa allatī taʔaxxarat ṭawīlan...

kuntu ʔuʔaḡḡilu ḏālika-l-yawma ʕalā ʔamal ʔan  
ʔajida nafsī fuʕītu tilqāʔiyyan, ḏumma ʕāra-l-  
ʔamru lā yuṭāq..

hakaḏā daxaltu-l-mustafā-l-xāṣṣa allatī tamlikuhā wa badaʔtu ʔastaʔiddu liḏālīka-l-yawm..

ʔanta taʔrif ʔanna faṣīlata damī ʔarība wa ʔayru ṣāʔiʔa, liḏā ṭalabū minnī ʔan ʔastaʔidda bi-lītra dam min ḏaati-l-faṣīla, wa qad ʔistaʔaʔtu tadbīrahū ṣalā kulli ḥāl..

ʔahḏartu-l-lītra-θ-θamīna wa taʔakkadū min ʔannahu xālin min dāʔi-l-ʔīdiz wa iltihābi-l-kabad (sī), wa fī laylati-l-ḡirāḥa ḡalastu wa zawḡatī ma.hmūmīn nantazir..ʔaxbartu-hā bimā taffaluhū yadan ʔin lam ʔaʔud li-l-ḥayāh baʔda-l-ḡirāḥa, wa huwa ihtimāl wārid ḡiddan..

fī ṣ-ṣabāḥ ḏahabtu li-ḥuḡrati-l-ḡirāḥa ḥayḏu-l-kullu yarkuḏ ḏāta-l-yamīn wa-l-yasār, walā ʔahad yaʔbaʔu bī.. faqaṭ rāʔiḥatu-l-kibrit haḏihi tuḏāyiqunī..

kunta hunāka talbas θiyāba-l-ḡirāḥa wa qad waḏaʔta ḏālīka-l-minzār al-ʔanīq allaḏī yuḡnīka ṣan waḏʔi-l-ṣuyūnāt, wa badūta waqtahā kaʔahadi sāda-l-ḡirāḥa fī kutubi-ṭ-ṭibb..

qulta lī bi-tilka-ṭ-ṭarīqa-l-ṣaḡūl:

-“mustaʔidd?.. ḡamīl.. ḡamīl..”

wa ʔaʔarta ʔilā musāʔidīka duktūr (ṣiṣmat) kay yuʔidda kulla fayʔ, θumma daxalta ʔilā ʔurfati-l-ʔintizār..

duktūr (ṣiṣmat) ṭabīb ṣābb mumtaqīṣu-l-wajh dūman naḥīl bi-ṭarīqa ʔarība, lahu ruqʔatu ṣaʔrin qabīḥatu-l-manzar fī ṣunuqih.. wa mundu ṣaraʔtuh lam ʔaʔʔur biraāḥatin li-marʔāh..

hunā ḡāʔat mumarriḏa maḏṣūra taqūl:

-“ad-damu-llaḏī ʔahḏarahu lays fī-θ-allāḡa!”

-“māḏā?.. hal ʔaxaḏahu ʔahad?”

-“haḏā wāḏih!.. laqad suriqa min θ-thallāḡa walā ḡahad yajidu tafsīran..”

sāda ṣamtun rahīb, θumma nazara lī duktūr (Ṣiṣmat) wa qāla fī fayḡin min al-xajal:

-“maṣḏira.. lā naqdiru ṣalā ḡiḡrāḡ haḏihi-l-ḡirāḡati-l-kubrā min dūni dam iḡtiyāḡī.. ṣala-l-ḡaqall ḡāwil tadbīra niṣf lītr li-mawṣidin muḡbil.”  
θumma inṣarafa.. nazartu lahu wa huwa yabtaṣid wa qultu li-l-mumarrīḡa:

-“muḡaddab huwa duktūr (Ṣiṣmat).”

nazarat ḡawlahā θumma qālat fī fayḡin min al-ḡaraj wa-r-ruṣb:

-“lā ḡadrī.. lā ḡastarīḡ lahu.. ḡinnahu lā yaḡḡuru ḡillā-l-ḡirāḡāti-l-layliyya.. lawnuhu ḡarīb ḡiddan.. lahu rāḡiḡa kariha..”

lam ḡulāḡiḏ fayḡan ḡarīban, walākin... ṣabran.. min ḡayna taḡḡī rāḡiḡatu-l-kibrit haḏihiḡ

ḡaṣarat al-mumarrīḡa ḡannahā takallamat ḡakḡara min al-lāzim fa-farrat...

ḡaṣartu biḡannahā ḡarādat taḡalluṣan min ḡaḡḡin ṣaṣabiyyin biḡayy ḡakl wa maṣ ḡayy wāḡid..

hakaḏā bada ḡaklī ḡaḏīdu-l-balāha wa ḡanā ḡuḡādiru ḡurfata-l-ḡirāḡa ḡilā ḡayḡu tantazir zawḡatī-l-qaliqa.. qālat fī lahfa:

-“mā ḡāḡa-l-lāh.. lam ḡaṣrif ḡannahu bāriṣun li-hāḏā-l-ḡadd!”

qultu fī ḡayḡ:

-“law kāna man ḡaḡrā lī-l-ḡirāḡa farīqun muḡallafun min (ḡaz-zahrāwī) wa-(ḡālistad) wa-(līstir) wa-(maḡḏī yaṣqūb), lama intahaw biḡāḏihi-s-surṣa.. laqad suraqa ḡahaduhum ad-dam..”

hakaḏā ḡuḡādiru-l-mustajfā wa ḡaxūḏu  
muyāmara ḡuxrā li-taḡṣīli dam min ḡaḡadi-l-  
mutaḡawwiṣīn fī-l-ḡabbāsiyya.. kāna fatā tabdū  
ḡalayhi ḡalāmātu-l-ḡidmān kulluhā, wa  
yatakallamu bi-ḡarīqati (ḡal-linbī) fī-l-ḡaflām..

ḡayra ḡanna (ḡal-linbī) kāna yabḡī ḡiḡḡāka-ka..  
hāḏā-l-fatā kāna ḡaddīyyan.. ḡismuh (bī sālib) wa  
qad ḡakkada lī-l-ḡamīṣ ḡinnahum lā yaḡrifūna  
lahu ḡisman ḡāxar.. tamakkantu min ḡaḡlihi  
yataṣaddaqu bi-niṣfī lītr walākinī ḡawṣaytu-l-  
maxtabar bi-t-taḡakkudi min ḡanna damah nazīf..  
maḡ hāḡulāḡi-l-mudmanīn yaṣīru kulla ḡayḡ  
mumkinan..

min ḡadīd taḡaddada yawmu-l-ḡirāḡa.. wa min  
ḡadīd ḡistaḡadadtu, wa min ḡadīd qābaltu duktūr  
(ḡiṣmat) ḡamāma ḡurfati-l-ḡirāḡa.. ḡaḡika lī  
muḡaḡḡan walākin lam ḡuḡibba nazratahu qatṡ..  
faḡḡatan ḡaḡartu bi-ḡaw ḡāmin min al-ḡirtibāk..  
samiṣtuka taṣruḡ yā duktūr (Masḡūd):

-“ḡantum tumāzihūn!!.. law kānati-t-tasliyya  
hadafakum faḡlamū ḡanna waḡtī lā yasmaḡ  
bihāḏā!!”

wa samiṣtu man yaqūl:

-“hunāka ḡakīsa kaḡīra suriqat min θ-ḡallāḡa.. lā  
naḡrif kayfa wa lā matā.. haḡihi masḡūliyyatu-l-  
maxtabar.. ḡala kulli ḡāl ad-damu-llaḡī ḡalabahu  
haḡa-l-marīḡ suriqa qabla ḡan yufḡaṣ..”

wa min ḡadīd ḡāda duktūr (ḡiṣmat) yaqūl lī  
muwāsiḡan:

-“faḡlan lā naḡrif sabab hāḡa-l-ḡaḡḡi-s-sayyiḡ..  
ḡala kulli ḡāl (kullu taḡxīra wa lahā xīra)..”

walākinī kuntu ḡalā waḡki-l-ḡinfiḡār min fartī  
hāḡā-t-talaḡubi bi-waḡtī wa ḡaḡṣābī wa māli..

hakaḏā tafāğartu wa laḥantu-l-ğamīf, ḥumma  
ğamaftu hāğiyyātī wa ʔuğādiru-l-mustaffā maḥ  
zawğatī..

lā ʔaḥtaqīd ʔannaka talūmunī yā duktūr  
(Masfūd).. ʔanta nafsuka kunta fī ḥālata ḥawra  
ʔayri ḥādiyya..

Ḥala-l-bāb ʔiḥtadhara lī muwazzafu-l-ʔistiqbāl wa  
qāla:

-“fī-l-muxtabar ʔaḥābahumu-d-ḏaḥr.. al-faniyyūn  
wa-l-mumarrīdāt yataḥaddaḥna ḥan ruʔyati  
waṭwāt fī-l-maxtabar qabla ḥudūḥ kulli ḥādithati-  
s-sariqa min ḥāḏa-n-nawḥ.. ḥaḏā hurāʔ ṭabḥan..  
laqad masaḥnā-l-mustaffā bi-ḥanāya fa-lam najid  
ḥayʔan.. ḥaḏihi bināya istiḥmāriyya ḥadīḥa lā  
yumkin ʔan tarā fīḥā ḥayʔan ka-ḥāḏā..”

nasītu kulla ḥayʔin ḥan ḥāḏa-l-mawḏūf wa  
ʔuğādartu-l-mustaffā ʔilā ʔayri ruğḥa...

wa ḥamma.mt ḥalā ʔan ʔuğrī-l-ğirāḥata fī  
makānin ʔāḥar maḥ ṭabībīn ʔāḥar..

ʔanā ʔāsīf ṭabḥan..

Ḥala ʔannī biḥ-ḥudfa qābaltu tilka-l-mumarrīḏa  
allatī kallamatnī ḥan duktūr (ḥiḥmat).. qābaltuhā  
baḥda ʔuḥbūf fī sūbarmārkit, wa yabdū ʔannahā  
taḏakkaratnī.. ʔanā-l-marīḏ an-naḥs allaḏī yusraḥ  
damuh fī kulli marra.. qālat lī ḥindamā saʔaltuhā  
ḥank wa ḥan duktūr (ḥiḥmat):

-“duktūr (ḥiḥmat) marīḏ ḡiddan... lā ʔaḥad yaḥrif  
mā ʔaḥābahu, walākinnahu fī-l-mustaffā mundu  
yādartahā ʔanta.. ḥāḥīb tamāman.. wa yuḥānī  
ḥālata faḥr dam mutaqaḏdima..”

kānat tabdū masrūra li-ḥāḏā.. walam ʔulmuhā  
biṭabīḥa-l-ḥāl..



ʕala ʔannī badaʔtu raḥlata-l-baḥṯi ʕan dam min ʔaḡli-l-ḡirāḥati-l-qādimā..

ḏahabtu li-ḏālika-l-maqhā fi-l-ʕabbāsiyya wa saʔaltu ʕan (bī sālib) faqāla lī-l-qahwaḡī:

-“ʔinnahū marīd yā bīk.. yabdū ʔannahū-l-ʔīdiz wa-l-ʕiyāḏu bi-l-lāh.. ʔinnahū fi mustaffā-l-ḥumayyāt al-ʔān..”

ʔirtḡaftu hālaʕan.. haḏā huwa-d-damu-llaḏī kuntu saʔataqabbaluh fi-l-ḡirāḥa..

liḥusni-l-ḥaʔ ʔannahū suriqa wa rabba dārratin nāfiʕa.. ṣaḥīḥ ʔanna-l-fuḥūṣ kānat satuṯbitu ḏālika qabla-l-ḡirāḥa ʕala kulli ḥāl, walākinna-l-fikrata ḏa.tahā murawwiʕa.. taḏakkartu hāʔulāʔi-l-buʔasāʔ allaḏīna kāna yunqalu lahumu-d-damu qabla ʔan yaʕrifa-ṯ-ṯibb maraḏa-l-ʔīdiz, wa fi-l-waqt ḏa.tahu kāna-l-maraḏ mawḡūdan.. hāʔulāʔi kāna naqlu-d-dami lahum ḥukman bi-l-ʔiʕdām..

hunā xaṯarat lī fikratun murawwiʕa.. hunāka ṯabīb yaṯibu-l-ʔaṯwār lā yaʕmalu ʔillā laylan yudʕā (ʕiṣmat).. haḏā-ṯ-ṯabīb ʔāḥib ḡiddan.. ṯabīb taṣduru ʕanhū rāʔiḥa kariha ka-rāʔiḥati-l-kibrit, wa lahu ruqʕatu ʔaʕrin yaṯibatin fi ʕunuqih..

haḏā-ṯ-ṯabīb tatakarraru sariqātu-d-dami min ṯ-ṯallāḡati fi-l-mustaffā faqaṯ ʕindamā yakūnu mawḡūdan.. waṯwāṯ fi-l-maxtabar qabla sariqati-d-dam..

suriqat ʕaynatū-d-dami al-ʔāṣṣūsiyya (bī sālib), wa baʕdahā marida dukṯūr (ʕiṣmat) maraḏan lā yaʕrifu ʔaḥad kanhahu.. lam yaʕrif ʔaḥad ʔanna (bī sālib) muṣābun bi-l-ʔīdiz ʔillā mutaʔaxxiran ḡiddan.. fa-mā maʕnā hāḏāʔ

māḏā law ʔariba maṣṣāṣu-d-dimāʔ dimāʔa raḡulin muṣābin bi-l-ʔīdizʔ

farḍiyya ḥawriyya ḥaqan.. kāna maṣṣāṣu-d-dimā?  
saḥīdī-l-ḥaḥ qabla zuhūri-l-ḥīdiz ḥammā-l-yawm  
fahum fī muḥkila.. min al-mantiq ḥan yamraḍ..  
wa yabdu ḥanna-l-maraḍ lā yataṣarrafu miḥla-l-  
wabāḥi-l-ḥādī allaḍī yudammiru-l-ḡasada bi-buḥ?  
ḥala madā ḥāwām..yabdu ḥanna-l-ḥistḡābata  
sarīḥa ḡiddan haḍihi-l-marra..

#### 4. Translation (By the Researcher)

"No, Doctor (Masoud), believe me! I shan't keep you long.

I know you are busy. I know your time does not allow it. You are one of those who take delight in making others feel insignificant. I recall what the renowned psychiatrist Dr. (Adel Sadiq) wrote about people constantly playing the 'I'm fine - you're not' game. One of the tactics of this approach is to feign constant busyness as if others are trivial and have all the time in the world.

But I beseech you to listen to me for a moment, for I am distressed, anxious, and doubtful.

When did this story begin? Perhaps a month or two ago.

You know I was in need of that surgery that was long delayed. I had been postponing that day, hoping I might heal on my own, but then the matter became intolerable. And so I entered the private hospital you own and began preparing for that day.

You know my blood type is rare and uncommon, so they asked me to procure a liter of the same type, which I managed to arrange after all.

I brought the precious liter, and they confirmed it was free of AIDS and Hepatitis C. On the night of the surgery, my wife and I sat troubled, awaiting. I told her what to do if I did not return to life after the operation - a very real possibility.

In the morning, I went to the surgery room where everyone was rushing about, hither and thither, paying me no mind. Only the smell of sulfur was bothering me. There you were, clad in surgical garb, having donned that sleek scope that spares you the need for spectacles, looking for a moment like one of the surgery masters in medical textbooks. With that impatient tone, you said to me: -' Ready? Great. Great.'

And you gestured to your assistant Dr. (Esmat) to prepare everything, then entered the waiting room. Dr. (Esmat), a young man strangely thin with a sallow face and an unsightly patch of hair on his neck - since I've known him, I've never felt at ease in his presence. Here a panicked nurse came and said:

-' The blood he brought is not in the fridge!'

-' What? Has someone taken it?'

-' That's obvious! It has been stolen from the fridge, and no one can find an explanation.'

A terrible silence ensued, and then Dr. (Esmat) looked at me somewhat sheepishly and said:

-'Apologies, but we cannot perform this major surgery without a reserve blood supply. At least try to procure half a liter for an upcoming appointment.'"

Then he departed. I watched him as he walked away, and said to the nurse:

- "Dr. (Esmat) is quite polite."

She glanced around and said with a touch of embarrassment and alarm:

- "I don't know. I'm uncomfortable with him. He only attends the night surgeries. His complexion is quite strange. He has a foul odor."

I had not noticed anything unusual, but, wait a moment! Where does this smell of sulfur come from? The nurse felt she had said too much, so she fled. It seemed she had wanted to relieve some stress, in any way and with anyone.

And so I departed the operating room in a state of utter bewilderment, to where my anxious wife awaited. She said eagerly:

- "How astounding! I didn't know he was this skilled!"

I replied irritably:

- "If the surgical team had consisted of (Al-Zahrawi), (Halsted), (Lister), and (Magdi Yacoub), they would not have finished this quickly. Yet someone stole the blood."

And so I left the hospital and embarked on another adventure to obtain blood from one of the volunteers in Al-Abbasiya. He was a youth bearing all the marks of addiction, speaking in the manner of "Ellembi" in the movies. But whereas " Ellembi " sought to make you laugh, this young man was serious. His name was "B Negative", and everyone assured me they knew of no other name for him. I managed to persuade him to donate half a liter, but I instructed the laboratory to ensure his blood was clean. With these addicts, anything becomes possible.

The day of the surgery was set again, and I prepared once more. Once more I encountered Dr. (Esmat) outside the operating room. He laughed encouragingly at me, but I never did like his gaze.

Suddenly, I felt an atmosphere of general confusion. I heard you shout, Dr. (Masoud):

- "You must be joking! If your aim is entertainment, know that my time does not allow it!"

And I heard someone say:

- "Many bags have been stolen from the refrigerator. We don't know how or when. This is the laboratory's responsibility. In any case, the blood brought by this patient was stolen before it could be tested."

And again, Dr. (Esmat) returned, consoling me:

- "Indeed, we do not know the reason for this bad luck. In any case, every delay has its blessing."

But I was on the verge of exploding, so fed up with this tampering with my time, nerves, and money. And so I argued and cursed everyone, then gathered my belongings and left the hospital with my wife. I don't believe you can blame me, Dr. (Masoud) – even you were in a state of prodigious outrage.

At the door, the receptionist apologized to me and said:

- "In the laboratory, they were seized with panic. The technicians and nurses speak of seeing a bat in the laboratory before each such theft incident. This is nonsense, of course. We have thoroughly searched the hospital and found nothing. This is a modern investment building - it is impossible to find anything of the sort here."

I had forgotten everything about this matter and left the hospital, never to return.

I was determined to undergo the surgery elsewhere with a different doctor. I am sorry, indeed.

But by chance, I met that nurse who had spoken to me about Dr. Esmat. I encountered her a week later in a supermarket, and it seemed she recognized me - the unlucky patient who had his blood stolen every time. When I asked her about you and Dr. Esmat, she said:

"Dr. Esmat is very ill. No one knows what has afflicted him, but he has been in the hospital since you left. He is completely pale and suffering from acute anemia."

She seemed pleased by this, and I certainly did not blame her for it.

I then began my search for blood for the upcoming surgery.

I went to that café in Al-Abbasiya and asked about the "B-negative" donor. The barista told me:

"He is a sick man, sir. It seems he has AIDS; may Allah save us! He is now in the Fever Hospital!"

I trembled with fear. This was the blood I was going to receive for the surgery. Fortunately, it was stolen; it was a blessing in disguise. Indeed the tests would have confirmed this before the surgery, but the very idea is horrifying. I remembered those wretched individuals who were given blood transfusions before medicine knew of the AIDS disease, which was already present. For them, the blood transfusion was a death sentence.

Then a terrifying idea occurred to me. There is an eccentric doctor named Esmat who only works at

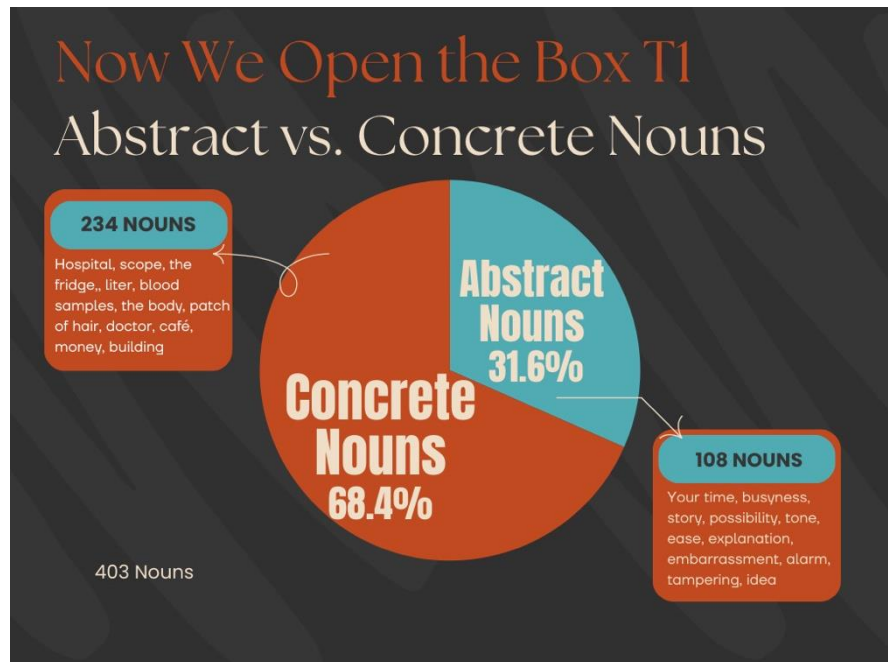
night. This doctor is very pale, exuding a sulfurous odor, with a strange patch of hair on his neck. Blood thefts from the hospital refrigerator only occur when he is there, and there is a bat in the laboratory before the blood is stolen. The blood samples belonging to this "B-negative" individual were stolen, and afterward, Dr. Esmat fell ill with a mysterious disease that no one could figure out. No one knew that the "B-negative" individual was infected with AIDS until it was far too late. What could this mean?

What if a vampire drank the blood of a person infected with AIDS? What a truly revolutionary hypothesis! Vampires were fortunate before the emergence of AIDS, but now they face a problem. It is logical that they would fall ill. And it seems the response is much faster this time, unlike the typical slow-acting epidemic that gradually destroys the body over several years. (Tawfik, 2007, pp. 218 – 223).

The ratio between abstract and concrete nouns is demonstrated in the following chart:

**Figure 1**

*The ratio between abstract and concrete nouns*



The figure shows that the text comprises 108 abstract nouns (31.6%) and 234 concrete nouns (68.4%).

## Discussion and Findings



## 1. Nouns

The text comprises 403 nouns which makes the percentage of nouns in the text 50.4%. It is the distinctively prevalent part of speech in the text. These include 61 pronouns.

## 2. Proper Nouns

The text comprises 43 proper nouns of the 403 existing nouns. That makes the percentage of proper nouns in the text 10.7%. These include characters names like: Dr. Masoud, Dr. Esmat, and “B-negative”; real, famous people’s names like Dr. Adel Sadek, Al-Zahrawi, Halsted, Lister, and Magdi Yacoub; fictional characters like Ellembi; diseases names like AIDS and Hepatitis C; and places names like Al-Abbasiya. It is worth mentioning that the name of the protagonist and the narrator of the story is never mentioned, referred to, or even addressed throughout the text, leaving a purposeful impression that the narrator and the implied author may be the same person.

## 3. Abstract Nouns vs Concrete Nouns

The text’s nouns, excluding pronouns, comprise 108 abstract nouns, and 234 concrete nouns, which makes the ratio between the former and the latter 31.6% and 68.4%. So, concrete nouns are the prevalent stylistic choice of Tawfik throughout the text.

Some of the examples of abstract nouns can be shown as follows:

**Table 1**

*Abstract nouns examples*

Ex No.	Arabic Abstract Nouns	Transliteration	Translation
1	تفسيرًا	tafsīran	an explanation
2	الانشغال	ʔl-infyāl	busyness
3	القصة	ʔl-qīṣṣa	the story
4	احتمال	iḥtimāl	possibility
5	الطريقة	ʔṭ-ṭarīqa	tone
6	التلاعب	ʔt-talaḥubi	tampering

The above examples are categorized as abstract nouns that denote nonphysical ideas that cannot be perceived through the senses. The abstract nouns are statistically not prevalent; however, they hold significance in the psychological aspects they tackle

and match the metaphysical nature of the plot. In example 1, the narrator is sharing the first blood theft incident for which no one found an explanation. In example 2, the narrator is ironically addressing Dr. Masoud and accuses him of feigning busyness all the time deliberately as part of a psychological/mind game he plays. In example 3, the narrator is asking Dr. Masoud to listen to his story. In example 4, the narrator is sharing having told his wife what to do in case he dies in the surgery which seems to be medically very possible for his major surgery. In example 5, the narrator is describing the tone Dr. Masoud used to speak to him right before the surgery, an impatient tone he deems usual of the doctor. Finally, in example 6, the narrator has exploded following the second theft incident due to tampering with his time, nerves, and money. As we can see, all the previous examples reflect either some psychological aspect of the narrator himself or one of the characters', or some incident that happened that cannot be described merely through concrete nouns.

Some of the examples of concrete nouns can be shown as follows:

**Table 2**

*Concrete nouns examples*

Ex N o.	Arabic Concrete Nouns	Transliteration	Translation
1	المستشفى	Al-mustaffā	the hospital

2	المنظار	ʔl-minzār	scope
3	مالي	mālī	(my) money
4	الثلاجة	ʔθ-θallāġa	the fridge
5	رقعة شعر	ruqʕatu faʕrin	patch of hair
6	المقهى	ʔl-maqhā	the café

The above examples are among many others that are categorized as concrete nouns that denote physical things that can be perceived through the senses. We can see that the medical context is highly correlated with concrete nouns as in examples 1, 2, and 4. Moreover, the contexts of physical description are also correlated with the choice of concrete nouns as we can see in examples 2 and 4. Besides, place names are always concrete nouns as seen in examples 1, 4, and 6. Example 1 is mentioned more than once throughout the text referring to the hospital owned by Dr. Masoud where the surgery and the blood thefts take place and also to the fever hospital where “B-negative” is admitted as having been diagnosed with AIDS. In example 2, the narrator is portraying Dr. Masoud in his surgical garb; he admiringly shares that he wore a sleek scope that made him look like those surgery masters seen in medical textbooks. In example 3, the narrator explains his outrage after the second blood theft as he couldn't take the tampering with his time, nerves, and money; here he mentions two abstract nouns, his time and his nerves, and one concrete noun, his money. Example 4 is frequently mentioned in reference to the fridge where the reserve blood supply is kept in the hospital's laboratory. In

example 5, the narrator twice describes Dr. Esmat who has a strange patch of hair on his neck; both words, patch and hair, are concrete nouns; that's to note that there's no culturally popular relevance between vampires and hair patches; that's physical detail, however, adds to the eerie effect the implied author is creating around the character. Finally, in example 6, the narrator is referring to the café next to Al-Abbasiya where he first found "B-negative", his blood donor, and now goes back to it to find him to ask him for another blood liter he needs.

From the previous findings, we cannot help but notice the clever, subtle ways Tawfik utilizes both proper nouns and concrete nouns to add his signature medical style throughout the literary contexts. If readers are to be exposed to the text not knowing its author, they will not take much time to conclude the medical background of the author.

The proper nouns used mostly refer to medical figures whether fictional, the doctor characters Dr. Masoud and Dr. Esmat, or real, Dr. Adel Sadek, Al-Zahrawi, Halsted, Lister, and Magdi Yacoub. To choose the main characters of the story to be all doctors, nurses, and a blood donor, whose name is even employed for the same cause, being attributed to a blood type "B-negative", is anything but a coincidence. Besides, to know these real medical figures is not something common people do; they require somewhat a medical background of the speaker; which takes us to the enigmatic nature of the narrator whose name is never mentioned; having all

this medical knowledge required for his speech and narrative raises the question of whether the narrator and Tawfik are the same person. Aside from people's names, other proper nouns include disease names and an Egyptian hospital name; again, this highlights Tawfik's professional influence, being a physician, on his writing.

As for the use of concrete nouns, they are mostly employed to hold medical denotations. The high correlation between concrete nouns and medical contexts is noteworthy, and as this is the noun type Tawfik succeeded in introducing medical terminology to the literary text through, he sticks to it throughout the text making a clear, conscious dominant stylistic choice that keeps his writing close to his professional background.

## **Summary and Conclusion**

This study investigates the professional influence on the lexical style of Ahmed Khaled Tawfik, particularly his use of nouns in his short story "*The Uninvited*" through statistical stylistic analysis of the story. It has been observed that Tawfik uses proper nouns with a moderate intensity (10.7%), and they mostly refer to medical figures, real and fictional, medical places, and diseases. Another observation is his tendency to use concrete nouns (68.4%) over abstract nouns (31.6%). It is worth mentioning that the correlation between concrete nouns and medical reference is patent and high, and that is obviously why he intensely employed concrete nouns throughout the

story. This observation strongly underscores the profound impact of his medical background on his writing.

Tawfik's use of nouns alone implies his medical background and how deeply influenced his writing is by his professional background as a doctor. His unique fusion of literature and medicine, evident through his noun usage, creates a distinct style that reflects his identity as both a writer and a doctor. This stylistic signature enables readers to easily attribute the text to him, or at least to an author of a medical background based only on his style and utilization of nouns throughout the text.

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