

Arabic Voices 2

Authentic Listening
and Reading Practice in
Modern Standard Arabic
and Colloquial Dialects



Arabic Voices

2

*Authentic Listening and Reading
Practice in Modern Standard Arabic
and Colloquial Dialects*

Matthew Aldrich



lingualism

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ISBN: 0985816066

Cover art: © Jiri Kaderabek/bigstockphoto.com

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Sample

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Sample

All segments from *Arabic Voices 1* and *Arabic Voices 2*


Segments spoken in dialect are marked with an asterisk (*).

Alaa Egypt



- 1.12* Introduction
- 1.23 University Life
- 1.26 Revolution
- 2.3* Arabic
- 2.15 Transportation

Engy Egypt



- 1.11 Introduction
- 1.14 Arabic
- 1.21* Marriage
- 2.8 Curse of the Pharaoh
- 2.18* Technology

Lilia Tunisia



- 1.5* Introduction
- 1.24 Dating
- 2.4 Childhood Memory
- 2.22 Arabic
- 2.27* Clothing

Abdelhak Morocco



- 1.2 Introduction
- 1.13 Marriage
- 1.20* Childhood Memory
- 2.9 Traffic Accidents
- 2.17 Clothing

Hend Egypt



- 1.7* Introduction
- 1.16 Clothing
- 2.1* Daily Routine
- 2.19 Cats and Dogs

Islam Egypt


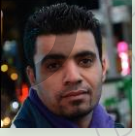
- 1.6 Introduction
- 1.15* Childhood Memory
- 1.19 Health
- 2.21 University Life
- 2.29* Education

Wasem Israel



- 1.9* Introduction
- 1.27 Computers
- 2.5* Arabs in Israel
- 2.6* Daily Routine

Walid Lebanon



- 1.10* Introduction
- 1.25 Religion
- 2.2 Lebanese Identity
- 2.12 University
- 2.25* Childhood Memory

Atheer Iraq



- 1.4 Introduction
- 1.28* University
- 2.16* Childhood Memory
- 2.26 Transportation

Luma Jordan


- 1.3* Introduction
- 1.18 The Royal Family
- 2.11* Childhood Memory
- 2.20* Religion
- 2.24 Smoking

Razanne Syria


- 1.1 Introduction
- 1.17* Transportation
- 2.7 Marriage
- 2.13 Hijab
- 2.23* Technology

Abdulkarem Yemen


- 1.8* Introduction
- 1.22 Qat
- 2.10 Childhood Memory
- 2.14* Poverty in Yemen
- 2.28 Daily Routines

Introduction

Who is an Arab?

An Arab is someone who speaks Arabic as his or her native language. This Arabic may be any one of the many varieties of Arabic which exist today across northern Africa and the Middle East. One thing that all Arabs have in common is that they all speak a local dialect, and **not** Modern Standard Arabic as their native language.

What is Modern Standard Arabic?

MSA is taught in schools. It is used primarily as the *written* language. Arabs will then speak their local dialect for the most part, but will turn to MSA any time they put something in writing. This “bilingualism”, the usage of two distinct forms of the language in everyday life is known as *diglossia*. MSA is also used in television and radio news reports and in public speeches, as the Arabic is generally read aloud from a prepared text.

How well do Arabs speak Modern Standard Arabic?

Again, it is important to remember that no Arab is a native speaker of MSA. It is somewhat refreshing for the learner to realize that Arabs themselves do not speak, or even write, MSA *perfectly*. Although most educated Arabs are, to varying degrees, *fluent* in MSA, some of the same complex grammatical rules that trip up learners also pose difficulties for Arabs. Because MSA is primarily used for written communication, people have a noticeably lower level of proficiency when it comes to speaking it, especially when speaking off the cuff, without reading from a text. For example, individuals may be able to write MSA without mixing in elements from their native dialect. However, when speaking spontaneously, colloquial idiosyncrasies—idioms, vocabulary, pronunciations, even grammatical structures—will inevitably creep in. These “mistakes” are often a result of automation, that is, the speaker being accustomed to saying things a certain way, so that words come out before he or she has a chance to consider how it *should* be stated in MSA. At other times, the speaker may not realize a certain word or phrase belongs to his or her dialect and is not a part of MSA.

How do Arabs view their dialects?

The widespread sentiment among Arabs is that local dialects (colloquial Arabic) are a natural means of everyday spoken communication. However, it is felt that the dialects are not correct, pure Arabic and are not worthy of being written. Arabs will often refer to their dialects as “*slang*” when speaking English, and may have a hard time understanding why a foreigner would want to learn a dialect, instead of focusing on MSA exclusively. The bias against local dialects in favor of MSA is partially due to a sense of pan-Arab identity, but religion is undoubtedly an influential factor toward this attitude, as well. *Classical Arabic* is the language of the Quran, and MSA is the modern incarnation of the Classical language, adapted only as much as necessary to meet the demands of the modern world.

How is colloquial Arabic written?

Because the dialects are not officially meant to be written, there is no consensus on orthography. Although some popular spellings have developed over the years*, you may see variations in the spelling of certain words; some individuals tend to keep close to the MSA spelling even when it does not accurately depict the pronunciation of a word in their dialect, while others prefer to alter spelling to reflect actual pronunciation. In this book, the former approach has been taken, for the most part. This is meant to help you, the reader, recognize words you know from MSA, but this also means you will have to listen carefully to notice regional differences in pronunciation.

How can this book help me?

You will hear the speakers in the *Arabic Voices* books occasionally make what you are sure are mistakes; you're likely right. Words may be mispronounced or misused; grammatical rules may not always be followed; sentences may be left unfinished if the speaker decides to rephrase what he or she is saying. This poses an extra challenge for listening. However, it is also very insightful to hear natural, spoken Arabic at various speeds, in all its varieties, and by a range of native speakers. This is something, unfortunately, most course books lack, in favor of carefully prepared, unnaturally slow and perfect listenings. **It is hoped that the *Arabic Voices* series fills that gap and provides some refreshingly natural, challenging opportunities for improving listening skills.**

Can I benefit from this book at my level of Arabic?

This book is best suited for intermediate and more advanced learners. However, even lower-level students can reap some benefits from listening to and studying the segments. Just keep in mind that the goal is **not** to understand 100%. The first time you listen, depending on your level, you may understand, say, 1%, 10%, 50%, or 90% of what you hear in a segment. If, after going through the exercises and studying the text while relistening several times, you are able to increase the percentage you can understand, you've made progress and are successfully developing your skills and pushing your level up. Taking this approach, the material in *Arabic Voices* can be useful to learners at a wide range of levels.

* The relative pronoun **اللي** *illi* is commonly written with two *laam* (ل) even though MSA orthography would require a single *laam* with *shadda* (ّ): **اللي**.

How to Use This Book

To get the most out of this book, you need to exercise a bit of **discipline**—discipline to resist reading the texts and their translations before you have thoroughly studied the listenings. This cannot be emphasized enough. Once you have read the texts and translations, the dynamics of what you can obtain from listening to the segments changes fundamentally. You should first listen to the segment *several* times while working your way through the exercises in the book. These have been designed to help you first understand the gist and gradually discover details as you relisten. Only once you have come to understand as much as you can through the exercises should you move on to study the text and translation that follow. This approach will result in maximum efficiency in improving your listening skills. A step-by-step guideline follows.

1. **CHOOSE A SEGMENT TO STUDY:** The segments can be studied in any order; however, there is somewhat of a gradual progression from shorter and slower segments to longer and faster segments through each book. The box to the right of the segment's title shows the speaker's name and country of origin, variety of Arabic (MSA or dialect), number of words in the segment, and the rate of speech the speaker uses (words per minute). The MP3s that accompany *Arabic Voices* are available as free downloads at www.lingualism.com/avaudio, where you can also stream the audio directly. The audio is also available on Lingualism's YouTube channel: www.youtube.com/lingualism.
2. **TITLE AND KEY WORDS:** *Before you listen the first time, be sure to read the title of the segment and study the key words.* Going into a listening “blind”—without having any context, without even knowing the topic—makes listening comprehension in a foreign language extremely difficult. Just by knowing the general topic, we are able to improve the amount we can understand, as we are able to draw on knowledge from our past experiences, anticipate what might be said, recognize known words, and guess new words and phrases.
3. **MAIN IDEA:** *Now, determine the “Main Idea” from among the four choices.* If you are not fairly confident you know the main idea, listen one more time to narrow down your choices by a process of elimination. Once you are confident you have determined the main idea of the segment, check your answer. (Answers for the exercises precede the text and translation on the following page.) If you were incorrect, listen one more time with the main idea in mind.
4. **TRUE OR FALSE:** *Answer the “True or False” questions.* (Do not read ahead to the multiple choice questions as some of these questions themselves may answer the true false questions.) If you feel unsure of any of your answers, listen to the segment again before checking your answers. You will notice that a small number follows most answers in the answer key. These numbers correspond to the line number in the text and translation that reveals the answer. If you do not understand why you got an answer wrong, quickly look at the text and/or translation for that line number. (Here's where you have to use your self-discipline *not* to read beyond the specified line number!) Listen again and place a check next to each *true or false* question as you hear the answer.
5. **MULTIPLE CHOICE:** *Answer the “Multiple Choice” questions.* Follow the same guidelines as for the *true or false* questions. Note that both the *true or false* and *multiple choice* questions are based on information found in the segment, according to the information provided by the speaker, regardless of the accuracy of the information. You can think of each question as being preceded by “According to the speaker, ...” or “The speaker mentions that ...”.
6. **MATCHING:** *Match the Arabic words and phrases to their English translations.* You will see two styles of matching exercises, depending on whether the segment is in MSA or a dialect. For MSA

segments, the vocabulary focuses mostly on high-frequency adverbs, connectors, and phrases. (Nouns, verbs, and adjectives are usually not included here because which words a learner knows and which he or she needs to learn will vary greatly from person to person. Later, when you study the text and translation, you can look up the words you are curious about and wish to learn.) For dialect segments, there are three columns. The middle column lists words mentioned in the segment which differ significantly from MSA. Of course, you're likely less familiar with various dialects, so just make your best guesses. Match these up to their English and MSA translations. You'll learn by spending time playing with the words, so don't look up the answers too quickly. After you've matched the words and checked your answers, listen again while you check off the words as you hear them.

7. **TEXT AND TRANSLATION:** Now that you've worked your way through the exercises and have managed to pick up more of what has been said, you can feel free to move on to study the text and translation for the segment. This part is more *free-style*. Depending on your level of Arabic and level of comfort with the text, you can approach it in several ways. For instance, you can cover the Arabic side and first read the translation; then try to translate the English back into Arabic based on what you remember. Also, you can simply try to brainstorm some possible Arabic equivalents for the words or phrases in the English translation; then check the Arabic side and see how it was actually said. Conversely, you can cover the English side first and relisten while you read along with the Arabic, perhaps pausing the audio to repeat each line aloud. In any case, the side-by-side arrangement of the Arabic text and its English translation allows you to cover one side and test yourself in various ways. You should be able to match up most words and phrases with their equivalents in English. You may want to highlight useful and interesting vocabulary and phrases you want to learn.
8. **FOCUS:** Selected segments feature a *Focus* section which offers a brief review of grammar points for which examples can be found in the segment. When you study the texts of other segments, try to notice grammar in the same way.
9. **LISTEN AGAIN:** Try listening to the segments you've already studied again later. You will find that you can understand more and with more ease the following day. (Studies have shown that material learned is consolidated and organized in the brain during sleep.)

How do I study the dialect segments?

The dialect segments offer a unique opportunity to study the varieties that exist from region to region in native speakers' natural speech. Although each dialect has its own idiosyncrasies, you will come to see that they are not all that dissimilar. Of course, there are differences in vocabulary, pronunciation, and grammar.

Vocabulary: Words unique to the colloquial language are presented in each dialect segment's *Matching* exercise. You will come to see that the majority of words are the same (or *nearly* the same) as those used in MSA. The main difference in terms of vocabulary between MSA and dialects lies in the most common words, such as pronouns (*we, you...*), prepositions (*from, with...*), demonstratives (*this, that...*), conjunctions (*but, because...*), adverbs (*now, only*), as well as everyday verbs and nouns (*do, go, want, can, week, father, woman, car...*). **Pronunciation:** As you study the text while listening, look for vowelings which differs from MSA, such as MSA يَكْتُبُ *he writes*, which in ECA (Egyptian Colloquial Arabic) would be يَكْتَب. Also, listen carefully for the regional pronunciations of certain consonants, namely ج, ح, ذ, ز, ط, ق, and ض, which may be pronounced differently or replaced by other sounds in some dialects. **Grammar:** Some of the more common, interesting grammatical idiosyncrasies are pointed out in the notes the *first* time they appear in a segment. Try to spot more examples in the text. Being aware of these differences in vocabulary, pronunciation, and grammar will greatly help you understand *more* of what native speakers are saying in their dialects. Note that

LCA (Levantine Colloquial Arabic) is the label used for the continuum of dialects spoken in Syria, Lebanon, Palestine, Israel, and Jordan. You may notice some minor differences between these dialects.

The Texts and Translations

Lines

The text and translation for each segment has been divided into numbered “lines”, which are not necessarily complete sentences or even clauses, but are manageable chunks which can be studied.

Voweling

A “minimalist approach” has been taken in voweling the Arabic text. That is, although the text contains *taškīl*, the diacritic marks that show short vowels (◌َ, ◌ِ, ◌ُ), no vowel (◌◌), and a double consonant (◌◌), they are not written when predictable.

1. *Fatha* (◌َ) has been made the “default” vowel; as it is the most common vowel, it is normally not written in the texts. A consonant without a diacritic can be assumed to take *fatha*, except as noted below.
2. A final consonant is assumed to take *sukūn* (◌◌) if unvoveled: سکن *sakan*. If it pronounced with a final vowel, this will be written: سکن *sakana*.
3. A consonant followed by a long vowel is unmarked: با *bā*, بي *bī*, بو *bū*. However, diphthongs are clearly marked: بَي *bay*, بَو *baw*. In dialects, these may represent ē and ō: بَي *bē*, بَو *bō*.
4. A final ية is assumed to be يَّة.
5. The definite article ال is not marked with *sukūn* (◌◌); however, when assimilated a *šadda* (◌◌) is written above the following consonant: الشمس *aššams*. The vowel of the definite article is not written, although it may be pronounced ال in some dialects.
6. The prefixed word و *wa* in MSA, is pronounced in a variety of ways in dialects, such as *wi*, or *u*. Still, these are generally unmarked. Listen carefully to dialect segments to how the speaker pronounces this word.

Every attempt has been made to reflect the pronunciation used by the speaker in the *taškīl*, regardless of whether the speaker has used the correct case suffix in MSA, or used voweling in a word considered non-standard.

Uh...

Fillers, which are used to signal that the speaker is thinking of what to say next, are a common and natural part of spoken language. The pronunciation of fillers used vary from speaker and region, but to keep them easily identifiable, they have been transcribed as either ...الله or ...اممم throughout the texts. يغني is also a common filler in Arabic and could translate as *that is* or *you know*. Another trait of spoken discourse is that the speaker may misspeak, then back up to correct himself or herself. Also, a speaker may decide to rephrase a sentence, or simply not finish it. These are all marked with ellipses (...) so that you can easily see that the *word* you didn’t catch is in fact not a complete word at all. These ellipses are meant to aid you in deciphering the listening. However, when you are reading for meaning, anything before an ellipsis can be ignored.

The Translations

Good style has been sacrificed in favor of direct translations so that Arabic words and phrases can easily be matched up to their translations. You are encouraged to think of alternative ways lines could be translated in to English.

Notes

Notes follow the texts and are referenced within the text by the * and ① symbols next to the line numbers. The asterisk (*) refers to a linguistic or cultural note, while ① indicates an Internet link to a relevant article or video which you may find interesting. (The Wikipedia articles often contain links to an Arabic version that could provide further reading practice.)

ECA	Egyptian Colloquial Arabic	MSA	Modern Standard Arabic
ICA	Iraqi Colloquial Arabic	TCA	Tunisian Colloquial Arabic
LCA	Levantine Colloquial Arabic*	YCA	Yemeni Colloquial Arabic
MCA	Moroccan Colloquial Arabic		

Sample

* including the Syrian, Lebanese, Palestinian, and Jordan dialects

Key Words

(مراحل) مزحلة stage, phase, part وحش monster

Main Idea

- Hend has a busy schedule and lots of responsibilities.
- Hend has a lot of free time to pursue her hobbies.
- Hend works far from home and only sees her family on weekends.
- Hend feels lucky to have a lot of help from her family and housekeeper.

True or False

- Hend's day consists of three parts.
- Hend is **not** a morning person.
- Hend usually drinks one cup of tea in the morning.
- Hend's husband sometimes drives her to work.
- Hend's son does his homework while she does housework.

Multiple Choice

- Which two are true about Hend's son?
 - He gets to school by bus.
 - His father usually takes him to school.
 - He is homeschooled by his grandmother.
 - His grandmother watches him while Hend is at work.
- Which meal does Hend **not** usually have at home?
 - breakfast
 - lunch
 - dinner
 - none (She has all her meals at home.)*
- What does Hend mention she does during her free time at work?
 - She eats.
 - She chats with colleagues.
 - She helps students.
 - all of the above*
- What time does Hend usually have dinner?
 - 5 p.m.
 - 7 p.m.
 - 9 p.m.
 - 11 p.m.
- What does Hend call the last phase of her day?
 - the mother's phase
 - the housewife's phase
 - the student's phase
 - the teacher's phase

Matching

MSA	ECA	English
أَجِسُ	كُبَايَة	a little (bit)
أَحْضِرُ	شَوِيَّة	afterward
أَخُذُ حَمَامًا	عَلْشَان	and then
أَرَى	بِتَاع	because; in order to
أَشَاهِدُ	بَعْدَ كَذَا	cup
أَعْمَلُ	بِاتْفَرَجٍ عَلَيَّ	free time
أَنَا مُتْعَبَةٌ جِدًّا	بِاشُوف	housewife
بَعْدَ ذَلِكَ (x2)	بِاشْتِغَل	I bring
رِيَّةٌ بَيْتٌ	جَوْرِي	I don't have
رَوْجِي	مَش	I see; I look at
عِبَارَةٌ عَنِ	شُغْل	I sit
عَمَل	أَجِيب	I take a shower.
قَلِيلًا	وَقْتُ فَرِي	I watch
كَأْس	أَقْعُدُ	I work
لِأَنَّ، لِكَيْ	بِيَبْقَى	I'm so tired.
لَيْسَ	سِتَّ بَيْت	it is; he is
لَيْسَ عِنْدِي	مِسْتَنِّي	my husband
مُنْتَظِرٌ	وَبَعْدَيْن	not
وَقْتُ فَرَاغ	أَنَا خَلَاصٌ تَعِبْتُ	of
<i>no translation</i>	مَا عِنْدِي شَيْءٌ	waiting
	أَخُذُ شَاوِر	work; job

Answers

Main Idea: a True or False: 1. F² 2. T⁴ 3. F¹⁴ 4. T¹² 5. F³²⁻³³ **Multiple Choice:** 1. a⁸ & d²⁶ 2. a¹⁸ 3. d¹⁸⁻²¹ 4. c³⁶ 5. c³⁹

Matching: كَأْسٌ كُبَايَةٌ / شَوِيَّةٌ / قَلِيلًا / عِلْشَانٌ because; in order to لِكَيْ / لِأَنَّ، لِأَنَّ / بِنَاعٍ of / بَعْدَ كِذَا afterward بَعْدَ / لَيْسَ مَشْ / زَوْجِي جَوْزِي / أَعْمَلُ / أَعْمَلُ / بَاشْتَعَلُّ / أَرَى / أَرَى / بَاشْتَعَلُّ I work / أَشَاهِدُ / أَشَاهِدُ I watch / بِأَتَفَرَّجُ عَلَى / ذَلِكَ سَيِّئَةٌ بَيْتٌ / عِبَارَةٌ عَنْ / بَيِّنَةٌ / أَجْلِسُ I sit / أَقْعُدُ / وَقْتُتْ فَرَاغٌ free time وَقْتُتْ فَرِي / أَحْضِرُ I bring / أَجِيبُ I bring / عَمَلٌ / شُغْلٌ work; job; عملٌ / رِبَّةٌ بَيْتٌ housewife / مَا عِنْدِي / أَنَا مُتْعَبَةٌ جَدًّا I'm so tired. / بَعْدَ ذَلِكَ / وَبَعْدَئِذَا / مُنْتَظِرٌ مُسْتَنِيٌّ / رِبَّةٌ بَيْتٌ don't have / لَيْسَ عِنْدِي / أَخَذْتُ شَاوِرًا / أَخَذْتُ حَمَامًا I take a shower.

Text

يَوْمِي بِبِيْدَا السَّاعَةِ سِتَّةَ الصُّبْحِ،	1*	My day starts at six o'clock in the morning,
وَعَالِيًا بِيْتَقَسَمُ لِأَرْبَعِ مَرَاكِلَ:	2	and it is usually divided into four parts [phases].
أَوَّلُ مَرِحَلَةٍ وَأَصْعَبُهَا بِاسْمِهَا مَرِحَلَةُ الْوَحْشِ،	3	I call the first phase, and the toughest one, the monster phase.
لِأَنَّي بَاكُونُ فِي أَسْوَأِ حَالَاتِي عَلَى الْإِطْلَاقِ أَوَّلُ مَا بِأَصْحِي مِنَ النَّوْمِ.	4	This is because I'm usually in my worst mood as soon as I wake up.
بِسَّ بَعْدَ أَوَّلِ كُبَايَةِ شَايٍ بِاتَحَسَّنَ شَوِيَّةً.	5	However, after the first cup of tea I get a little better.
بِأَصْحِي ابْنِي وَأَفْطِرُهُ،	6	I wake my son up and give him breakfast,
أَاه... غَالِبًا سَنْدُوِشٌ أَوْ كَيْكٌ وَكُبَايَةٌ لَبَنٍ.	7	uh... usually a sandwich or a cake and a glass of milk.
وَبِالْبَسِّهِ وَأَنْزَلُهُ عِلْشَانَ يَلْحَقُ الْبَاصِ بِنَاعِ الْمَدْرَسَةِ.	8*	I get him dressed and take him downstairs to catch the school bus.
بَعْدَ كِذَا بِالْبَسِّ أَنَا وَأَنَا بِاتَفَرَّجُ عَلَى التَّلْفِيزِيُونِ.	9	Afterward, I get dressed while watching TV.
غَالِبًا بِأَشُوفُ الْأَخْبَارَ، وَبِأَنْزِلُ الشُّغْلَ حَوَالِي السَّاعَةِ ثَمَانِيَّةً.	10	I usually watch the news, and I go to work around eight.
الْجَامِعَةَ الَّتِي أَنَا بِأَشْتَعَلُّ فِيهَا بَعِيدَةً شَوِيَّةً،	11	The University where I work is a bit faraway,
أَاه... فَ... لَمَّا جَوْزِي يَبْكُونُ مَوْجُودٌ بِأَطْلُبُ مِنْهُ إِنَّهُ يَوْصِلُنِي بِالْعَرَبِيَّةِ.	12	uh... so, if my husband is around, I ask him to drive me there.
أَاه... وَلَوْ مَشْ مَوْجُودٌ بِأَخْذُ تَاكْسِي.	13	Uh... And if he's not around, I take a taxi.
أَوَّلُ مَا بِأَوْصَلُ الشُّغْلَ بِأَشْرَبُ كَمَا كُبَايَةَ شَايٍ عِلْشَانَ أَنْتَخِصُّ مِنْ أَيِّ أَثَرٍ لِلْوَحْشِ بِنَاعِ الصُّبْحِ.	14	When I arrive at work, I drink another cup of tea, in order to get rid of any traces of the morning monster.
أَاه... وَبِأَبْدَأُ الْمَرِحَلَةَ الثَّانِيَّةَ مِنَ الْيَوْمِ وَهِيَ مَرِحَلَةُ الْأَسْتَاذَةِ.	15	Uh... And I start the second phase of the day: the teacher.

16	اممم... بأبداً أدخلُ مُحاضراتي.	Um... I start giving my lectures.
17	الوقتُ دا ببعدي بِسرعةٍ جدًّا، بِمِكنَ علشان أنا بابقى مُستمتعةً به لِأقصى درجة.	This time passes so quickly, probably because I enjoy it so much.
18	ااه... بينَ المُحاضراتِ وبعضها مُمكنَ أُجيب فطار من الكافيتريا.	Uh... Between lectures, I get my breakfast from the cafeteria.
19	ممكنَ أكونَ عاملةً سنَدوتشات معايا...	Sometimes I have my own sandwiches.
20	ااه... و... ااه... الوقتُ دا بيكونَ ااه... وقتُ فري مُمكنَ أقد فيه أنكلم مع زمائلي في الشغل،	Uh... and... uh... This time is uh... usually free time during which I can sit and chat with my colleagues.
21	أو مُمكنَ لو فيه طالب عنده سؤال بييجيلي.	Or sometimes a student comes to me with a question.
22	ااه... لو فيه مثلاً assignment هو عامله وعابزة أقولله comments عليه، اممم... بيبقى هو الوقتُ دا المناسب.	Uh... If, for example, he has done an assignment and I want to give him comments on it, um... this time is usually the right time.
23	بعدَ يومِ الشغل ما بيخلص ااه... باخذ ااه... ميكروباص وبارجع البيت.	After the work day ends, uh... I take uh... a microbus and go back home.
24	ااه... للأسف الجامعة عندنا بعيدة شوية فما فيش تاكسيات.	Unfortunately, our university is a bit far away, so there are no taxis.
25	وبنتهي المرحلة الثانية من اليوم كده وتبدأ مرحلة الأم وبيت البيت.	The second phase of the day ends, and the phase of the mother and housewife begins.
26	ااه... ابني بيكون رجع من المدرسة ومستنيني عند جدته (اللي هي حماتي)	Uh... [By then,] my son will have come from school and is waiting for me at his grandma's (my mother in law).
27	فباخذه وأروح البيت.	So, I take him and go home.
28	بسرعةٍ بِسرعةٍ باجهز الغداء.	I quickly make lunch.
29	غالبًا باكون مُحضراه من بالليل بحيث ما ياخذش مني وقت طويل.	I usually have it prepared the night before, so that it won't take me long.
30	ااه... غالبًا جوزي بيكون ااه... مسافر.	Uh... My husband is uh... away most of the time.
31	هو بيشتغل على بُعد أربع ساعات فيبيبات كثير في الشغل. فباتغدي أنا وابني.	He works four hours away, so he often stays overnight at work, so I have lunch with my son.

<p>بَعْدَ الْغَدَا بِأَقْعُدُ مَعَ ابْنِي آه... أَسَاعِدُهُ فِي الْمُذَاكِرَةِ وَفِي حَلِّ الْوَاجِبِ</p>	32	Uh... After lunch, I sit with my son to help him study and do homework.
<p>وَيَعْدَيْنِ بِأَسِيبِهِ هُوَ يَنْفَرِجُ عَلَيَّ التَّلْفِيزِيُونَ وَيَأْبَدُ أَنَا أُرْتَبُ الْبَيْتَ.</p>	33	Then I leave him watching TV and I start tidying up the house.
<p>آه... بَعْدَ مَا بَارْتَبُ الْبَيْتَ مُمَكِّنُ أَقْعُدُ أُسْتَرِيحُ شَوْبَةً.</p>	34	Uh... After I'm done tidying up the house, I rest for a little bit.
<p>مُمَكِّنُ أَحْيَانًا أَحْطَفُلِي نِصَّ سَاعَةٍ أَنْفَرِجُ فِيهَا عَلَيَّ التَّلْفِيزِيُونَ وَيَعْدَيْنِ أَبْدَأُ فِي تَجْهِيْزِ الْعِشَاءِ.</p>	35	I might sneak in half an hour to watch TV, and then I start preparing dinner.
<p>بِنْتَعِشِي حَوَالِي السَّاعَةِ تِسْعَةَ بِاللَّيْلِ وَ آه... بِأَنْيَمُ ابْنِي.</p>	36	We have dinner around nine p.m.
<p>وَيُكِدُهُ تَخْلُصُ الْمَرْحَلَةَ الثَّلَاثَةَ بِحَمْدِ اللَّهِ. آخِرُ مَرْحَلَةٍ بَاقِيَةٌ فِي الْيَوْمِ هِيَ مَرْحَلَةُ الطَّالِبَةِ.</p>	37	And uh... I put my son to bed.
<p>إِلَّيَّ هِيَ أَنَا الْمَفْرُوضُ أَذَاكِرُ فِيهَا عِلْشَانَ الْمَاجِسْتِيرِ طَبْعًا.</p>	38	Thus ends the third phase! Thank God!
<p>أَنَا بِأَقُولُ الْمَفْرُوضُ لِأَنَّ فِي الْغَالِبِيَةِ الْعُظْمَى مِنْ الْأَوْقَاتِ بِأَكُونُ أَنَا خَلَاصٌ تَعَبْتُ وَمَا عِنْدِي شَيْءٌ إِسْتِعْدَادُ إِنِّي أَنَا أُرَكِّزُ فِي الْمُذَاكِرَةِ أَوْ فِي أَيِّ حَاجَةٍ</p>	39	The last phase of the day is the student's phase.
<p>ف... غَالِبًا بِأَدْخُلُ أَخْذُ شَاوِرَ وَأَطْلَعُ مِنَ الشَّوَارِ، أَخْذُ السَّرِيرِ بِالْحِضْنِ وَأَنَامُ لِحَدِّ تَانِي يَوْمًا.</p>	40	This is when I'm supposed to study for my master's.
<p>ف... غَالِبًا بِأَدْخُلُ أَخْذُ شَاوِرَ وَأَطْلَعُ مِنَ الشَّوَارِ، أَخْذُ السَّرِيرِ بِالْحِضْنِ وَأَنَامُ لِحَدِّ تَانِي يَوْمًا.</p>	41	I say "supposed to" because most times I'm already too exhausted and not ready to concentrate on studying or on anything else.
<p>ف... غَالِبًا بِأَدْخُلُ أَخْذُ شَاوِرَ وَأَطْلَعُ مِنَ الشَّوَارِ، أَخْذُ السَّرِيرِ بِالْحِضْنِ وَأَنَامُ لِحَدِّ تَانِي يَوْمًا.</p>	42	So, I usually take a shower and give my bed a hug, and sleep till next day.

Notes

*1 Egyptian Arabic, as many other dialects of Arabic, adds the prefix *bi-* to mark the present tense.

*8 A common alternative to adding a possessive suffix directly to a noun is to add the definite article *الـ* to the noun and follow it by *بتاع* with a possessive suffix: *البيت بتاعي = بيتي my house*.

notes

Sample