

Mido

in Tunisian Arabic



میدو



lingualism

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Introduction

I remember with great fondness reading *Le Petit Nicolas* stories in college. Childlike in their innocence, they were a welcome break from the more serious literature in the syllabus. This inspired me to create *Mido* for Arabic students.

The stories in this book are lighthearted and easy to follow, but also engaging, all the while presenting the lively language and culture of Tunisians today. However, these stories are aimed at adult language-learners—and not children—as secrets and lies and crime make appearances.

The first chapter serves as an introduction to Mido and his family, as we take a peek at the household's typical morning. Mido's father, mother, brother, and sister each feature in a chapter showing a day in their lives. And Mido, our hero, stars in the remaining chapters.

The Tunisian Arabic texts appear on the left-facing pages, while the English translations can be found on the right-facing pages along with cultural and language notes, as well as photographs.

Dozens of beautiful illustrations can be found throughout the book to help the reader better understand the texts. Audio recorded by native speakers in Tunis is available to stream or download for free from www.lingualism.com.

I would like to thank Lilia Khachroum, Ghazy Douiri, and Mona Mohamed for their contributions to this project. And I wish to extend a special thank-you to Mariam Khaled, who listened to my ideas about Mido and his family's adventures and turned them into the wonderful, vivid stories in this book, which would never have been possible without her creativity and hard work. Thank you, Mariam!

I hope you enjoy *Mido* and learn more Tunisian Arabic along the way.

Matthew Aldrich

Orthography

There is no official system of spelling Tunisian Colloquial Arabic. There are many conventions used by the majority native speakers, but individual preferences abound. The official, written language is, of course, Modern Standard Arabic. But when Arabs do write in their dialect, they tend to follow orthographic rules of MSA to a point, while sounding things out and spelling them as they see fit when in doubt.

In *Lingualism* publications, every effort has been made to standardize the spelling for consistency, using some of the most common spelling preferences among native speakers.

The texts contain *tashkeel* (diacritics) to assist in reading. *Kasra* (◌ِ) and *damma* (◌ُ) are written to mark short vowels. They are not written before the long vowels *yaa* and *waw*.

Sukuun (◌ْ) is not written word-final to avoid cluttering the text, as Tunisian Arabic does not have case endings (*i3raab*).

Fatha, the most common vowel in Arabic, is not normally written, in order to avoid clutter, as well. When a consonant is not marked, the default vowel is *fatha*. It is, however, sometimes written above an initial *waw* or *yaa*, and in a few other cases, for clarity.

Kasra and *sukuun* are not written in the definite article ال.

The suffix *ة* is written without *tashkeel*, but is understood to be pronounced *-iyya*.

Foreign words, especially of French (abbreviated Fr) origin, which may be difficult to recognize in Arabic script, are shown in the footnotes.

The PDF eBook version of this book, available at **www.lingualism.com** includes an unvoiced version for those who prefer reading without *tashkeel*.



الفصل الأول: عائلة ميدو

"ميدو! هيّا ميدو! فيق! باش تُوخّر على تحية العلم!"

صوت أمّ ميدو وهي تُفَيّق في ولدها كيما الغنّاية إليّ تَتَعَاوِد كُلّ يوم
في دار ميدو وَلَا قَوْل... في كُلّ دار!

الحِسّ فيقّ بو ميدو من نومو **ياخي** قال مُرَقِّز: "**ياخي** مَرّال راقِد **هاذا؟**"

كي سَمِعَ ميدو بوه قاعِد يُقَرَّب من بيتو، نَفَز من فرشو فيسع وقال:
"**هاني** قُمّت بابا!"

"تَحَرَّكْ قَبْل ما يُسَكّر المَكْتَب."

غَزَر ميدو لُخوه الكَبِير، زِياد. زِياد هُوَ الطُفْل الكَبِير في العائِلة. مَرّال
راقِد في فرشو وَحَتّى حد ما يَقُوم فيه.

Chapter 1: Mido's Family

"Mido! Come on, Mido! Wake up! You're going to miss the salute to the flag!"

The voice of Mido's mom calling for her son to wake up is like a daily song in Mido's home, or rather... in every home.

Mido's dad woke up because of the noise. Annoyed, he said, "That stupid boy is still sleeping?"

Once Mido heard his father's footsteps approaching his room, he quickly jumped out of bed and said, "I'm up, Dad!"

"Hurry up before the school doors close."

Mido looked at his elder brother, Zied, the eldest son in the family. He was still asleep in bed without anyone waking him up early.

ولا قول *let's say, rather*

ياخي Possibly one of the most used words in Tunisian Arabic, it has a range of idiomatic uses. It can mean *so, therefore*, as in the first example. It can often be found at the beginning of a question, as in the second example. It probably comes from يا أخي (*O brother!*) but has lost this meaning and can be used with men and women alike. Keep your eyes open for this word as you read this book (as it appears over 50 times!) and try to develop a feel for its idiomatic usage.

هاذا literally means *this*, but in this context, we use it instead of saying a vulgar term. People would automatically understand that the person is angry or fed up with them. In this case, Mido will understand that his dad is annoyed.

هاني (MSA: ها أنا) *already, I'm almost done.* (see also p. 11)

عَلَى خَاطِرُو يَنْجَمُ يَقُومُ امَّخَرَّ مَا دَامَ **الليسا متاعو** يُفْعَدُ مَحْلُول
لِلتَّسْعَةِ مَتَاعُ الصَّبَاحِ مَوْشٍ لِلسَّبْعَةِ وَنُصَّ كَيْمَا الْمَكْتَبِ مَتَاعُ مِيدُو. زِيَاد
زَادَا يَنْجَمُ يَخْتَارُ يَمْشِي لَيْسَا وَلَا مَا يَمْشِي. **قال** مِيدُو **في قلبو**:
”وَقَتَّاشِ بِشِ نَكْبِرْ* وَتَوَلَّى كَيْمَا زِيَادِ نَعْمَلِ إِلَيَّ نَحِبْ؟“

صَوْتُ أُمِّو قَصَّ عَلَيْهِ تَخْمَامُو كِي عَيْطَطْلُو: ”مِيدُو! هَيَّا فَيَسَعِ **باش** تَلْقَى
الْوَقْتَ لِلْفُطُورِ. حَضَرْتِكِ زَوْزُ كَسْكُرَوَاتِ، وَاحِدِ بِالْمَعْجُونِ، وَالْآخِرِ
بِالنَّوْتَالَا.“

لَيْسَ مِيدُو طَبْلِيَتُو الزَّرْقَةِ الْغَامِقَةِ وَمَرِيُولُو الْأَبْيَضِ الْمَخْطُطِ وَمُشَا
يُفْطَرُ.

”حَطَّيْتُ كُتْبَتِكَ وَكُرَارِسِكَ إِلَيَّ تَسْتَحَقُّهُمْ فِي كَرْتَابَتِكَ؟ رَدِّ بِالِكَ لَا
تَنْسَى حَاجَةً.“

”مَا تُخَافِشِ أُمَّا، حَطَّيْتُ كُلَّ شَيْءٍ.“

”خُودِ قِدْمَةَ الْخُبْزِ هَازِي وَكُولِ الْعِظْمَاتِ إِلَيَّ سَمَطْهُمْ لِكَ.“

”بَاهِي أُمَّا.“

”**سِيدَتِي** مَنَالِ الْيَوْمِ بَاشِ تَقْرِيكَ؟“

”أَيَّهِ.“

”**بَاهِي**، أَقْرَأِ بِالْقُدَا بَاشِ تَعْطِيكَ مُعَدَّلَ بَاهِي، مَوْشِ كَيْمَا الْمَرَّةِ

الْلَّخْرَةِ مَا كَانَتْشِ فَرْحَانَةً بِيكَ بَرْشَا.“

That's because he can wake up late as his high school leaves the door open until 9:00 a.m., and not 7:30 like Mido's [school]. Zied also gets to choose whether he wants to go or not. Mido thought to himself, "When will I grow up like Zied and do what I want?"

His mother's voice interrupted his thoughts as she called, "Mido! Hurry so you have time to eat breakfast. I made you two sandwiches, one jam, and one Nutella."

Mido put on his navy-blue school uniform, with a white striped shirt, and went to eat breakfast.

"Have you put all your books and notebooks you need in your bag? Careful not to forget anything."

"Don't worry, Mom. I've got everything."

"Here. Take this loaf of bread and eat the boiled eggs I made for you."

"Yes, Mom."

"Is Miss Manal teaching you today?"

"Yes."

"Okay, do your best so she gives you a good grade, unlike last time when she wasn't so happy with you."

لبسا (Fr: *lycée*) high school

متاع of, belonging to

قلبو قال في قلبو (lit. to say in one's heart) has the idiomatic meaning to think/say to oneself.

باش (or بش) is a future tense marker: will (See also note on p. 9)

سَيِّدَتِي Miss __ is only used for female elementary school teachers.

(Female high school teachers are referred to as مدام Madam __.)

باهي yes, okay, all right, good

* In Tunisian Arabic, the first-person singular imperfect verb is prefixed with ن; the first-person plural imperfect form takes ن and the suffixوا.

ما فَمَّاش حاجة يُجِبِّها ميدو في الدُّنيا قد العُظم المسموط. كان يلقي
يُفْطَر بيهم في الصُّباح والقايلة وَيُزِيد يَتَعَشَّى بيهم. وَهُوَ شايخ ياكل
في فُطُورُو، سَمِع ميدو بوه خارج مِن بيت البانو يَحْكِي مَعاه: "هيا
تُحَرِّك **باش** توصل في وَقْتِكَ، وَهاو **5000 فَرَنْك** إِشْري بيهم باكو شَيْس
وَلَا جو مالبوبات."



خُذا ميدو الفُلوس مِن عِنْد بوه وَأُمُّو
تُحْطَلُو في كَسْكَرُوتاتُو في كَرْتَابَتُو،
وَكَيْما كُلَّ يَوْم قَالَتْ: "يا ربي! ما
ارْزَنها ها الكَرْتَابَة! ياخي شُئُوا تُحْطُ
فيها حَجَر وَلَا كُتُب؟"

لَبِس ميدو كَرْتَابَتُو وَخَرَج مَالِدَّار وَاُمُّو مِزَالَتْ تُوَصِّي فيه كي العادة: "في
الامان عَزِيزي! رُدِّ بِالكَ وَإِنْتِ* هَابِط مَالِمَاتْرُو. وكي يَحْكِي مَعاك حَدَّ، ما
تُجاوَبوش. ربي مَعاك!"

قَعَدَتْ أُمِّ ميدو تَتَنَفَّس شَوِيَّة بَعْد ما ارْتاحَتْ مِن واحِد مِنْهُمْ، قَبْل ما
تُعَاوِد نَفْس الحُكَايَة مَعَ خوه وَاخْتُو. تَوَّا جا دُور هَيْبَة، بِنْتها الكُبيرة،
وَالِي تَقْرَأ پُسيكُولُوجِي في كَلِّيَة العُلُوم الْإِنْسَانِيَّة وَالْإِجْتِمَاعِيَّة فِي
تُونِس.

There's nothing Mido likes more in the world than boiled eggs. He would eat them for breakfast, lunch, and even for dinner. Mido was enjoying his breakfast when he heard his father coming out of the bathroom saying to him, "Get moving so you arrive on time, and take this 5,000 millimes to buy yourself a bag of chips or juice from the cafeteria."

Mido took the money from his dad while his mom put the sandwiches in his backpack, and just like every day, she said, "Dear God! This bag is so heavy! What do you put in it, rocks or books?"

Mido put on his backpack and left home while his mom said her usual commandments, "Goodbye, honey! Get off the metro carefully. If a stranger talks to you, don't reply. God protect you!"

Mido's mom sat down to rest a little now that she had gotten rid of one of them and to catch her breath before the same scene would play out with his brother and sister. Now it was Hiba's turn, her eldest daughter, who was at the Faculty of Human and Social Sciences in Tunis, Department of Psychology.

باش (*in order*) to. (It can also mean *will*; see note on p. 7.)

خمّسلاف 5000

فُرُنْكَ (Fr: *franc*) *millime(s)*; The dinar (دينار) is the currency of Tunisia. It was introduced in 1960, replacing the franc at the rate of 1,000 franc to the dinar. One dinar is divided into 1,000 millimes (مِلِّيم). However, in everyday speech, Tunisians usually count in millimes but call them francs (فُرَانْكَ). So, for example, two dinar is expressed as 2,000 francs (أَلْفَيْنِ فُرَانْكَ).

كور (Fr: *cours*) class, lecture

* Here, we see the second-person singular **إِنْتِ** with a kasra at the end. It make resemble the feminine pronoun of MSA, but unlike MSA and most other Arabic dialects, the second-person singular is gender neutral in Tunisian. That is, **إِنْتِ** is used to address a male or female.

“هَيِّة... يا هَيِّة...” بَدَات أُمُّهَا تُقَيِّمُ فِيهَا وَتَجْبِدِلُهَا فِي الْغَطَاءِ. “هَيَّا
يا طُفْلَةَ! ازْرِبْ بَاشْ تَخْلُطِ عَلَى كورك* مُتَاعِ التَّسْعَةِ. الثَّمَانِيَةِ تَوَا!”

نَقَرَتْ هَيِّة مِّنْ فَرَشُهَا مَفْجُوعَةً وَغَزَرَتْ لِتَالِفُونِهَا تَتَفَقَّدُ فِي الْوَقْتِ،
يَاخِي لَقَاتُو مِزَالِ الثَّمَانِيَةِ غَيْرِ اَرْبَعَةٍ. قَامَتِ هَيِّة فَادَّةٌ مَوْشٌ مُصَدِّقَةٌ إِلَيَّ
أُمُّهَا عَدَّاتُهَا عَلَيْهَا وَزَادَتْ فِي الْوَقْتِ كَيْمَا كُلِّ مَرَّةٍ. **تِييَكُمُون** أُمِّ تَوْنَسِيَّةِ!

قَرَرَتْ هَيِّة الْمَرَّةَ هَازِي بَاشْ تُرْتَحِ أُمُّهَا وَتَمِشِي هَيَّ تَفِيْقُ زِيَادَ.

“زِيَادَ، يَاخِي مَاكُشْ قَايِمٌ؟ بَرَّا إِمِشِي أَقْرَا وَلَا حَضِرْ شَوِيَّةَ دُرُوسِكِ
مُتَاعِ التَّارِيخِ. زِيَادَا!”
“أُسْكُتْ وَسِيْبِي!”

“قَوْمِ وَلَا بَاشْ نَاكِلِ الْعِظْمَاتِ الْكُلَّ وَمَا نُخْلِيْلِكَ شَيْءٌ.”
“أُووُووهِ! بَاهِي، بَاهِي، هَانِي قُمْتُ.”
“صَبَاحُ الْخَيْرِ بَابَا، صُبَاخِيرُ أُمِّي!” صَبَحَتْ هَيِّة عَلَى أُمِّهَا وَبَوَهَا.

حَتَّى حَدَّ مَا جَاوِبَهَا. بَوَهَا مُرَكِّزٌ فِي **الْبَاسَا** مُتَاعُو وَشَادِدِ فَنَجَانِ قَهْوَةٍ فِي
يَدُو، وَأُمُّهَا بَدَاتِ فِي الرُّوتَيْنِ **مُتَاعُهَا** مُتَاعُ كُلِّ يَوْمٍ وَالْيَ هُوَ لَمَّا نَ دَبَشْ
مِيدُو وَبِيْجَامَاتُو وَكُلَّاسْطُو.

قَعَدَتْ هَيِّة بَاشْ تَفْطُرْ، وَعِيْطَتْ لَأُمُّهَا: “أَمَّا! أَمَّا! وَيِنُو فَنَجَانِي مُتَاعِ
الْقَهْوَةِ؟”

“هَيَّا، هَيَّا، هَانِي نَحْظَرُ فِيهِ! مَا حَبِيْتِشْ نُصْبِلِكِ مِّنْ قَبِيلَةِ لَا
يَبْرَدْلِكِ.”
“عِيْشِكِ أُمِّي الْغَالِيَةِ.”

“Hiba... Hiba...” She shook her and pulled off the covers. “Hey, girl! Hurry to catch your lectures at nine. It’s eight now!”

Hiba jumped up, freaked out, looked at her cell phone to check the time, and saw it was still 7:40. Hiba got up annoyed, not believing how her mom could pull that over on her every time, exaggerating the time. Just a typical Tunisian mom.

Hiba decided to save her mom the fuss of waking Zied up this time and to do it herself.

“Zied, aren’t you getting up? Go to school or study for your history class a bit. Zied!”

“Shut up! Leave me alone!”

“Get up or I’ll eat all the eggs and not leave you any.”

“Arghhh! Okay, okay! I’m up.”

“Good morning, Dad! Good morning, Mom!” Hiba said to her parents.

No one responded. Her father was focused looking at his laptop with a cup of coffee in one hand, while her mom had already begun her daily routine of picking up the house wherever Mido left his pajamas, socks, and things.

Hiba sat down to have breakfast and called, “Mom! Mom! Where’s my mug of coffee?”

“All right, all right, I’m making it. I didn’t want to pour it for you earlier or it’d get cold.”

“Thanks, my lovely mom.”

* ك (2 p. sing. suffix) is gender neutral. Compare examples on p. 6.

تِيكْمُون (Fr: *typiquement*) typically

صَبَاحُ الْخَيْرِ can be reduced to صَبَاحِ or صَبْعُخَيْر in natural speech.

پاسا (Fr: *P.C.*) computer

مُتَاخَا/مُتَاخَا of hers; The combination عَه can be pronounced ح.

هاني (+ present tense verb) am __ing (emphasizing continuous action); see also note on p. 5.

هيبه، بَحْكَم إِلَيَّ هِيَّ الْبَنِيَّةُ الْوَحِيدَةُ فِي وَسْطِ الْاَوْلَادِ، كَانِتْ مُدْلَلَةٌ نَوْعًا
مَا، أَمَّا، مَوْشْ قَدْ مِيدُو، **فُرَيْدُ الْعِشِّ**! هَذَاكَ أُمُّو تُخَافُ عَلَيْهِ أَكْثَرِ وَاحِدِ.

“تُحِبُّ نَحْظَرُكَ حَاجَةً تَاكُلُهَا فِي الْفَاك؟”
“فَاشْ تَحْكِي **أَمَّا**؟ تُحِبُّ الْعِبَادَ يَضْحَكُوا عَلَيَّا؟ بِالطَّبِيعَةِ لَا! تَو
نَشْرِي سُنْدُوَيْتَشْ **مَالِبُوبَات**.”
“بَاهِي، أَنَا الْغَالِطَةُ إِلَيَّ سَلِّتِكَ!”

وَأَخِيرًا جَا سِي زِيَادْ بَاشْ يُفْطَرُ. قَعْدَ عَالِطَاوَلَةُ كَاشِشْ مِنْ غَيْرِ مَا يَقُولُ
حَتَّى كَلِمَةً وَبَدَا يُفْطَرُ. غَزَرَتْ لُو هَيْبَةُ خَائِفَةٌ لَا تَحْكِي مَعَاهُ وَهُوَ فَادِدْ هَكَأَ
عَلَى خَاطَرُو يَكْرَهُ الْقَوْمَانِ بِكَرِي.

بَعْدَ سَكَاتٍ طَوِيلٍ، تَكَلَّمَ الْبُو وَقَالَ: “بَاهِي يَا **جُمَاعَةَ**، أَنَا مَاشِي بَاشْ
نُحِلَّ **الْفَارْمَاسِي**. تَسْتَحَقُّوا حَاجَةً؟”

مِزَالْ مَا كَمَلْشْ جُمَلْتُو، طَوَّلْ جَاوَبُوهُ زِيَادْ وَهَيْبَةُ فَرَدَتْ وَقَتَ: “نُحِبُّو
مَصْرُوفْنَا!”

“بِالطَّبِيعَةِ، بِالطَّبِيعَةِ. مُسْتَحِيلْ تَنْسَاوْ حَاجَةً كَيْمَا هَكَأَ. أَتَفَضَّلْ
سَيْدِي، أَتَفَضَّلْ لِلَّ.”
“عَيْشُكَ بَابَا.”

شَيْعَتِ الْاَمَّ رَاجِلُهَا لِلْبَابِ وَقَالَتْ لُو: “هِيَّا فِي الْاَمَانِ! إِشْرِي طَرْفَ غَلَّةٍ
لِلصُّغَارِ وَأَنْتِ مَرْوَحٌ لِلدَّارِ.”
“بَاهِي...” وَسَكَّرَ الْبَابَ وَرَاهُ.

Hiba, being the only girl among the children, was more or less spoiled by her parents, but not as much as Mido, the youngest child, whose mother worried about him the most.

“Do you want me to make you something to eat at the university?”

“What are you talking about, Mom? Do you want people to laugh at me? Of course not! I’ll buy a sandwich from the cafeteria.”

“All right, sorry I asked!”

At last Mr. Zied showed up to breakfast. He sat down at the table without saying a word. He was grumpy and started eating. Hiba looked at him scared to talk when he was that fussy, as he really hates waking up early.

After a long silence the father said, “Okay, kids, I’m taking off to open the pharmacy. Do you need anything?”

Before he even finished his sentence Zied and Hiba both replied, “We want our pocket money!”

“Sure, sure. You can’t ever forget something like that. Here you are, sir. Here you are, miss.”

“Thank you, Dad.”

The mother walked her husband to the door and said, “Goodbye, buy some fruit for the kids on your way home.”

“Okay.” And he closed the door behind him.

فُرَيْدُ الْعِشِّ (lit. *monkey of the nest*) is an endearing term used to refer to the youngest child in a family.

أُمَّا /amma/ *but*

أُمِّمَّا /mmā/ *mom*

الْفَاكْ (Fr: *fac* - abbreviation of *faculté*) *university, college*

بُوفَاتْ (Fr: *buvette*) *cafeteria; snack bar*

جُمَاعَة *people, folks*

فَارْمَاسِي (Fr: *pharmacie*) *pharmacy, drug store*

”هيا ازرَبوا رَواحكم، اِنْتوما الرّوز، لا تَخْلُطوا امّخر على مَكانِيتكم
وقرايتكم.“
”باهي امّا.“ جاوبوا الرّوز فرد وقت.

سالت هيبه زياد: ”تُحبّ ناخذوا تاكسي مع بعضنا؟“
”لا عيشك، ماشي مع اصحابي.“
”اوكا.“

وقفت هيبه قدام خزانها كيما كل يوم. ”ما عندي ما نلّيس!“ في
اللّخر، اختارت شوميز ودجين وقدت شعرها وبدات في أصعب **آتاپ**
عندها، والي هيّ، الآي لاينوع!

بعد ما قعدت تنحي وتعاود تريقل كملت
مهمتها وغزرت لروحا في المראה آخر مرة
قبل ما تخرج. ”باي، امّا!“ ومشات للباب
تجري قبل ما تشدها امها وتقلها أي حاجة
كيما... ”سروالك محزوق برشا! برا بدلو!“



حتى زياد خرج من بيتو، لابس أول حاجة
عرضتو في الكومة الي فوق الكرسي: سروال أكجل ومريول نصّ. حلّ
الباب وخرج.

“Hurry, you two, so you don’t miss school and your classes.”

“Okay, Mom,” they said in unison.

“Do you want to take a taxi together?” Hiba asked Zied.

“No thanks. I’m going with my friends.”

“Okay.”

Hiba stood in front of her wardrobe like every day. “I have nothing to wear.” Finally, she picked a blouse and jeans and fixed her hair and started the most challenging part of her day: matching the eyeliner. After a while removing and adjusting, she completed her mission and took a final look in the mirror before she left. “Goodbye, Mom!” And she ran to the door before her mom could catch her and say anything like “Those pants are too tight. Go change!”

Zied also left his room, wearing the first thing he saw in the pile of clothes on the chair: black pants and a t-shirt. He opened the door and left.

آتاپ (Fr: *étape*) stage, phase

”زِيَاد؟“

خَرَجَتِ الْأُمُّ **مَالِكُوجِينَةَ** بَعْدَ مَا غَسَلَتِ الْمَاعُونَ بَاشَ تُثَبَّتِ إِلَيَّ زِيَادٌ هُوَ
إِلَيَّ حَلَّ بَابَ الدَّارِ. لُقَاتِ الدَّارَ فَارْعَةً. وَكَيْمَا كُلَّ يَوْمٍ، سَأَلْتُ رُوحًا:
”**زَعْمًا** شَنُوءًا نَطِيبٌ لِلْفُطُورِ الْيَوْمِ؟“

“Zied?”

The mother went out of the kitchen after she finished washing the dishes to check that it was Zied who had opened the door of the house. She found the house empty, and, as every day, she said, “I wonder... what should I cook for lunch today?”

كوجينة (Italian: *cucina*) kitchen

زَعْمًا (MSA: يَا تَرَى) I wonder...



الفصل الثاني: الماترو الغالط

النَّاقُوزُ مُتَاعُ السَّاعَةِ اللَّخْرَةِ ضُرِبَ كِي الْمُوزِيكََا فِي وَذْنَيْنِ مِيدُو
وَاصْحَابُو. دُوبَ مَا يَسْمَعُوهُ التَّلَامِذَةُ يُخْرَجُوا يَتَجَارَاوُ تَقُولُشْ عَلَيْهِمْ
سَمِعُوا الْآلَارْمَ مُتَاعَ حَرِيقَةٍ. الْكَلْهَمْ يَنْفُزُوا لِلْبَابِ مُتَاعَ الْكُلَّاسِ، وَيَهْبِطُوا
الدَّرُوجَ يَتَجَارَاوُ، بَاشَ فِي اللَّخْرِ يَتَلَمَّوُ الْكَلْهَمْ بِحَذَا الْبَابِ الْحَدِيدِ مُتَاعَ
الْمَكْتَبِ إِلَيَّ يَبْدَاوُ يَحْلُمُوا بِلَحْظَةِ الْخُرُوجِ مِنْ مَالِ السَّبْعَةِ مُتَاعَ الصَّبَاحِ.

مِيدُو وَاصْحَابُو وَلَّاوُ فِي صِفَةِ حَالَةٍ بَعْدَ آكَ الْهَمْجِيَةِ مُتَاعَ الْخُرُوجِ
مَالِ الْمَكْتَبِ كَانَ تُشَوِّفُهُمْ أَيُّ أَمٍّ لَمَّا ادَّوْخَ. الْمَرْيُولُ مُكَمَّشْ وَخَارِجَ
مَالِ السَّرَّوَالِ وَمُبَقَّعَ، **اللَّهُ أَعْلَمُ** بَاشَ، وَبِالطَّبِيعَةِ خِيُوطُ الصَّبَّاطِ مُحْلُولِينَ.

مَشَى مِيدُو **يُكْرِكِرُ فِي رُوحِهِ بِالسَّيْفِ**، تَاعِبَ مِنْ نَهَارِهِ الطَّوِيلِ إِلَيَّ عَدَّاهُ
فِي الْمَكْتَبِ.

Chapter 2: The Wrong Metro Train

The last class's bell is like music to the ears of Mido and his friends. Once the students hear it, everyone runs as if it were the fire alarm. Everyone rushes to the classroom door, pushes down the stairs, and finally, the whole school gets jammed at the iron gates of the school, getting through which is the goal of all the kids, who have been waiting for this moment since 7 a.m.

After the battle of leaving school, Mido and all the kids are in a such a state that if any mother saw, she would faint. A wrinkled, untucked shirt, various stains from unknown sources on the shirt, and, of course, loose shoelaces.

Mido dragged himself along, exhausted from the long day at school.

الله أعلم *God only knows*

كرّكر في روكو *to drag oneself*

بالسيف *by force, forcibly*



A light rail train on line 4 of the Métro Léger de Tunis transportation network