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**There are MANY errors.**

**It is not advisable to use this doc to clarify doubts on pronunciation of words, it appears much of it was transcribed with software and the Arabic words are quite incorrectly transcribed. Hopefully a newer and improved version will soon be available!**

Track 1

Hello, and welcome to Introduction to Arabic: our newest completely free course! During this course you won't only learn to speak and manage a great amount of Arabic in very little time, but also you should develop and explore the thinking processes, skills, and habits which will turn you into a master language learner - in control of your own learning process.

During this experience, we aim to challenge the relationship we are taught to have with information in mainstream, industrialized education systems which tend to heavily focus on memory and rather than on understanding. With the Thinking Method, we will dissect Arabic and use Arabic to explore the phenomenon of language.

So whatever we look at, we look at it to understand it rather than feeling intimidated by having to rely on memory rather than comprehension. In this way, we have a sense of ownership over the knowledge that, if we were memorizing, we would only feel like we were borrowing. Unlike other language courses, you won't learn any set phrases, fixed expressions, or anything of the kind. You will build up all of the sentences that we create during this course through your own thinking processes and understanding of Arabic.

The course is recorded with a volunteer student, and the course you're about to listen to is an edited version of this real-life learning experience. The student here isn't an actor and doesn't have a script. I will be asking the volunteer student to perform mental exercises which will result in the construction of sentences in Arabic. These exercises you must do yourself out loud, then continue listening to the audio to see how our volunteer student answered. These exercises are not tests, so it's important not to rush - to take time to build up your answer piece by piece. We must think slowly to learn quickly and once we've said a sentence, we should feel free to forget it. The sentence isn't important, it's the building process.

Don't try to memorize anything! Memorization is an extremely destructing and superficial process. I say don't memorize rather than don't remember, because remembering and memorization are two very different things. You will find yourself remembering, but not through active memorization. The more you abandon the habit of memorization and just relax, listen, and think about what we are discussing, the more information you will find yourself assimilating. Of course, some words you may have trouble recording, and that's natural. Don't worry about that. Just follow the advice in the audios on how to recall or dig-out information that you think you may have forgot, and then enjoy building out your sentences.

Remember you can always repeat the course, which should alleviate any anxiety you might have about remembering. You are seeing this is the most important point. I need you engaged with me 100%, which you cannot be if you are trying to actively memorize anything.

Don't write! You will carry around your new language in your head, not in a notebook. If you write down any particular word for example, and whilst we are constructing our sentences you are looking at this piece of paper with that word written down, it's a very different mental process than finding that word in your mind. That piece of paper acts something like an external brain cell. You might then find it difficult to construct sentences without relying on this piece of paper. So that's why it's important not to write anything down, and experiment with the methods that we see in the audio about recalling anything you may believe you have forgotten.

Find a comfortable place to do the audios where you can relax and concentrate. It's not a good idea to have it in the background in the car or during cooking. Much better to find a place and a time during the day which you can dedicate solely to your learning experience. It's also important to find a time of day where you feel bright and with energies to think things through. It's much better to do little often, than a lot all at once. The point is to have a healthy relationship with learning. Don't stretch and press and stretch yourself. Make the activity something you enjoy. Whenever you feel tired, or disengaged, take a break and come back to it later. Take charge of the learning process, and take charge of making it something you engage with in a positive way! Don't cram unnecessarily or force yourself to do that extra track when you can already feel yourself drifting away.

Using headphones may help you to tune out from the outside world and concentrate on your learning journey. It is of the utmost importance that you don't just listen, and follow the audios, even if you are listening and following and everything is making sense, if you don't pause, participate, think, and work out the answer for yourself before you hear the answer. You will not be having your own learning experience, but just be witnessing somebody else's. If you don't pause and work out the answer for yourself before continuing the audio, you'll finish knowing a lot about Arabic, but not speaking Arabic.

Sometimes our student takes a second to reply, sometimes thirty seconds or more. In the editing, a short pause has been left for you to hit the pause button and embark on your own mental journey. Don't rush this journey! Remember, it is this thinking process which is making us internalize the language, so take your time to think things through steadily.

If it's been awhile since you've had to concentrate like this, then don't worry. You will notice your concentration span increase very rapidly. Don't worry even about memorizing this advice! It will be revisited many times during the course.

Now, not only are all the courses at Language Transfer available for completely free download, we are also an independent and un-funded project! This allows us to simply create the best courses we can, rather than focusing on creating the best courses that money can buy. The monetary system and market economics, or, what generates money, has its own rules and it imposes them on education. It's not necessarily the best material that makes most money. We want to be free of this paradigm, and also of the self-censorship and creative restrictions that often come with external funding which is why we have decided to not apply for external funding either. So we really are an independent project.

If you want to help us maintain this freedom and continue to produce more life changing courses, then please do donate through our website: [www.LanguageTransfer.org](http://www.LanguageTransfer.org)

Thank you for joining us, and let's begin!

## Track 2

So, before we start to learn Arabic, I want to tell you a little bit about Arabic and the Arabic speaking world. So, you probably know that different dialects of Arabic are spoken all over Northern Africa and the Middle East. For example, Morocco, Tunisia, Egypt, Iraq, and Yemen are all Arabic-speaking countries. But to understand this linguistic situation and how Arabic is used in different places, first we must speak about the difference between a dialect and a language.

The only difference really between a dialect and a language is political, in fact. There was a saying that I like quite a lot by one linguist that says 'the only difference between a language and a dialect, is an army and a navy.' The difference is just political. So when countries are forming, some dialect is chosen to be the language - to be the official dialect of the country, but in fact, there are no languages and dialects, there are only dialects. Some dialects we choose to call them languages. Now when we speak about languages and dialects of languages, it kind of implies like a lineage,

like there are some languages going around and having dialectal babies. You know, we say 'a dialect of English,' rather than 'an English dialect' which would be more accurate.

For example, if we refer to the Romance languages connected to Latin and Romans no? So like French, Portuguese, Spanish, Romanian, for example. When we speak about these, we speak about different languages no? And each one has its own name. But when we're speaking about the Arabic of Morocco when we are speaking about the Arabic of Egypt or Libya, in English, we tend just to say Arabic. But actually, it's like the same kind of situation in the Arabic speaking world that we have with the Romance languages. Just as we have these different Arabic dialects, we have these different Latin dialects. Only, when we speak of the Arab world, we call them all Arabic; and when we speak of the Latin dialects, we have national names for them no? Portuguese, French, Spanish, even though in Spain, for example, there are other languages that are native to Spain (like Catalan, or Galician, or Basque, which is unrelated to Spanish!) So you can see this is a political situation - how we are speaking about languages and dialects.

So even though Moroccan Arabic and Iraqi Arabic for example have far less in common than Spanish and Portuguese, we're still calling them the same language. So, it's really just about the way we're speaking about the situation. Now here is a language in the Arabic speaking world, an official standard Arabic, but there are no native speakers. It's a language that you learn at school. So this MSA, or Modern Standard Arabic, or Fusa- in Arabic- is to Arab dialects how Latin is to Portuguese, French, and Spanish. So it's as if in Spain, or Portugal, or France, you would learn Latin at school to then use at work or to watch the news in, or to read religious texts in. So this is what we can compare Modern Standard Arabic to, something like Latin.

Now, what we're going to learn here, is not this language that has no native speakers, this formal language, although, traditionally this is what most learning material has approached because people traditionally were learning Arabic for business reasons, no? So it makes sense that they learned this Modern Standard Arabic. But if you're learning Arabic for cultural reasons, to communicate with other Arabic speakers in more everyday situations, then, Fusa might not be the best dialect to start with.

Fusa or Modern Standard Arabic is also much more complicated than most of the dialects. So, what we will start with today is Cairene Arabic. The Arabic of Cairo, of Egypt. Now everybody in the Arabic speaking world recognizes the Egyptian accent and dialect because the great amount of popular culture that was traditionally produced by Egypt or by Cairo more specifically. So this is the kind of influence that Egypt had, and continues to have on some level, so everybody recognizes the Egyptian accent.

So we begin learning the Egyptian dialect looking at Arabic in a way that will allow you to, with your Egyptian Arabic, work out things from other dialects of Arabic that you hear. This doesn't mean neither that you need to preserve this Egyptian accent that we're learning. You might mix it when you are practicing with different Arabic speakers. You get many Arab speakers actually that have some kind of pan-Arabic, some mixed Arabic dialect because they are moving around in the Arabic speaking world or they have friends from different places, and this is something that you could adopt as a learner as well.

So we're choosing this dialect to begin our investigation of Arabic in, but it doesn't necessarily mean that you have to speak to Egyptians. Even if you are learning for business reasons, then it's still great to do this course because of how we're going to look at and think about Arabic. Using Egyptian as an example but embarking on a way of approaching Arabic which is applicable to all Arabics.

So let's get to know the personality, let's say, of Arabic. One of the most interesting and distinguishing things about Arabic, all Arabics, and other Semitic languages as well like Hebrew or Aramaic for example, is what we can call the root system. In Arabic, you have certain sounds or combinations of sounds associated with certain meanings. You'll see how that helps to be a

speaker of Algerian Arabic for example, and understand people in Qatar. So you have mostly three sounds which together and in their specific order have something to do with a specific meaning. For example, you may have heard the word '7abibi,' a term of endearment used very often in the Arab world. Have you heard '7abibi?'

Yep.

Yep.

So '7abibi' literally means something like my darling, but it's not necessarily romantic in any way. It's used between friends, between men, it's extremely common. So in 7abibi, we have three consonants, no? If we strip away the vowels, we have three consonants there. We have 7-buh- and then buh again in 7abibi. Now this 7-b-b in this specific order, in this specific order not just these three sounds. So these three sounds all together in this order 7-b-b relate to liking and loving. So many words that have to do with liking and loving will have these sounds in them.

So actually, the word for love - 7obb, you can see again those same sounds accordingly. 7obb - h-o- b-b, a double b on the end there. You get the word ma7oubb which means 'popular.' There we have a "ma-" which is not part of the root, it's part of the pattern and we'll talk more about that later. So we ignore that and we have the root 7-b-b in the word 'popular,' ma7oubb.

We can also see this phenomenon in English words which have come from Arabic. The root in Arabic for travel, for example, the three sounds which we find in words that have something to do with traveling are s-f-r. Does that sound like any word that we have in English?

Chauffeur?

Chauffeur! That is a good but it's uh-

Safari?

Safari! Good, Safari! S-F-R. And this word, whilst of Arabic origin, found its way into English through Swahili.

We have in English 'sherbet' this is sweet, I don't know if you know that. We have 'syrup'. Here the sounds changed in English, but they are from the root sh-r-b which, you as a Turkish speaker, actually, might be able to guess what the root sh-r-b has something to do with. How do you say 'wine' in Turkish?

Şarap.

Ahh! So sh-r-b is about drinking. Not alcohol, but all drinking. Sherbet is a sweet that was based on a sweet drink, syrup, you can see had changed quite a bit. And then we have the word for 'drink' in Arabic which is 'mashroub,' like 'a drink.' Again we have this ma- like we have in ma7boub, that's something else, but again in mashroub you hear sh-r-b, so you can see again where you can identify these roots.

So this is a very interesting element of Arabic, that we have usually three roots, sometimes there's two, sometimes there's four, very rarely there's five, but usually three roots that relate to a certain meaning that we will find throughout the Arabic language.

Track 3

So Arabic has a set of sounds which in their specific order relate to a general meaning, we saw 7 b b being about loving or liking as in 7abibi my dear or my darling or my friend even, we saw sh r b related to drinking as in "sherbet" and "syrup" these English words of Arabic origin, we saw s f r related to travel in Safari in English which is also of course of Arabic origin, we have sifaara in Arabic meaning embassy, again with those sounds of traveling s f r sifaara.

So there's a sets of roots sounds that which relate to different general meanings and then certain patterns we can fits those roots sounds into to give us a more specific meanings, and this is what we will be most interesting in during our exploration of Arabic and good working knowledge of roots and patterns in Arabic allows you to guess the meaning of words you don't know and to experiment we forming words that you otherwise wouldn't have.

So right from the outset we want to establish the Habit of identifying root sounds in the vocabulary that we see you need to do this whenever you came across a new word, try to identify what are the roots.

Now in the simplest words to identify the roots sounds we just have to get rid of any vowels, the word of coming in Arabic is gayy in egyptian arabic gayy

- gayy

good.. how I'm I saying it? gayy.. do you know if there is something there that might sounds odd to a English speaking here

- two A's seems longer than we know

good, good there is two Ais there and you must pronounce them both if you have two Ais in Arabic, you will hear them clearly and you must reproduce them clearly

- gayy

good gayy, so what are the roots here?

- g y you mean?

yeah

- g y y

good there is two y just like we have two Bs in 7abibi this is possible, now the order of the roots is never going to change, if the order changes then its a different root its a different meaning, so we keep this order, just as we have 7 b b for loving and liking from 7abibi here we have g y y from gayy coming gayy, the word for I in Arabic is ana

- ana

now in Arabic generally speaking there is no word for am, there is no word for are, there is no word for is, so if you want to say I'm coming you only have to say I coming, so how does that sound?

- ana gayy

good, very good ana gayy, if it's obvious you mean you no? maybe somebody calls and says where are you and you want to say i'm coming you don't have to use the word for "I"

- so it would just be gayy

gayy! There is no problem that to put “ana” ana gayy, but you don't need to all the time, if by the context is obvious you are talking about you can just use these words by themselves, we won't use unhelpful grammatical terminology in this course but still some words is good to define what are they because you notice in language that certain groups of words or types of words behave in certain way, so it's good to clear up to whats is verb, a verb is a “to” word in english, a word we can put in front of ‘to go’ ‘to come’ ‘to be’, now we told in english that verbs are doing words which are not necessarily useful description because to be you are not really doing anything, when you say ‘he is’ ‘is’ is the verb because ‘is’ comes from to be we don't say ‘he be’ we say ‘he is’, so we want think about it like that verbs are words that we put ‘to’ in front of and the words come in from of them, so ‘to go’ ‘he goes’ ‘she goes’, and in arabic we can say quite a lot without looking at the verb structure and in fact we not going look to verb structure and this introduction to arabic we can take advantage of the fact that because of some peculiarities of arabic which I will discuss now, we can say so much without looking at the verb structure and that allows us actually to focus on roots and patterns interacting in arabic without worrying yet about the verb structure.

So there are two main reasons why we can say so much about arabic without looking at the verb structure one of these reasons is that we have no word for “is” or “I’m” or “are” so to be in the present in arabic is mostly invisible so that allows us to make sentence with “I’m” “is” and “are” without using those words so for example we said I’m coming which was..

- ana gayy

Ana gayy good, and the other reason we can so much without specifically addressing the verb structure is because words like “gayy” aren't actually verbs in arabic words like gayy are adjectives describing words, words like yellow, big, sad they come from verbs of course and they are fulfilling the meaning of verbs here, we would use a verb in english “I come” “I’m coming” no? but in arabic this is actually like a describing word, an adjective that comes from the verb and it behaves as such, so for example if you were a female and you say “I’m coming” you don't say “ana gayy” you say “ana gayya” and you put an “a” for feminine.

- ana gayya

good so “ana gayya” so once we using this to say I’m coming it's kind of more like something like I’m the coming one let's say, just as you might say the yellow car, the big car, the coming car, yellow and big they are adjectives and then the coming car again it's like a describing word so this is what we have hidden in arabic actually, all we need to understand from this is that these words was like “gayy” and we'll see others don't behave like verbs they behave like adjectives which is consequently much more simple, so again how would say I’m coming?

- ana gayy

good, and if you were a female?

- ana gayya

very good “ana gayy” and “ana gayya”, now that we know how adjectives behave for masculine and feminine, we can do something very useful in arabic, we can turn our friends names into vocabulary, in arabic names means something they carry some meaning, when you give your child the name some of the time maybe you are naming them after somebody and maybe some of the time actually you are choosing the meaning behind that name when you give that name so to give you an example you might have heard the name “karim”, did you ever heard “karim”?

- yeah

“Karim” means generous so whilst this is the name the name is actually also an adjective and the adjective you can use it, you can say I’m generous, so how would you say that?

- ana karim

ana karim, now if you say “ana karim” depending on the context somebody might understand, okay “I’m karim” “my name is karim” or “I’m generous” of course from the context you will understand that, and even in arabic people sometimes kind of make jokes with this

- double meaning

Yes exactly, so “ana karim” “I’m generous”, what if you were a female?

- ana karima

ana karima, and you did something very natural there, there’s a long vowel on karim “ana karim” and you made it shorter when you put the “a” “ana karima” that’s correct and very natural, have you ever heard the name “amin”?

- yes

Yeah, you have in turkish as well

- yeah we have “amin” 08:00

in arabic it’s honest, you can see that the connection now between short and honest, when words move between languages the meaning can change, this one is quite a slight change and even in english we sometime use the word sure to ask if someone is telling the truth we can say “are you sure?” meaning “are you telling me the truth? are you sure?” so that’s very interesting the way the words change, the way the meaning of that words changed between arabic and turkish it already does in english, so “amin” means honest in arabic and you can use like on honest, so you can say “I’m honest”

- ana amin

“Ana amin” and if you were a female

- ana amina

good “ana amina”, and of course the names as well have a masculine and a feminine so you may hear karim or karima as a name, amin or amina as a name, and you can ask people what their names mean and also you can ask odd or check by listening if it’s used because all of the names are used currently as adjectives, even they are not used as adjectives just asking people what their names mean and having a look what the roots are will increase the bank of roots you have to work with, how again was the word for coming?

- gayy

gayy good and you’re pronouncing the two “Ys” very well, and I’m coming?

- ana gayy

good

Track 4

The word for 'seeing' in Arabic is 'shayif,' seeing is 'shayif.'

Shayif, shayif.

What are the roots here? That's the first thing we want to do here is to check out what are the roots?

Sh-y-f?

Sh-y-f. Good. So it's good to mention that sh is one sounds even though we write it like two letters in English. Sh-y-f. There we have the root for seeing, I don't know if you ever heard in English, and it's- I think it's quite regional, British slang, I don't know if you've ever heard "take a shifty?" You ever heard that?

No, I haven't.

No? I think it's a- it's an army slang. Of course it comes in from the army, no? So to take a shift you English means to take a look! A shifty is actually (?) or female past tense. It just kind of came in to mean "a look" and we can see the connection between shifty and shayif.

Shayif.

So how do you say "I see" or "I am seeing?"

Ana shayif.

Ana shayif, good. Now, in Arabic, when you're writing Arabic, you write the long vowels and you don't write short vowels. Now we've already seen an example of a long vowel and a short vowel. For example, "Karim" Karim. Can you tell me which is the short vowel and which is the long vowel?

The 'a' must be the short one and the 'ī' must be the long one.

Exactly. Karim. So when we're writing Arabic, were writing K-r-ī-m, Karim. So that 'a' is not actually written. A bit like text messaging, when you send a text message in English and you write 'txt' instead of 'text.' This is what Arabic is doing. Actually, all of the scripts that come from this phonetic, Phoenician root, Russian, Greek, the Latin script which we use in English, are all from the same root and none of them used to write see short vowels. We adapted them afterwards from other letters.

'O,' o for example. It was adapted from 'w!' And then you connected the Greek script for example, and you can see in the Greek script you have this shape that looks like a 'w' which is pronounced like an 'o.' Then you can look at the Arabic script and you can see that the same letter makes 'w,' and then an 'o' sound. So you can find all of these connections between them. Now, the reason why you don't write this short vowel maybe because for one part it's so common that the sound of that short vowel changes between dialect or even speaker, but mostly because when you're speaking that short vowel can undergo some change. It can fall away if it needs to, it can change because of another sound that's next to it. So that may be why they were never written.

So if you go back to 'seeing,' what was seeing?

Shayif?

Shayif. Which is the long vowel and which is the short vowel here? We have along one and a short one here.

The short one would be 'a' and the long one would be 'ī'.



Say the word again.

Shayif.

What what comes first? The long or the short?

Ah maybe the first one is the long one.

Shaaaayif. Ahh? And you can feel the emphasis on that as well, the accent is on there. You're not saying shayīF, you're saying SHAYif.

Right, right.

You see there, we have the long 'a', SHAYif, then you have that little 'i'. That little 'i' which is not written. Shayif,

Shayif.

Now give me I see or I am seeing

Ana shayif.

Ana shayif. Now, try to make that feminine.

Ana shayifa?

It's a bit tough right?

Shayifa? Shayif-

Again, good good, keep going. It's happening naturally what has to happen.

Ana shayfa?

Good! That little i which is vulnerable to disappearing or changing just disappears and the feminine there is 'Ana shayfa.'

Ana shayfa.

Good. But a long vowel will not disappear. So, what again was that name that means generous?

Karim.

Karim! So i is a long vowel, there. What happened when we put that into feminine?

Karima.

Karima. It got a bit shorter, that's natural, very natural. Just because it's tough to say KarIMa, no?

But it did not disappear.

It didn't disappear and it will never disappear. These changes are really important to get our head around because the dialects that are spoken and not written have a lot of freedom always to strive towards efficiency, and that's what that does. Ana shayif, aha shayfa. Much more efficient than shayIFa.

The word for going is riya7. Riya7.

Riya7.

Riya7. Good. Very well pronounced! Let me just talk a little bit about that h that we have on the end there. Riya7. Now, it might sound like a very alien sound to and flush speaker, not because the sound is unfamiliar, but because of the position! We actually have this sound in English! Like, for example, in the name Harry, Harry. It's with the same riya7. No? So this sound exists in English, but we don't have it at the end of the word. So that's why it might seem a little bit overwhelming there, but it's not. It's a sound we have already. And if you want to practice it in isolation, you can imagine cleaning your glasses no?

7.

Exactly. When you clean your glasses, you make a 7 with your throat open without the friction. Many people at home might find themselves hearing and reproducing a (rough) X instead of a 7. That's a different sound in Arabic, and it's a sound that might stand out quite a bit in Arabic. So we might generalize that. But that's not the sound, this sound is the same sound as we have in Harry. Riya7.

Riya7. Riya7.

Do it in isolation first, you're breathing on your glasses.

Heh. Heh.

Really imagine the glasses, it's not really hard.

7-7-7

You see?

Yeah.

Riya7.

Perfect. So, I am going?

Ana riya7.

Ana riya7. Now we have riya7 for going, can you identify what are the root sounds? What are the three consonant sounds here that have something to do with going?

R-y-7?

Very good. R-y-7. How did you say, "I'm seeing?"

Ana sh-sharfa? I've forgotten.

So go to the roots, the roots will help you remember. So what-what were the roots?

Sh-y-f. Ana shayif!

Ana shayif. And for feminine, it became?

Ana shayfa.

Shayfa, so you can use that actually as a model, as a template, to generalize with.

So if you have a word that has a similar pattern, so shayif, riya7, don't sound very similar. But if you're looking from the arabic perspective of patterns, we can see actually they have the same pattern. Rīya7. Shāyif. No? So just as shayif became shayfa, riya7 will become?

Riy7a?

Good, so for feminine 'I'm going,' it is...?

Ana riy7a.

Ana riy7a. Good. So let's make a quick recap of what we know.

Sure.

We have coming. What is coming?

Gayy.

Gayy. Very well done pronouncing those two y's. Actually, this probably was Gāyiy, like riya7, shayif, originally and that I probably just got lost. Even before adding the 'a' just opposed to having a y-l-y, Gāyiy would be very difficult so gayy, gayy for coming. Then for seeing we had?

Shayif.

Shayif, good. And going?

Riya7.

Riya7. Good, very good. So how would you say 'I'm coming?'

Ana gayy.

Good, and feminine?

Ana gayya.

Good. I'm going?

Ana riya7.

Good, and feminine?

Ana riy7a.

Very good. I see or I'm seeing?

Ana shayif.

Very good, and if you're a female?

Ana shayfa.

Very good. Ana gayy, Ana gayya. Anna riya7, Ana riy7a. Ana shayif, Ana shayfa.

## Track 5

So we've looked at a few words, adjectives actually, some of which we use like adjectives, no? and some of which we actually use like verbs so we saw some names which also behave like adjectives, for example we saw the name Kareem, which means ...

generous

generous, good, and what are the root sounds that have something to do with generosity?

ka-ra-ma

good, ka-ra-ma, good

so kareem, in kareem, we have root sounds, ka-ra-ma, and we also have a pattern which we put these root sounds into. Kareem, this is the pattern of the word. Ameen, for honest, had the same pattern. This word only has two roots but we see its the same pattern: Kareem, Ameen. In the same way, these adjective versions of the verbs that we were using also had roots and a pattern to them. So for example, the word for going, what was the first sound of the word for going?

Ra

Ra, does that help you remember the rest of the word? Just remembering the first sound?

Yeah, riya7

Riya7, good. And what were the root sounds?

Ra-ya-7a

Good, Ra-ya-7a were the three root sounds there. We also had seeing, what was that? If you don't remember it, try to think just of the first sound.

Sha - shayif

Shayif, very good, and what are the roots there?

sha-ya-fa

Good, and we had the word for coming...

Gayy

good, and the roots?

Ga-ya-ya

Good. So here also, we have a pattern, no? We have the roots sounds that we can identify, and then we have a pattern that we can identify, shayif, rayi7. So here we have a long ah, no? shayif, rayi7, and then we have a smaller vowel on the end. Now with riya7 it sounds more like an eh, and with shayif it sounds more like an e, but that doesn't matter, we don't write it, we don't write that small vowel, its much more subject to change, but its still the same pattern, and as I mentioned,

even gayy is the same pattern. It was probably gayiy, something like this, and of course y-i-y this all blended and stuck together to produce gayy. The word for not, in Arabic is mish, mish.

Mish

Mish. And as I mentioned, these short vowels are more subject to change so you might hear mush, meaning not. So how would you say, "I", or "I am," we don't have any am do we?

No

"...not going. I'm not going."

Ana mish gayy.

Thats "I'm not coming"...?

Ana mish riya7.

Very good, Ana mish riya7. And if you were female?

Ana mish riy7a.

Very good, ana mish riy7a. How would you say: "I don't see."? Or "I cant see", it can be used like that as well, "I don't see, I can't see."

Ana mish shayif.

Very good, ana mish shayif. And for feminine it would be?

Ana mish shayfa.

Ana mish shayfa, very good. The word for you is enta, enta.

Enta

Good. You might hear inta, you might hear enta, it might sound more like an e to you, it might sound more like an i, these kind of changes you can expect them. Inta, enta.

Enta

Good. How would you say: "You are going."?

Enta riya7

Enta riya7. Now make that a question. All you have to do to make that a question in Arabic is to make it sound like a question with your voice.

Enta riya7?

Enta riya7? Good. How would you say: "Are you coming?"

Enta gayy?

Enta gayy? Good. How would you say: "You are not coming."?

Enta mish gayy.

How would you say: "Aren't you coming?"

Enta mish gayy?

Very good, enta mish gayy? How would you say: "Don't you see, Can't you see? Don't you see?"

Enta mish shayif?

Very good. So enta is "you" talking to a male, the female version is enti, so we get enta and enti

Enti

Enti, so enti for female. So if you want to say to a female: "Can you see, Do you see?" How would you do that?

Enti shayfa?

Very good, enti shayfa? And "Don't you see, Can't you see?" Still to a female.

Enti mish shayfa?

Very good, enti mish shayfa? How would you say, speaking to a female: "Aren't you coming? Aren't you coming?"

Enti gay . . ah, "aren't you coming" Enti mish gayya?

Very good, enti mish gayya? The word for "where" in Arabic, or in Egyptian Arabic, is fayn.

fen

Fayn. And the most usual position for fayn, most of the time, is actually at the end of the sentence, no? So rather than saying "where are you going?" you would say "you are going where?" So how would you say that speaking to a male. So what is the word for "you", speaking to a male?

Enta

Enta, so lets ask a male, "where are you going?"

Enta riya7 fan?

Very good. Enta riya7 fayn.

Enta riya7 fan.

Good. And to a female?

Enti riya7 fen? Enti riy7a fen?

Very good. Enti riy7a fayn. Now having the question word towards the end, is actually a feature quite specifically of Egyptian Arabic and maybe some other dialects have that as well. Its nice to see it because its nice to have an exposure to the kind of things that might change between dialects, so in Egyptian we have this habit of sticking the question word most of the time, towards the end of the sentence.

## Introduction to Arabic, Track 6

The word for “understanding”, so again we are working with an adjective that is taking the place of a verb here, understanding, is fahim.

Fahim

Fahim

Fahim

So, I would like to mention first that this is a different “h”, this “h”, this is more like an “h” that we have in English, an everyday thinner “h” like in the word “here, here” fahim.

Fahim

Fahim

Fahim

So you can think of “here” and reproduce that sound, fahim.

Fahim

The sound we had in 7abibi, which “h” is it? Is it the “h” like raye7 or is it the “h” like fahim? Let me repeat it, 7abibi, 7abibi.

Its the one in raye7.

Very good.

7abibi

Good. Fahim

Fahim

Its important then when you come across these “h’s” to register which one it is so afterwards later you’re not confused in the moment of reproducing the word, no? So when you get the word you wanna kind of make a mental check. So fahim means “understand” or “understanding.” How would you say “I understand”?

Ana fahim

Ana fahim. “I don’t understand.”

Ana mish fahim.

Ana mish fahim. Good. “I don’t understand where you’re going.” So in Arabic actually what we’re going to say is “I don’t understand, you’re going where” no? We keep that order of having the question word at the end. So lets speak to a male: “I don’t understand, you’re going where, where you’re going.”

Ana mish fahim, enta raye7 fen.

Very good, but the “fan” I really kinda wanna hear that long ...

Ah, yeah, yeah. Ana mish fahim, enta raye7 faan.

Good. Ana mish fahim, enta raye7 fayn. Very good. And you notice again that fahim, again its the same pattern, no? This pattern that we’re using to create these adjective verb versions, lets say, from the roots, same pattern as raye7, shayif, fahim. How would you say “I don’t understand” as a female?

Ana mish fayhma? fahma

Fahma. So its fahim and actually when that ...it sounds like an e doesn’t it? Fahim, but its actually a long “a” and a long “a” in arabic, we’ll see many examples of this, tends to actually kind of sound more like an “e” so when it becomes shorter again, when we say fahma, there actually it starts to sound again like an “a”, fahma.

fahma

Good, so “I don’t understand “ as a woman?

Ana mish fayhma. Fahma.

Fahma. Good. So that “fa” in fahim, more than an “eh” is actually like a long, elongated “a.” So you will find when an “a” becomes long in Arabic sometimes it sounds like an “eh” no? fahim? But then when its shorter in fahma, naturally it becomes shorter then, no? just like raye7, ray7a, shayif, shayfa, fahim, fahma. “I don’t understand” as a woman?

Ana mish fahma.

Good. “I don’t understand where you’re going” talking to a woman now, so you will be a woman speaking to a woman “I don’t understand where you’re going.”

Ana mish fahma enti ray7a fan.

Ana mish fahma enti ray7a fayn. Misafir, you might be able to guess this, what does it mean, misafir?

“Guest.” In Turkish misafer means guest.

Ah yeah, so again you can see the s-f-r related to ...

Traveling.

What? Yeah, the words that have something to do with traveling, but actually in Arabic, misafir is “traveling.” So, here we have another adjective version. Now its the same pattern, with the exception of the fact that we have that little “mi” at the beginning. Raye7, fahim, safir. No? Same pattern, but its misafir, misafir. So, its the same pattern with an extra “mi” on the beginning, and already we are seeing, “mi, moo, mo, ma” popping up all over the place thats not part of the root. When I gave you the introduction to how roots work we saw mashroob, “drink”, ma7boob, “popular” no? Then we saw that this “ma” is part of the pattern and not the root. It’s even part of your name Mehmed which we’ll talk about later. So give me “I’m traveling”?

Ana misafir

Misaafir



Misafir

See when the “a” is stretched it sounds kind of like somewhere between an “a” and an “e” and we need to be comfortable with these kind of in between sounds ‘cause we’re wanting to visualize them aren’t we? Misaafir. Its just a sound somewhere between an “a” and an “e.”

Ana misaafir

Misaafir, good. How would you say it as a female?

Ana misafra

Good, ana misafra. Good. How would you say to a female “where are you traveling?”

Enti misafra fen

Very good. Enti misafra fayn. How would you say “I don’t understand where you are traveling. I don’t understand where you are traveling.” To a female still.

Ana mish fahim, enti misafra fen.

Very good. Ana mish fahim, enti misafra fayn. Very good. Again “I’m traveling” ?

Ana misafir.

Ana misafir. So we said that when we add on this “a” you know that the “i” is vulnerable to falling away, so we say ana misafra in the feminine. So this is a result of adding on something to the word, no? We have misafir, we add on an “a” misaafira, misaafra, misafra, very naturally the “i” gets lost. But the “i” can actually even get lost between words, so in fluent speech you might not hear “ana misafir” you might hear “anamsafir” “anam safir” so the “i” of “mi”, the first “i” might even get lost, just because in fluent speech, the “m” can join on to the “ana” “anam safir” so its not something you need to worry about now, especially that you will be thinking slowly to build up your sentences, but it is something you may notice, and it shouldn’t affect your understanding because of course, you will hear the root sounds.

Track 7

Let’s make a little recap of these adjectives that we can use like verbs, no? We had the word for coming...

Gayy

Very good, and the feminine?

Gayya

Very good. Going?

Raya7

Raye7. Feminine?

Ray7a

Very good. Understanding?

Faym

Good but I don't really hear a "h" there.

Fayhim

Fahim, good. Like an English "h" in "here" for example, fahim.

Fahim

And the feminine?

Fay, fayma, fai, faima

This "e", "fe" when its shorter, it sounds much less like an "e" here and much more like an "a" when its shorter.

Fahma

Fahma, a long "a" you could hear like "ah" or "e" like in fahim and "ah" like in raya7 but actually its the same vowel. What was traveling?

Misafir

Misafir. And we had this extra "mi" thats just part of the pattern, not part of the root meaning. And these m's: "mi," "ma," "moo" that can, that can form part of the pattern actually is what you have in your name so if you remind us your name again?

Mehmet

Mehmet so Mehmet is the turkish version of Mohammed, no? and the root there of Mohammed is 7-m-d, Mohammed. So the "mo" is there actually part of the pattern. Can you tell me what "h" we have in Mohammed? Can you hear which "h" it is? Mohammed.

Its the one in raye7.

Very good, the breathy "h."

The 7abibi "h."

Or the Harry "h" or 7abibi "h" however we want to call it, so 7-m-d actually is the root to do with praise, so Mohammed is the praised one, Ahmed is also praised, no? Actually Ahmed, this is a pattern we will learn later, Ahmed means most praised or more praised, Ahmed. You might have heard of the expression alhamdilah or ilhamdilah, praise be to god, or in slow motion il ham dililah but this contracts all together to alhemdilah, ilhamdilah. So these, these words, they all sound very different, Ahmed, Mohamed, ham no? But you will notice once you get analyzing, always looking out for roots, you will begin to notice words that have the same roots in them like these. And also we want to watch out for bits and pieces that might not be part of the root like these "m's" that we get in Mohammed, Mahmoud, misafir.

The word for tomorrow in Arabic is bookra, bookra.

Bookra.

Bookra, good. So this is a small vowel, no? Bookra, so it might be kind of subject to change, you might hear more like an “o” or you might hear more like a “oo,” bokera, bookera, bokera, bookera, really it depends on the speaker, depends on the sounds that are around the word. So again the word for tomorrow?

Bookera.

Bookera, how would you say “Ahmed is going tomorrow?”

Ahmed raye7 bookera.

Very good, Ahmed raye7 bookera. So we have no word for “is” no? Ahmed is. Ahmed going tomorrow. Ahmed raye7 bookera. Where is Ahmed going tomorrow?

Ahmed raye7 bookera fen? fan?

Its ok to put “fen” there but I think the most natural position would be next to the verb actually, after the verb, so try it again.

Ahmed raye7 fen bookera.

Good, Ahmed raye7 fayn bookera. This would be the most natural position to keep “fayn” with the verb there but you could hear it the other way around, the word order in Arabic is flexible so you have a natural order, that doesn’t sound emphatic just sounds most natural and normal “Ahmed raye7 fayn bookera” or you could change that order to give some different emphasis “Ahmed raye7 bookera fayn.” Again not something to worry about now because the best way to learn this is through active listening in real life accompanied by context, hands, facial expressions, tone of voice, which is the best way to internalize these more subtle differences. How would you say “I don’t understand where Ahmed is going tomorrow?” So we want to break it up and think each piece, piece by piece. 100% of our concentration just on the piece in front of us, so the first bit is “I don’t understand”

Ana mish fahim

Good, “where Ahmed is going tomorrow.”

Ahmed raye7 fan bookera.

Very good, all together now: “I don’t understand where Ahmed is going tomorrow.”

Ana mish fahim Ahmed raye7 fan bookera.

Ana mish fahim Ahmed raye7 fayn bookera. Very good.

I need to work on my pronunciation, but

Its fine your pronunciation, and we’re not obsessing about pronunciation here especially. I’m neither a native speaker in Egyptian Arabic, no? We want to get a close approximation of the sounds and let our accents develop when we are speaking and practicing in real life.

TRACK 8

The word for 'school' in Arabic is Madrasa. Madrasa.

Madrasa.

So I want to get straight away into looking at pattern that you can use practically, no? So we can use these roots and you can understand really what is the point of us stopping to identify the roots or the pattern. So like we said in Arabic we have roots and patterns, no? We already know quite a few sets of roots, associated with different meanings, and we've looked briefly at patterns and we've recognized some patterns. Like the adjective-verb pattern riya7, fe7im, safir, like in misafir. And we've said how the roots give you the general meaning, so s-f-r is about traveling, no? And the the pattern will give you the specific meaning. If we know both, is we have a good base of patterns, common patterns, and we have a good base of common roots, we can work out a lot of vocabulary that we wouldn't otherwise understand and we can also build a lot of words that we otherwise wouldn't have in our vocabulary!

So, I want to get you initiated with this as soon as possible. So we're going to look at the word Madrasa. The word for school. What roots do we have in the word Madrasa?

D-r-s?

Good! You identified the 'ma' as not part of the root which mostly it's not, no, and we have d-r-s. D-r-s is mostly about, well actually, you have this in Turkish! D-r-s, so maybe you can guess what d-r-s is about!

Lesson, "ders!"

Good! D-r-s is about studying. You have the word 'ders' meaning course or lesson, this is Dars in Arabic. Ders in Turkish, Dars in Arabic. So the root d-r-s is about studying. Now this specific pattern, the way these roots are, placed in this specific word shows the place that d-r-s is done. So this MA of Madrasa is showing you the place that d-r-s is done. So what is the place that studying is done?

The school.

The school. It's much simpler than it might seem. So kelt shave a look at how we're doing this. We have MA, we have d-r, we have another A, and then we have the s. That's the pattern. The extra A that we get on the end there, of Madrasa, is because this particular word happens to be feminine. No, but it's not really part of the pattern. The pattern is MA, d-r, another a, and then s. So we can use that as a template to replace d-r-s, with roots that have other meanings, to get the words for places that we do other stuff in!

So if I give you the roots for example for, writing. Actually you could, you could make a good guess of the roots for writing as well from Turkish! What do you think they might be, the roots for writing in Arabic?

Y-z?

From the verb, you look at. Okay, it's not this. How do you say book?

Ahh! K-t-b.

Good, k-t-b. K-t-b are the roots for writing. Two let's first understand it conceptually. The place that you write, where might it be? You have to be creative here! Where is the place that you write?

A desk?

A desk! Good! Desk or office. So this word it means desk and it means office. So we look at Madrasa, we bear in mind the A there is a little bit extra because Madrasa is feminine. And we want to replace the root sounds in Madrasa (or Madras) with k-t-b! We want to do it syllable by syllable and thinking very slowly. Now it looks complicated, but if we do it slowly, you get very good and very quick at it very quickly. But we must do it slowly syllable by syllable. So, let's take "Mad." So D is the first root, isn't it? What is the first root of our roots for writing. Remind me what are our roots for writing?

K-t-b.

K-t-b, good. So our first root is?

Mak.

Good! Our first root is K, and we get Mak. From Mad we get Mak. Tell me again what is the word for School?

Madrasa.

Madrasa. We get rid of the A because this is not really part of the pattern, it's because this particular word is feminine. So let's say Madras. So we turned Mad rock Mak. Now we want to turn Ras into whatever it would be, using those other two roots that we have. So we said that we have k-t-b for writing. What is this Ras going to turn into?

Tab.

Tab! Good! So put the word together for me.

Maktab.

Good! Maktab. So Maktab is the word for desk, or for office. The pattern here is that Ma, then we have roots one and two, then we have an A, and then we have the third root. Maktab. Madras. A. Madrasa, because it's feminine. So there's two ways to think about this. You can think about it as Ma-1 2-a-3 and each number there refers to a root, but my advice is to use one of these words as a template. So it could be Madrasa, it could be Maktab, and when you want to create words from this pattern, all you do is you divide the word up and you reproduce syllable by syllable. So if we have Maktab, and I give you the roots s-r-7, which have to do with imagination. So if you put these roots into the Maktab pattern, we get the place that we s-r-7. The place of imagination, or, the theatre! S-r-h. Let's try it, let's go from Maktab to theatre. Mak becomes?

Mas.

Mas. And tab becomes?

Ra7.

Good, so how do you say 'theatre?'

Masra7.

Masra7. Good! Masra7. The theatre is il-masra7. How would you say "I'm going to the theatre?" Don't need the word for 'to,' we can just say "I'm going the theatre."

Ana riya7 il-masra7.

Masra7. We must hear that breath

## TRACK 9

How would you say, "I'm not going to school tomorrow?" Or, to THE school tomorrow? What was the word for school again?

Madrasa.

Good, and tomorrow?

Bukra.

Very good. So, I'm not going to school tomorrow.

Ana mish riya7 Madrasa bukra.

In Arabic we'll say THE school.

Ana mish rayi7riya7 il Madrasa bukra.

Good! Ana mish riya7 il Madrasa bukra. Good. How would you say, talking to a female, "you are coming?"

Enti gayya.

Enti gayya. You are not coming?

Enti mish gayya.

Enti mish gayya! Aren't you coming to the school tomorrow? Are not you coming to school tomorrow? Again to a female.

Enti mish gayya il Madrasa bukra?

Enti mish gayya il Madrasa bukra, good. The good thing about understanding the concepts of patterns and roots is that you don't really need to worry about remembering vocabulary! We found the word for office, but we don't need to remember it! If we don't remember it, we just need to find it again. From Madrasa, and knowing that the roots for writing are k-t-b, k-t-b, we can build that word for desk or office again.

Maktab.

Maktab! Good, and I should mention that you might hear Maktab, you might hear mektab, it might sound like an "a," it might sound like an "e," again here we have a small vowel, and these small vowels are quite subject to change. So how would you say "I'm going to the office?"

Ana riya7 il Maktab.

Ana riya7 il Maktab. The word for 'big' in Arabic is kibir. Kibir.

Kibir.

Kibir. What are the roots then, that have something to do with being big?

K-b-r.

K-b-r! Good! So these roots have something to do with big or great. Kibir. And there's a pattern here as well that you might recognize. Do you recognize the pattern of Kibir? You know any other words that have this pattern?

Faahim?

Faahim.

Faahim, ahh.

How was generous?

Kariim.

So they don't sound very similar, do they really? Karim, Kibir. But when you think, in Arabic, you have three consonants, then you have three vowels or any other bits that we might pop on, like we have these M's that we are seeing can come up quite often. THEY are what form the pattern. So Karim, Kibir! Same pattern. So how would you say the school is big?

Il Madrasa Kibir.

Okay,

You said that there's no 'is.'

There's no 'is.'

Ahh but "the school" is female, I see. Il Madrasa kibira.

Very good, what you did! I like what you did! But it's not correct, but I like that you thought about that!

Il Madrasa kibira?

Good!

Because the long vowel is at the end.

Very good. The long vowel, we cannot disappear it. Perfect, well done. Il Madrasa kibira, no? We won't ever disappear a long vowel, one of these vowels that we actually write when we write Arabic. How would you say "the theatre-" now I don't expect you to remember the word for theatre, what I want to get you to practice here is actually building these words. So the roots for imagination were s-r-7, what 7 is this?

Ahh, the glasses 7.

Good, the breathy 'h.'

S-r-7. The place of imagination or the theatre?

Masra7.

Masra7! Masra7, good! So how would you say "Are you going to the theatre?" Talking to a male.

Enta riya7 il masra7?



Good! Enta riya7 il masra7. Aren't you going to the theatre?

Enta mish riya7 il masra7?

Very good. Enta mish riya7 il masra7?

Track 10

The word for knowing in Arabic is "a3rif," "a3rif." Do you want to give that a try?

A3rif.

Good! So here we have the same pattern, no? We have a pattern like Fehim, riya7, a3rif. It's the pattern that's giving us this adjective version of the verb. And of course we have our three sounds which are related to knowing, now, these three sounds are 3-r-f. Of course, we need to speak about this 3 sound. We have this sound, this sound which is called "ayn." That's the name of the letter and that word also means "eye." You might hear it in songs if you listen to songs in Arabic. Eyes are quite romantic things we hear about in many songs in many languages. You might hear ayn. So, let's talk about the pronunciation of this sound. Now, this sound, is not an Arabic 'A'! It's very very important to understand that this is not an Arabic 'A,' because this is not a vowel. Vowels are sounds which are sounds where we don't interrupt the flow of air with our sound making apparatus, no? So we have for example, a-e-l-o-u just letting the air flow through. But, when we interrupt that air, it becomes a consonant. So we can do that with b, with m, with n with s, with 3, and all of that is consonant. So it's very important we don't think about it as an Arabic A, because that's might make us turn other As into ayn, and cause all kinds of confusion. This isn't an A, it's not a vowel. It is a consonant. And the way you produce this consonant is by tightening the throat down low so it's a little bit maybe like the reflex you might get at the dentist? When you open your mouth and something goes in your mouth and you go "ahh." So that's a nice practice, just to observe what happens in your throat. So open your mouth, and make ahh, and start to put your finger in your mouth and feel the tension that starts to happen naturally in your throat when you start to put your finger in your mouth, and you will experience this sound happen. So you will make something like this...(demonstration.) I think you can hear on the audios, I'm pending my mouth and actually putting the finger in and out to hear the quality of the sound change slightly. I will do that again. (Demonstration.) I think you can hear when the finger's in the mouth. You want to give it a try?

(Attempt.)

Good., so that, that little bit of tension that you feel. So we're doing that, not just to produce the sound, but we're doing that to get used to that feeling of tension that starts happening in the throat when you put the finger in your mouth, is actually what we want to achieve voluntarily. That's one way of looking at it. Another way to look at it is to observe the position that your throat is in when you make "7abibi," or "riya7." It may be a bit easier with 7abibi, that it's coming at the beginning. So say 7abibi.

7abibi.

Relax the throat, remember you're breathing on the glasses, and really try to imagine breathing on the glasses because that imagination is also going to allow your throat to relax and get over that tension that kind of happens automatically when you're trying to produce a certain sound.

7abibi.

7abibi. The position where your throat is in 7abibi is actually the same position more or less that you will make the ayn from. So you could even practice "7abibi, 3bibi." Even though that isn't a word, still, just to practice the position of the throat. 7abibi, 3bibi.

7abibi, abibi. 7abibi, a-3bibi.

And do it quickly. So you don't have time to tense.

7abibi, 3-(laughter.)

So it's something that needs some practice, it's not something you want to get stressed about no? It's not a sound you just hear and reproduce straight away. You want to have a good idea of where it's happening, and you want to listen actively to it. And the more we hear it, and identify it, the better we reproduce it. So we have the two main ways of thing about it. We can think about that tension we produce in the throat when we're at the dentist, or we can think about 7 from 7abibi, and keep the throat in quite a similar space - with that tension in the throat - and produce the ayn. So 7abibi a3rif. 7-3. 7-3. You wanna try just making the 7 and 3 together?

7-3.

And then the word! It's actually easier to pronounce because we have that long 'a' which sounds like 'eh' after and it makes it much smoother! So let's practice it in the word. A3rif.

A3rif.

A3rif.

A3rif.

Good! Perfect. Now that's enough ayn for me to understand that you're making an 'ayn' and not an 'A.' And that's what's important. To be understood no? And then, through exposure to this sound, you can make a perfect one. So we are not obsessing in this course, let's say, about finding that perfect ayn. We want to make the closest assimilation that we can. Then, the people we are practicing with, we will pick up their accent when they are speaking Arabic and we will pick up their way of producing ayn. Which of course, it depends on accent. Some ayns are much deeper than others in the different Arabics. So, a3rif. Knowing. How do you say I know?

Ana-Ana a3rif. Or is that too much?

Rather than tensing and concentrating on getting it right, I would rather you just spit out four or five of them and to experiment and play with your throat, and to play around! This is much better,

Ana a3rif, arif, a3rif.

You want to feel it in the middle of the throat.

Ana a3rif.

That's much better! So you will experiment eh? A3rif.

Ana a3rif.

I don't know.

Ana mish a3rif,

Ana mish a3rif. What if you were female?

Ana mish 3rfa?

So the I completely goes. 3rfa, eh? And you will see this with all of these words that have this particular pattern.

Ana mish 3rfa.

Good. If I was a female, Ana mish 3rfa. What was the word for you?

Enta.

Good, enta for males, and for females?

Enti.

Enti. How would you say, don't you know, speaking to a female?

Enti mish 3rfa?

Good! Don't you know where the school is?

Enti mish 3rfa, il Madrasa feyn?

Very good. Enti mish 3rfa, il Madrasa feyn? So we have Madrasa no, for school? What was the word for office, again? The place we write.

Maktab.

Maktab, good. How would you say "I don't know where the office is!" I don't know, so that's the first bit, I don't know-

Ana mish a3rif-

Where the office is.

Ana mish a3rif il Maktab feyn.

Good. Ana mish a3rif il Maktab feyn.

Track 11

Let's learn some new words with ayn so we can try it in different surrounding sounds and in different positions. The word for at, or around, or nearby, in Arabic is 3nd. The literal translation might be "at" but it's used like nearby, close-by, in the vicinity of. 3nd.

3nd.

So how would you say "are you at the school, are you around the school, are you in that area of the school?" To a male.

Enta 3nd il Madrasa?

Good! Enta 3nd il Madrasa. Very good.

You can use 3nd to say "I'm at Karims place, I'm at Amins place." You can just say I am at Amin - I am at Amins place, so how would you do that?

Ana 3nd Amin.

Good! Ana 3nd Amin, you might've heard before of Port Said, have you ever heard of this, a city in Egypt Port Said?

Yeah.

Yeah? S3id is a name. S3id. What are the roots in this name?

S-y-d?

S3id. Is it the Y?

S-3-d?

Good. S-3-d, good. So S3id is a name that actually means happy. But it has another connotation. Like happy but you know, with a dash of luck mixed in there. Like the English "happy go lucky" we do the same there in English, "happy go lucky" is like s3id. Or even in Greek, the word for happy is ευτυχισμένος (eftychismenos) and the word for luck is τύχη (tychi) and you can see inside that word for happy, eftychismenos, tychi. So that's very interesting to see these two concepts combined in many different languages. We have haphazard, and in haphazard we have "hap" which is chance, or luck, and it's the same hap we get in "happy," and hazard which comes from the Arabic word for dice. So even in haphazard, we get the same concept there of Happy and Lucky together as we do in happy go lucky. So s3id means happy, but you know, with a dash of luck in there as well like in happy go lucky. How would you say "I am happy?"

Ana s3id.

Ana s3id. And if you were female?

Ana s3ida.

S3ida, good. And I should mention that s3ida, in Egyptian Arabic, is not so common as an adjective. But it's not a problem to use it, as you will be understood. It just sounds a little fusa, it sounds a little formal. It sounds like Modern Standard Arabic. But this is the good thing about using names as vocabulary, or any other word you might pick up that might be in Modern Standard Arabic. You will get your meaning across, and then you will notice if people are using other words like mabsoot for example, which is the most common word for Happy in Egyptian, rather than s3id. Mabsoot. And then, you will yourself replace s3id with mabsoot! Just because you heard people using that word. The word for because in Arabic, also has this ayn sound. 3lae-Shaen, or 3shen. Both exist! They are interchangeable. You can see that 3shen is just kind of a contracted version of 3la-shen. So you can use either.

3shaen.

3shaen.

3la-shaen.

3la-shaen. I want to hear the effort for the ayn. Even if you don't pronounce it yet, it's important that you program your mind that this is not an 'a,' this is an ayn!

Where is the ayn?

Tell me, where is it? 3la-shaen.

At the beginning.

Yeah.

3la-shaen.

Perfect.

3shaen.

3shaen.

So you can say something now like "I am happy because you are coming!" No? So we will begin with the first bit. I am happy-

Ana s3id.

Ana s3id. Because-

3la-shen.

3la-shen, or 3shen. You are coming.

Enta gayy.

Good. Ana s3id 3la-shen enta gayy. I am happy because you are coming, very good. How would you say "I am happy because you are not traveling?" I am happy because you are not traveling. So again, we want to focus on one piece at a time.

Ana s3id 3la-shen enta mish misafir.

Good! Ana s3id 3la-shen enta mish misafir! And as we said, more egyptian would be Ana mabsoot 3la-shen enta mish misafir. So you might pick up some words through Fusa, or Modern Standard Arabic no? Be it through the names of people or anywhere else, and you can use it in the dialect that you are specifically learning to get your meaning across. For example, here, s3id would be perfectly understood. But you will notice people using mabsoot, in which case you will replace s3id with the word people are using in the dialect which you want to learn. What was the word again for at?

3nd.

3nd, good. How would you say, as a female, I am happy because I'm at Amin's place? I'm happy because I'm at Amin's place.

Ana s3ida 3la-shen ana 3nd Amin.

Very good. Ana s3ida 3la-shen ana 3nd Amin. Very good. What was the word for school again?

Madrassa.

Madrassa, and office?

Maktab.

With the accent at the beginning there, MAKtab. Do you remember for theatre? S-r-7h, the place of imagination.

Masrah!

Masrah, good. Let's make a couple of more words with this pattern just for practice. The root that has something to do with preciousness is t-7-f. What H am I using?

The glasses H.

The glasses H, good. T-7-f.

T-7-f.

T-7-f. This is the root to do with preciousness. So the place of preciousness is a museum! So the roots are t-7-f. How would you say museum?

Mat7af.

Mat7af. The root for planting, for planting is z-r-3. What is that last sound I made for you?

Ayn.

Ayn, good. Z-r-3. So the place of planting, what might that mean?

The garden

Or?

The farm.

Farm! Good, good. So this word is actually feminine, for farm. So you really could quite directly use Madrasa as a template. So using Madrasa as a template, how would you find the word for farm with z-r-3?

Mazra3a.

That's perfect! Mazra3a! Good. Actually, we could also make Maktab feminine, Maktaba, and we get the word for library! (Or bookshelf, or bookstore, so still the place of writing but in a different sense no, to maktab, which is more the place where you write. The desk or the office. So in feminine, Maktaba. A library, or a shelf, or a bookstore.

Track 12

So let's make a recap of the verbs, or these adjectives that we use like verbs, let's make a recap of the ones that we learned so far. So if you remember which is the word for coming?

Geyy.

Geyy - good! We've two 'y's on the end we hear and pronounce them both. Geyy. Going?

Riye7.

Riye7 - good! So these might be a little hard to remember. Now, we don't want to just expect to know them from memory. What we want to do is try to find something we remember about this word, anything at all, and see what it takes us. So for going, we can think of the roots. If we remember any of the roots, r-y-7, we can remember just the first sound of the word to help us recall it. We can remember that it has this "H" that we have an English like in 'Harry,' but in 'riye7,' it's on the end. Any detail we can remember about the word will help us find it - will help us dig it out. In case people at home don't have such an easy time remembering these words, this is the advice - don't write them down! When you write them down, you create like, an external loop with the piece of paper you're looking at. Let's consider that piece of paper like an external brain cell. So when you write 'riye7' and you're looking at it, and forming your sentences looking at it, it's a very different thinking process to when you're just trying to find in your mind, find some sound that relates to it, find something you relate it to pick up that word. It's a very different process. So even if at home you're having problems remembering the words, please resist the temptation to write them down! So we had geyy for coming, and riye7 for going, understanding?

Uhh- fe7im?

Very good! So you remember the first sound and that took you somewhere, no? So it's a very good process rather than expecting yourself just to recall the whole word - now you remember it's fe7im, good. Knowing?

A3rif.

Good - and be a bit more confident trying this 'ayn' sound.

A3rif? Aerif.

Much better. A3rif. Traveling.

Misafir.

Misefir

Misefir

And seeing?

Shefir?

You've got the roots there, but you also know the pattern! You can look at one of these words: Riye7, fe7im, a3rif, to see the pattern.

No - is it sheyif?

Sheyif - good. And we saw also that as they are adjectives, effectively, they have a feminine version! So geyy becomes...

Geyya.

Geyya - and riye7 becomes...?

Riy7a.

That's right! Why does it become riy7a?

Because the last vowel is a short vowel, so you lose it.

Yeah so short vowels are subject to change and to loss in arabic - and this is one case where it's happening where we are going into feminine and adding that 'a' and it kind of crushes that 'i.' Now we had fe7im. Now this is a different 'H' - it is not the breathy 'H' - just like an English 'H,' much thinner let's say. Fe7im, and the feminine was?

Fe7ma?

Very good! And that 'e' shortens.

Fa7ma?

Fahma good. A3rif, for knowing, and for feminine?

Arfa.

Good - Misefir for traveling, and for feminine?

Misafra.

Misafra - good! And sheyif for seeing, and then for feminine we have?

Sheyfa.

Sheyfa - good! What was the word for I?

Ana.

Ana - good. The word for 'we' is E7nu. E7nu.

E7nu.

E7nu, good. What sound do you hear there in e7nu?

The 'H' sound from Habibi?

Good, good that breathy 'H!' Very good. Now adjectives. We have the normal form which is the standard or the masculine. We have the feminine. And we also have a plural form for adjectives! Now for the plural form, we add "een."

-een.

So for example if you wanted to say "we are coming," how would that be?

E7nu geyyeen?

Very good! E7nu geyyeen. How would you say we are going.?

E7nu riy7een.

Very good. What did you do there?



I dropped the last vowel.

Very good, you lose it! Just like with the feminine, very good. We're not going?

E7nu mish riy7een.

Good, how do you say 'you know' talking to a male?

Enta a3rif.

Good, you don't know?

Enta mish a3rif.

Don't you know?

Enta mish a3rif?

Enta mish a3rif? Don't you know where we are going? What was the word for 'where?'

Fehn.

Fehn, good. Don't you know where we are going? Don't you know we are going where.

Enta - Enta mish a3rif ana riy7een fen?

Very good - but the e7nu sounded more like ana because the 'H' wasn't very clear.

OK. Enta mish a3rif e7nu riy7een fen?

Very good - Enta mish a3rif e7nu riy7een feyn? The word for 'what' in egyptian Arabic is eh. Eh.

Eh.

And like feyn, where, it will tend to come at the end of the sentence. How would you say what do I know? What do I know?

Ana a3rif eh?

Good! Ana a3rif eh - What do I know. Ana a3rif eh.

Ana a3rif eh.

And it's a long vowel - eh. What do you know - talking to a male?

Enta a3rif eh?

Enta a3rif eh - talking to female?

Enti 3rfa eh.

Very good. So we have enta and enti for you. We also have a plural you which is 'entu.' So we have enta for male, enti for female, and entu for 'you guys.' So if you wanted to say "What do you guys know?"

Entu 3rfeen eh?

Very good! Entu 3rfeen eh. What do you guys know - what do you know, plural. So with have these adjectives versions of the verb, we have just three choices: we leave it as it is, we put in feminine, or we put it in plural, and that's all. How would you say "what do we know?"

Ene 3rfeen eh?

"E7nu" is sounding like 'I.'

OK - ehne.

More emphasis - let the breath come, and if you feel tension because you're trying to pronounce it, the way to get rid of that tension, remember, is just to imagine that you are breathing on a piece of glass. Really imagine you are just, where you can put your hand there as well, and go '7' to clean the piece of glass. And that will relax your muscles! You are then outside of the linguistic world trying to produce sounds, and then you can find "Oh, okay, that's how I need my throat to be to produce that big, wide, open 'H'

E7nu 3rfeen eh.

So you can hear it's very clear. You know I really want to hear that breath in there. What is understanding?

Fe7in - fe7im.

Good, and the feminine.

Fa7ma.

Fa7ma, good. Do you understand?

Enti fa7ma?

Enti fa7ma - don't you understand?

Enti mish fa7ma?

Enti mish fa7ma? What don't you understand?

Enti mish fa7ma eh?

Good. So we had feyn for where. How would you say "I don't know where you guys are travelling." I don't know where you are travelling. So we will divide up the first bit - I don't know.

Ana mish a3rif.

Ana mish a3rif - where you guys are traveling

Entu misafreen fehn.

Good, and with the "een," this een takes the accent so give it just another try.

Entu misafreen fehn.

Perfect. Entu misafreen feyn.

## Track 13

The word for why, why, in Arabic is leh.

Leh

And Leh actually gives us another word, because Leh is the combination of li and eh. And li means 'to.' So why is like 'to what.' Li - eh, leh.

Leh

Many other languages make 'why' with the combination of words, no? You have Spanish porque which means 'because of what.' You have Greek - Giati 'because of what' again, or 'for what,' the same thing. You have the Turkish neden which literally means "from what" And here in Arabic, leh, to what, why. What was seeing?

Shayif.

Shayif - you see, talking to a male?

Enta shayif.

Good, and now make it a question.

Enta shayif?

Good - Enta shayif. So we had 'enta' for you male - you female was?

Enti?

And you plural?

Entu.

Good and what is the ending for the adjectives with plural?

Een.

Good. So how would you say 'I don't know why you're not coming.' I don't know - that's the first bit.

Ana mish a3rif.

Ana mish a3arif, good, why you guys aren't coming.

Entu mish geyyeen leh.

Very good -Ana mish 3arif eEntu mish geyyeen leh. The word for tomorrow we said was bukra.

Bukra

Bukra

Good. How would you say do you know why we're not traveling tomorrow? So the first thing will be do you know - and speak to a female. "Do you know."

Enti 3rfa

Good. We're not traveling tomorrow why.

E7nu mish misafreen bukra leh.

Very good. Enti 3rfa, e7nu mish misafreen bukra leh? What was the word for school? Like many words where something happens, it begins with 'ma.'

Madrasa

Madrasa, good. Madrasa. So if you want to say "I'm going to the school." With - we've seen already that we don't need the word for 'to,' we just say "I'm going the school." What was the school?

Il madrasa.

Il madrasa, good. So how do you say "I'm going to school," or to the school.

Ana riye7 il madrasa.

Good, Ana riye7 il madrasa. What was the word for it 'because' it began with an ayn.

3lashaen?

3lashaen, good, or?

3shaen.

3shaen - so the accent is on the end. You might put the accent on the ayn because you're concentrating on producing that sound, but the accent's on the end. 3lashaen, 3shaen, good. So how would you say we're not going to the office because we're traveling tomorrow. We're not going to the office because we're traveling tomorrow - so the first bit is we're not going.

E7nu mish riy7een

The office

Il maktab

because

3lashaen

3lashaen

3lashaen

we are travelling tomorrow.

E7nau misafreen bukra.

Very good E7nu mish riy7een il maktab 3lashaen e7nau misafreen bukra. Now, I paused a little bit when I repeated 'e7nau' because actually we don't really need it - because we are still talking about the same person. We could leave it out. Something more natural would be: E7nu mish riy7een il maktab 3lashen misafreen bukra. So we don't need the word for 'to' when we are going to a place, but we will use it if we're going to a person. So the word for 'to,' what did we say it was? We have it in leh.

Li!

Good, so what was the word for 'the' again.

Il

Il. What do you think happens when you say 'to the,' L-il.

Lil.

Lil, Good. This happens, they join together. The doctor is doktor.

Doktor.

So, if you're saying I'm going to the doctor, then you will say 'to the.' When you're going to a person you use the word for 'to'. So how would you say that I'm going to the doctor.

Ana riya7 lil doktor.

Ana riya7 lil doktor, good. Do you know where the doctor is because we are going to the doctor tomorrow. So the first bit is do you know.

Enta a3rif.

Good, now we go to the next bit, and we forget that, enta 3arif and that we said it. We can forget it.

Where is the doctor.

Il doktor fehn.

Good! Enta a3arif il doktor feyn? Or you might also hear Enta a3arif feyn il doktor? It's quite flexible, because,

3lashaen

3lashaen - we are going to the doctor tomorrow.

E7nau riy7een lil doktor bukra.

Enta a3arif il doktor feyn, 3lashaen e7na37nu riy7een lil doktor bukra. Very good.

Track 14

We also have an adjective version of the verb for 'wanting' - 3awiz3wiz.

3awiz3wiz.

What do you hear there? 3awiz3wiz.

An 'ayn' sound?

Good - it's an ayn! Now here, there's not any A's around so you hear very clearly that the 'ayn,' and the 'A' - it's really different! Now - 3awiz.

3awiz. 3awiz.

3awiz.

You might also hear '3ayiz,' '3ayiz.' Or in the very fluent speech, '3ayz.'

3aAyz.

So you might hear either - 3awiz, 3ayiz. So how do you say 'I want?'

Ana 3awiz.

Ana 3awiz - good. I don't want?

Ana mish 3awiz.

Ana mish 3awiz - or and ana mish 3ayz. What if you were female?

Ana mish 3awza?

Very good - ana mish 3awza, very good. So, here, it sounds particularly different to the other ones we learned fahe7im, raiya7, a3arif. But this is the same pattern - we have a long vowel at the beginning and a little vowel at the end. 3awiz - 3ayiz. How would you say 'why don't you want' talking to a male?

Enta mish 3awiz leh.

Very good. Enta mish 3awiz leh. How would you say 'I don't know why you don't want.' I don't know why you don't want.

Ana mish a3arif, enta mish 3awiz leh.

Very good - Ana mish a3arif, enta mish 3awiz leh. How would you say 'what do you want,' talking to a female?

Enti 3awza eh.

Enti 3awza eh - good. 'We don't understand what you want' still speaking to a female. What was the word for we?

E7nau.

E7nau - and understanding?

Fahe7im.

Good. So we don't understand?

E7nau mish fah7meean - e7nau mish fah7meen!

Enta mish fah7meen - what you want, speaking to a female.

Enti 3awza eh.

Good. E7nau mish fah7meen enti 3awza eh. How would you say 'we don't understand what you guys want?'

E7nau mish fah7meen entu 3awzeen eh.

Very good E7nau mish fah7meen entu 3awzeen eh. You could also say 'we don't understand why you guys want'

E7nau mish fah7meen entu 3awzeen leh.

Very good - E7nau mish fah7meen entu 3awzeen leh. Very good. The word for 'from' in Arabic is 'min.'

'Min.'

Min. "From me" is minni, minni,

Minni.

So we add this i - i sound and we get "from me." Minni.

Minni.

Good. So we have 'min' and when we put that 'i' on there, that 'n' doubles. Minni. Just because it sounds much more Arabic, minni, than 'mini.' So now you could say something like "what do you want from me." So this is a great time to elaborate on the position of question words in Egyptian. Now we said that in Egyptian the question words have a tendency to be towards the end of the sentence but in a sentence like this "what do you want from me," and we have this "from me" then where should we put this 'what?' So to be more specific. We can say that the question word takes the place of the information that it's asking for. So what do you want from me? - I want this from you. So we see that 'this' there is in the middle. I want this from you. So the question word 'what' is going to occupy the place that the information would be. So we will say 'you want what from me.' So we can make these tests if we are unsure about where the question word goes, we can imagine the reply to that question and put the question word where that reply would be. So 'what do you want for me,' I want this from you - and 'this' is going to be in the position of that 'what.' So you want what from me - talking to a male - you want what from me?

Enta 3awiz eh minni?

Enta 3awiz eh minni? Or we could have enta 3awiz minni eh? So the first is more natural, less emphatic, but we've also saying that it's flexible, and breaking the standard rules of word order, we can show a different emphasis and this is best picked up in a live context. How would you ask that to more than one person? What you guys want from me?

Entu 3wzeen eh minni?

Very good - Entu 3wzeen eh minni. What was the word for because?

3lashaen

3lashaen! You can also add the sound 'for me' on the end '3lashaen' to get because of me.

3lashaenni.

3lashaenni - good. So how do you say 'are you coming because of me?' Are you coming because of me? Let's speak to a female.

Enti geyya 3lashaenni?

Very good - Enti geyya 3lashaenni? Very good. The word for house in Arabic is "bayt." Bayt. You can think of it as "b-a-i-t," bait, house.

Beh.

What was the word for from again?

Min,

Min, good. So how would you say from the house?

Min beht.

From the house.

Min il beht.

Good. How would you say 'are you guys coming from the house?'

Entu geyyeen min il beht?

Good, entu geyyeen min il bayt? How would you say "where is the house."

Il beht fehn,

Good and we must hear that 't.' English speakers might find themselves dropping it off or making it very soft because it comes on the end of the word, and in English you tend to do that but in Arabic you want to hear it clearly. Bayt. In fact the 't' here is part of the root of the word "bayt." So it's even more important. How would you say "I don't know where the house is."

Ana mish a3rif il beht fehn.

Good - ana mish a3arif il bayt feyn - good. We don't know where the house is?

E7nau mish 3arfeen il beht feyhn?

And where is the accent on -.

E7nau mish 3arfEEN!

3arfEEN! Good,

E7nau mish 3arfeen il beht feyhn.

Good - e7nau mish 3arfeen il bayt fayn. Do you guys know where the house is?

Entu 3arfeen il beht feyhn?

Good. Don't you know where the house is?

Entu mish 3arfeen il beht feyhn.

Good. Entu mish 3arfeen il bayt feyn? The word for 'something' in Arabic is '7aega,' 7aega.

7aega.

7aega. Again, what 'h' is this?

The 7abibi 'h'.

The 7abibi 'h'. Good, so this is actually probably the most common 'H' that we find around arabic, no? Even though we have three: we have the 'h' that's like english 'here' as we heard in faeh7im. And we have another sound we can describe like a 'h' sound but with friction like in the popular expression kh7aoloss meaning something like "Forget, it's over. It's over. kha7oloss," So these are the three 'h's of Arabic. 7abibi, faeh7im, kh7aloss. And we want to differentiate them when we come across a new word we want to understand what 'h' is it - so, that when we reproduce that

word, we don't end up choosing one randomly. So we say 7aga7ega and we make the observation, "Oh this is the 7abibi 'h,' the 'Harry' h, the breathy 'h' - however you want to think about it. So again something

7aega.

7aega - do you want something to male.

Enta a3awiz 7aega?

Enta 3awiz3wiz 7ega? Or, enta ayiz 7aga7ega? You can hear either. Good. Do you want something from the house?

Enta 3awiz3wiz 7aga7ega min il beht?

Very good! Enta 3awiz3wiz 7aga7ega min il bayt? Good - again give me 'where is the house?'

Il beht fehn?i

Il bayt feyn, or, feyn il bayt? You might hear both - especially in the shorter sentences, you will see the question words are more flexible. In the longer ones you will definitely find them coming towards the end. So for example 'do you know where the house is?'

Enta 3rif il beht fehn?

Enta 3rif il bayt feyn. So here the sentence is slightly longer so much more common to hear that question word on the end, but with short sentences you will find it's much more flexible. The word for 'big' in arabic is 'kibir.'

Kibir.

Good. So what are the roots for 'kibir?'

K-b-r.

K-b-r, Good and do you recognize the pattern? Now when you're looking to see if you recognize a pattern, you're looking to see if you know other words that have the same kind of structure as kibir. Yeah, karim!

Karim, good. So we're hearing now in arabic [unsure] we're hearing that these are similar. How would you say the house is big?

Il beyht kibir.

Yeah - we have no 'is' do we? So we just go directly 'il bayt kibir,' and we imagine the 'is.' What was the word for 'from?'

Min

Good, and 'from me?'

Minni?

Minni,



Minni. So this 'i,' other than me, it can also mean "my" just by hoo walking on to the end of the word. So we know already the word 7abibi. The 'i' on the end of 7abibi is 'my.' The word for 'darling' in itself is 7abib.

7abib.

But the 'i' there is my darling, or friend though a bit hard to translate because it's used so commonly in Arabic. So how would you say 'my house.'

Behti.

Bayti, good. How would you say my house is big.

Behti kibir.

Good, Bayti kibir, good. My house isn't big?

Behti mish kibir.

Good Bayti mish kibir.. How is 'you know' talking to a female?

Enti 3arfa.

You don't know.

Enti mish 3arfa

Enti mish 3arfa.

Don't you know?

Enti mish 3arfa?

Don't you know wWhere my house is?

Enti mish 3rfa bayti feyn?Bayti feyn?

Very good - Enti mish 3rfa bayti feyn?

TRACK 15

T: What was the word for "you", for a male?

S: انتَ (inta)

T: انتَ (inta). And the word for "you", for female?

S: انتي (intī).

T: انتي (intī). So we saw that usually the 'a' is associated with feminine, no?

T: We have for example, انتَ كَرِيم (inta karīm), انتي كَرِيمَة (intī karīma). We could say, "You are big", which would probably be understood as "old", no?

T: So how would you say that you a man?

S: انتَ كبير (inta kibīr).

T: Good, and to a female?

S: انتي كبيرة (intī kibīra)

T: So we actually have two different types of words behaving differently. We have adjectives, which are using 'a' as a feminine sound, and then we have these words like انتَ (inta) and انتي (intī), which are understanding these sounds in a different way. We see that 'inta' refers to a male, and 'intī' refers to a female. So, it's very important for us in our language learning journey to identify groups of words, no? You've already seen the importance of this, looking at these adjective versions of verbs, knowing that they behave like adjectives. So, in the same way, we have 'inta' and 'intī', and that we identify that these words are behaving in a different way [than] the adjectives, and the 'a' of 'inta' is not feminine. And we can see this idea reproduce itself in other places in the language. For example, the words for "this" or for "that" -- it's actually the same word in Arabic, "this" and "that" -- are دا (da) and... Can you guess?

S: دي (dī)

T: Very good. So we have دا (da) for what? What gender?

S: Male.

T: Masculine. And دي (dī) for?

S: Feminine.

T: Exactly! So we see the same thing there carrying through as we had 'inta' and 'intī' for "you male" and "you female". Here we have دا (da) for [a] masculine object or a person as well it could be, and دي (dī) for [a] feminine object or [a] feminine person. How would you say, "What is this?"

S: دا إيه (da ?ē)

T: دا إيه (da ?ē), or actually in this case much more common, would be إيه دا (?ē da). We said that with shorter sentences, it is more flexible. Here, you hear a lot [of] ' ?ē da', ' ?ē da'. So with the shorter sentences, you might find these question words coming at the beginning. Like we mentioned, this is a feature of Egyptian Arabic, actually, to have these question words on the end. In Standard Arabic and in most other Arabic dialects, you're going to find the question words having the same position as English most of the time. So 'دا' can mean "this", "this one", or "this guy". So you could say, "This is Fareed" to introduce somebody.

S: دا فريد (da farīd)

T: دا فريد (da farīd). You might also be saying, without the context, no?, you might also be saying, "This is unique." فريد (farīd) means "unique". You might be saying, "This guy is unique." So there we get another adjective from the name فريد (farīd), meaning "unique." How would you say, "This girl is unique"?

S: دي فريدة (dī farīda)

T: Yes. دي فريدة (dī farīda). Of course, you'd have to know who is the person you're talking about, otherwise, 'dī farīda' would sound like you were introducing her: "This is Fareeda." rather than

“This girl is unique”. How would you say, “This is a house”? You don’t need the word for “a”. You just say, “This” -- “is” invisible, “a” is invisible -- “house”.

S: دا بيت (da bēt)

T: دا بيت (da bēt). “This is a house.” How would you say, “This is the house?”

S: دا البيت (da il-bēt)

T: دا البيت (da il-bēt). Good, and I should mention that we are using دا (da) and not دي (dī) because بيت (bēt) is masculine. Feminine words, they tend to end in ‘a’ or be about women, so the word for mother, أُمُّ (umm), doesn’t end in an ‘a’, but it’s a feminine word because it refers to a female. So, a word like ‘bēt’, we can assume it’s masculine. How would you say, “This is my house?”

S: دا بيتي (da bētī)

T: دا بيتي (da bētī). Good. Now if you want to say “This house”, you can’t say, ‘da bēt’, because as we’ve already seen, you would understand something else from ‘da bēt’. If I tell you, ‘da bēt’, what will you understand?

S: “This is a house”.

T: “This is a house”, no? So we must bear in mind, that these invisible words, we don’t need them when we are constructing, so when we’re constructing the sentences we just leave them out. But when we are interpreting sentences and understanding them, many times, we’re going to have to make an effort to imagine these extra words so that we understand what’s going on. So ‘da bēt’ means “This is a house”. If you want to say, “This house” you will say “The house this”: البيت دا (il-bēt da)

S: البيت دا (il-bēt da)

T: البيت دا (il-bēt da). Good. How would you say “This house is big”?

S: البيت دا كبير (il-bēt da kibīr)

T: Good. البيت دا كبير (il-bēt da kibīr). Good. The word for “new” in Arabic, is جديد (gidīd). ‘gidīd’

S: جديد (gidīd)

T: Good. What are the roots then, that have something to do with being new?

S: ج د د (g, d, d)

T: Good. And do you recognize the pattern?

S: Yeah, it’s like the one in كريم (karīm)

T: Yeah, it’s same one, good. جديد (gidīd). So, how would you say, “This house is new” (“The house this is new”).

S: البيت دا جديد (il-bēt da gidīd)

T: Good. البيت دا جديد (il-bēt da gidīd). How would you say, “My house is new”?

S: بيتي جديد (bētī gidīd)

T: بيتي جديد (bētī gidīd). Good. How would you say, “This is a new house” -- and the adjective, the describing word, is going to come after the noun in Arabic. So, we’re going to say, “This is a house new”. So, divide it up and you will find your way through it just getting rid of the words that you don’t need. So “This”?

S: دا (da)

T: “Is”?

S: We don’t have it.

T: “A”?

S: We don’t have it. دا بيت جديد (da bēt gidīd)

T: Good. دا بيت جديد (da bēt gidīd). This means though if we want to say something like, “The new house”, it feels like we’ve run out of options, no? So, give it a try, this: “The new house”.

S: البيت الجديد (il-bēt gidīd)

T: Now if you say البيت الجديد (il-bēt gidīd) by itself, what would we understand from that? We will imagine the invisible “is”, and we would understand “The house is new”, not, “The new house”. So, if you want to say, “The new house”: the way Arabic gets around this is that we say, البيت الجديد (il-bēt il-gidīd) - “The house the new”. And there we have “The new house”.

S: البيت الجديد (il-bēt il-gidīd)

T: Good. So, how would you say, “Where is the new house?”

S: البيت الجديد فين (il-bēt il-gidīd fēn)

T: البيت الجديد فين (il-bēt il-gidīd fēn). So more like feign /fe:n/ than fan /fæn/. How would you say, “I don’t know where the new house is”?

S: أنا مش عارف البيت الجديد فين (ana mish ʿārif il-bēt il-gidīd fēn)

T: Very good. What was the word for “big”, again?

S: كبير (kibīr)

T: كبير (kibīr). So, how would you say, “The big house”?

S: البيت الكبير (il-bēt il-kibīr)

T: البيت الكبير (il-bēt il-kibīr). How would you say, “The house is big”?

S: البيت كبير (il-bēt kibīr)

T: البيت كبير (il-bēt kibīr). How would you say, “This house”?

S: \* دا بيت (da bēt)

T: دا بيت (da bēt) would mean “This is a house”, so how did we get around that to say “This house”?

S: البيت دا (il-bēt da)

T: “The house this”, البيت دا (il-bēt da). “This house is big”

S: البيت دا كبير (il-bēt da kibīr)

T: Good. البيت دا كبير (il-bēt da kibīr). How do you think you would say, “This big house”? Give it a try.

S: البيت دا الكبير (il-bēt da il-kibīr)

T: البيت دا الكبير (il-bēt da il-kibīr). Good. So, looking at these like a panorama, they can seem quite confusing, but if you just focus on the meaning that you want to express and bear in mind that you have this invisible “to be” -- so this invisible “am”, “is”, or “are” -- and look where it could cause some confusion, that will be an easy way to recall where you might need this extra “the”. But we will visit it again, of course. The word for “now” is دِلْوَقْتِي (dilwa?tī). ‘dilwa?tī’.

S: دِلْوَقْتِي (dilwa?tī)

T: This is a very interesting word. We having again, a new sound here in Arabic. دِلْوَقْتِي (dilwa?tī). Now, this little pause is a constant in Arabic. It’s a consonant because you’re engaging your throat; you tighten your throat there with that pause. It’s not just a pause: you don’t just wait in the middle of the word. It sounds like a pause but actually, you’re doing something: you’re tightening the throat. ‘dilwa?tī’

S: دِلْوَقْتِي (dilwa?tī)

T: Good. This easy an easy sound for Cockney speakers of English because we have this sound in English, or in Cockney English that say-when we say, “wa`er” (wa?a) instead of “water”, “li`le” (li?l), “li`le” - it’s exactly the same sound: دِلْوَقْتِي (dilwa?tī)

S: دِلْوَقْتِي (dilwa?tī)

T: Good. And interestingly, this word دِلْوَقْتِي (dilwa?tī) which means “now”, if we divide it up, we can see ‘dil’, which is probably the combination of دا (dah) and ال (il), no? We can see وَقْت (wa?t) which means “time”. So, we can see that ‘dilwa?tī’ means something like “This is the time”, or “this time”, and that’s the word for “now”.

S: دِلْوَقْتِي (dilwa?tī)

T: Good. How would you say, “Are you coming to my house now?”. “Are you coming to my house now?” speaking to more than one person.

S: انتو جايين بيتي دِلْوَقْتِي (intū gayyīn bētī dilwa?tī)

T: Very good. انتو جايين بيتي دِلْوَقْتِي (intū gayyīn bētī dilwa?tī). Good. How is “we”?

S: احنا (ihna)

T: Good. And “we’re going”?

S: احنا رايحين (iḥna rayḥīn)

T: Good. And “we’re going to the house”?

S: احنا رايحين البيت (iḥna rayḥīn il-bēt)

T: احنا رايحين البيت (iḥna rayḥīn il-bēt). Good. How would you say, “We are going to the big house”?

S: احنا رايحين البيت الكبير (iḥna rayḥīn il-bēt il-kibīr)

T: Very good. احنا رايحين البيت الكبير (iḥna rayḥīn il-bēt il-kibīr). How would you say we are going to the new house?

S: احنا رايحين البيت الجديد (iḥna rayḥīn il-bēt il-gidīd)

T: Very good. احنا رايحين البيت الجديد (iḥna rayḥīn il-bēt il-gidīd). How would you say, “We are going a new house?”

S: احنا رايحين بيت جديد (iḥna rayḥīn bēt gidīd)

T: Good. “We are going to a big house”?

S: احنا رايحين بيت جديد (iḥna rayḥīn bēt gidīd)

T: Very good.

## Track 16

T: What was the word for “the” in Arabic?

S: ال (il)

T: ال (il). Good. Or at least, in Egyptian Arabic. In Classical Arabic, we have ‘al’. In fact, English words that begin [with] ‘al’ -- the great majority of the time -- are from Arabic origin, because this ‘al’, this “the”, is written as if it were one word. So for example, “alcohol” is written all together in Arabic but actually it is الكحول (al-kuḥūl): they are two separate words. So when we say, “The alcohol” in English, we’re actually saying something like, “the the-kohol”. “Algebra”, another Arabic word. “Alchemy”, “alcove”. But in Egyptian, we have ‘il’. ‘il’. How would you say, “the school”?

S: المدرسة (il-madrasa)

T: Good. And “the office”

S: المكتب (il-maktab)

T: And where’s the accent?

S: المكتب (il-maktab)

T: المَكْتَب (il-maktab). Good. And the 'a' is not so big, because it is a small 'a', so مَكْتَب (maktab). And like we said, you could even hear 'mektab'; it could sound a little bit more like an /e/ - 'mektab'.

S: المَكْتَب (il-maktab)

T: Now, we learnt this pattern for being the place that we do whatever the roots refer to, so د ر س (d, r, s) refers to studying, so مَدْرَسَة (madrasa): "school", is the place of studying. ك ت ب (k, t, b) refers to writing, so مَكْتَب (maktab), "desk" or "office", is the place that we write. And we saw some other roots that we can fit into this pattern to get other meanings. So for example, we had س ر ح (s, r, ḥ), which was about imagination and also wondering, wondering with an 'o', and wandering with an 'a' in English, which are two separate verbs, no? Wander in your mind, and also to wander around physically. So the place of imagination, the theatre, how do you say that?

S: مَسْرَح (masrah)

T: Good. The roots for cooking are ط ب خ (ṭ, b, x). So here we have what we could consider the third 'h' of Arabic, this خ (x) with a lot of friction.

S: خ (x)

T: خ (x). Good. And the 't' here, we have two 't's in Arabic. We have ت (t) and ط (ṭ). 't' - 'ṭ'.

S: ط (ṭ)

T: ط (ṭ). Good. You're just pulling the tongue a little bit further back 'ṭ' 'ṭ', 'ṭ', 'ṭ', 'ṭ', 'ṭ'. So roots for cooking are ط ب خ (ṭ, b, x). So how would you say "the place of cooking", or "kitchen"?

S: مَطْبَخ (matḥbax)

T: مَطْبَخ (matḥbax)

S: مَطْبَخ (matḥbax)

T: How do you say, "the kitchen"?

S: المَطْبَخ (il-matḥbax)

T: المَطْبَخ (il-matḥbax). Good. Now, the 'l' - the 'l' of the word for "the" in Arabic - half of the time it assimilates to the following sound. It changes to match the sound that follows it. So for example, رَجُل (ragul) is the word for "man". 'ragul'

S: رَجُل (ragul)

T: رَجُل (ragul)

S: رَجُل (ragul)

T: And "the man", if you say it slowly, is الرَّجُل (il-ragul), but if you say it quickly, we get الرَّجُل (ir-ragul), 'ir-ragul'. The 'l' assimilates to an 'r' and it's like we have two 'r's there.

S: الرَّجُل (ir-ragul)

T: الرَّجُل (ir-ragul). Good. So half the time, with around half of the letters, this 'l' of ال (il), which was said was written together with the word, will just assimilate with the next sound, or turn into the next sound, effectively doubling it. You might know the saying, السَّلَامُ عَلَيْكُمْ (as-salāmu ʿalaykum), it's a way of greeting.

S: Yeah, we have it in Turkish as well.

T: Here, this السَّلَامُ (as-salām) is actually السَّلَام (al-salām). We have ال (al) for "the" in Classical or Modern Standard Arabic, not the 'il' we have in Egyptian. "The peace" -- سلام (salām) means "peace" -- عَلَيْكُمْ (ʿalaykum) "upon you": "peace upon on you". So again, in there we see it, this 'al-salām', the 'l' assimilated to an 's' and it turned into another 's' and we get السَّلَامُ عَلَيْكُمْ (as-salāmu ʿalaykum). Actually in 'salām', we can see the roots س ل م (s, l, m) which you might be able to recognize in other words which we know in English but from the Arabic-speaking world. Does it sound familiar at all? S, l, m?

S: "Islam".

T: "Islam", "Muslim". So the 'mu' of "Muslim" is just part of the pattern, and then we see again s-l-m. So the roots س ل م (s, l, m) refer to peace and also submission, submission to God. And there is an idea there there, that submission to the great power is what proportions peace. So we have ال (al) or 'il' in Egyptian, and like I said, half of the time, this 'l' is going to assimilate to the next sound. Now, to decide whether it happens or not, all you need to work out is if the sounds are close or not. 'l-s', 'l-s' -- going between 'l' and 's' do you have you to do a lot with your mouth?

S: No.

T: Try it.

S: 'l-s'

T: Very small movement, right? So this is why here the 'l' will assimilate. How about going between ل 'l' and ب 'b'? Try it.

S: 'l-b'

T: Is it a small change or a big change when you make-- [interrupted].

S: It's a bigger change.

T: It's a big change, right? 'l-'b'. You have to put your lips together for the ب 'b'. So this is a big change in the mouth, so therefore when you say البيت (il-bēt), you will pronounce that 'l'. There are a list of letter that you do it with, and list of letter that you don't, but rather than finding this list and memorizing it, it makes sense just to observe, to see when it's happening, and also understand it as a concept, that it's happening when sounds are close to the 'l', and you can experiment yourself with if they are close or not. So how would you say, "the kitchen"? I'll tell you again, the roots for cooking were ط ب خ (t, b, x)

S: المَطْبَخ (il-mat<sup>h</sup>bax)

T: المَطْبَخ (il-mat<sup>h</sup>bax). So l and m are very far apart, so that l won't assimilate. How was "man" again?



S: رَجُلٌ (ragul)

T: رَجُلٌ (ragul). Good. “The man”?

S: الرَّجُلُ (ir-ragul)

T: الرَّجُلُ (ir-ragul). “Where is the man?”

S: الرَّجُلُ فِيهِ (ir-ragul fēn)

T: الرَّجُلُ فِيهِ (ir-ragul fēn). Good. If you want to say, “an old man”, you can say, “a big man”. So, how would that be?

S: \* الرَّجُلُ الْكَبِيرُ (ir-ragul il-kibīr)

T: Ah! This would be “the big man”, which is what I was going to build you up to; this is much more difficult than “a big man”, which would just be?

S: \* الرَّجُلُ كَبِيرٌ (ir-ragul kibīr)

T: This would mean, “The man is big”.

S: (laughing). OK. رَجُلٌ كَبِيرٌ (ragul kibīr)

T: Good. So رَجُلٌ كَبِيرٌ (ragul kibīr) is “a big man”, we don’t have any “a”, no? If we say, الرَّجُلُ كَبِيرٌ (ir-ragul kibīr), we’re saying, “The man is big.” So, if we want to say, “the big man”, we must say, “the man the big”.

S: الرَّجُلُ الْكَبِيرُ (ir-ragul il-kibīr)

T: Good. الرَّجُلُ الْكَبِيرُ (ir-ragul ik-kibīr). Here, we’ll probably hear that ‘k’ assimilating. ‘ir-ragul ik-kibīr’. How was “house”?

S: بَيْتٌ (bēt)

T: Do you remember how to say, “new”?

S: جَدِيدٌ (gidīd)

T: جَدِيدٌ (gidīd). Good. So if you wanted to say, “The new house”.

S: الْبَيْتُ الْجَدِيدُ (il-bēt il-gidīd)

T: Good. الْبَيْتُ الْجَدِيدُ (il-bēt il-gidīd), or..

S: الْبَيْتُ الْجَدِيدُ (il-bēt ig-gidīd)

T: الْبَيْتُ الْجَدِيدُ (il-bēt ig-gidīd). So, this business about ‘l’ assimilating or not, it’s not something you want to worry about memorizing or worry about getting wrong, especially if you’re speaking slowly - it’s natural not to assimilate the ‘l’. It’s only in rapid speech, but it’s something you do want to watch

out for, because you will hear just this ‘i’ sometimes, and you will need to understand that it’s ال (il) like in الرجل فين (ir-ragul fēn). What does that mean? ‘ir-ragul fēn’.

S: “Where is the man?”

T: Good. And الرجل الكبير فين (ir-ragul ik-kibīr fēn)? ‘ir-ragul ik-kibīr fēn’?

S: “Where is the old man?”

T: Yes, exactly. Very good.

Track 17

T: And Mehmet, you know some Spanish.

S: Yes, thanks to Language Transfer.

T: (laughing) So, you could also find words from Spanish that have this ‘a-l’ attached like we saw it in English: alcove, algebra. Spanish and Arabic were in contact for eight hundred years, so we have a lot of Arabic vocabulary in Spanish. For example, the word for “oil” in Spanish is aceite. Aceite. Or with a Spanish accent from Spain /a.θei.te/, no? In Arabic it’s زيت (zēt). So you can see الزيت (al-zēt), “the oil”, which actually assimilates to الزيت (az-zēt) when you say it quickly, entered Spanish as aceite. You have arroz in Spanish meaning “rice”, رز (ruzz) in Arabic. الرز (al-ruzz) assimilating to الرز (ar-ruzz), which entered Spanish with the ‘al’ attached, arroz, end with rice without the ‘al’, the word for “the”, attached. Same with “sugar” - “sugar” is an Arabic word: السُّكَّر (al-sukkar) with the assimilation when you say it quickly, السُّكَّر (as-sukkar), which of course, is the word in Spanish azúcar. What was the word for “now”?

S: \* ‘diwuti’?

T: That’s it, but we had that strange consonant there that we have in Cockney English, but it’s a consonant in Arabic, that you write. Try again.

S: \* ‘diwu-ti’?

T: دِلْوَقْتِي (dilwa?tī)

S: دِلْوَقْتِي (dilwa?tī)

T: دِلْوَقْتِي (dilwa?tī). So that literally mean something like “This time”, “This is the time”, something like this, and we have another word that is formed in a similar kind of way. النَّهَارْدَه (in-naharda). In-naharda means “today”. ‘in-naharda’.

S: النَّهَارْدَه (in-naharda)

T: If we divide it up, we can understand where it comes from: النَّهَار دِه (in-naharda da). “The day this”, and النَّهَار (il-nahar) - the ‘l’ and the ‘n’ assimilated - النَّهَار (in-nahar). So ‘in-naharda’, “today”, teaches you that the ‘l’ and the ‘n’ will also assimilate, so if you have another word that begins with ‘n’, and you say “the”, you can expect that ‘l’ assimilate to it. For example, “number” is نِمْرَة (nimra). How would you say, “The number”?

S: النَّمْرَة (in-nimra)

T: النَّمْرَةَ (in-nimra). Good. So النَّهَارْدَةَ (in-naharda), “the day this”, “this day”, so similar formation to what we had with دِلْوَقْتِي (dilwaʔtī) for “now”, ‘in-naharda’, “today”. So let’s practice some of this. How would you say, “The man is going to the theatre today”? So, “the man”?

S: الرَّجُل (ir-ragul)

T: الرَّجُل (ir-ragul). Good. “Is going”?

S: رَايِح (rāyih)

T: “to the theatre today”?

S: الْمَسْرَحَ النَّهَارْدَةَ (il-masraḥ in-naharda)

T: So altogether: “The man is going to the theatre today.”

S: الرَّجُلُ رَايِحَ الْمَسْرَحِ النَّهَارْدَةَ (ir-ragul rāyih il-masraḥ in-naharda)

T: Very good. الرَّجُلُ رَايِحَ الْمَسْرَحِ النَّهَارْدَةَ (ir-ragul rāyih il-masraḥ in-naharda). So the ‘l’ and the ‘r’, they are so close you don’t want to waste time saying الرَّجُل (il-ragul). Remember, language is always trying to be efficient. Saying الرَّجُل (ir-ragul) rather than ‘il-ragul’ is just to, just to save that miniscule amount of effort and time that it would take to say ‘il-ragul’, but when you add that up in one’s own life and all of the lives that are speaking Arabic, then it’s a lot of energy that is saved by saying ‘ir-ragul’ instead of ‘il-ragul’. That’s the only reason why it’s happening. It’s a phonetic issue, a sound issue, rather than grammar. The word for woman is سِتَّة (sitt). ‘sitt’

S: سِتَّة (sitt)

T: What do you hear there? I mean, spell it to me if you were to spell it in English letters, how would you spell that?

S: s-i-t-t.

T: Very good. Two ‘t’s. سِتَّة (sitt). How would you say, “The woman”?

S: السَّتَّة (is-sitt)

T: When the ‘l’ assimilates it produces another ‘s’, it turns into an ‘s’. السَّتَّة (is-sitt). You hear both of them as we did in الْبَيْتَ الْكَبِيرَ (il-bēt ik-kibīr), “the big house”; “the new house” - الْبَيْتَ الْجَدِيدَ (il-bēt ig-gidīd). ‘is-sitt’.

S: السَّتَّة (is-sitt)

T: Good. How would you say, “Can you see the woman?”. Now, for “can you” -- we really overuse this “can” in English. We use a lot of “can” where in other languages might not be so common to use it. “Can you see the woman” -- “Do you see the woman”?

S: أَنْتَ شَايِفِ السَّتَّة (inta shāyif is-sitt)

T: Very good. أَنْتَ شَايِفِ السَّتَّة (inta shāyif is-sitt)?

Track 18

T: The word for “but” in Arabic is بَسَّ (bass).

S: بَسَّ (bass)

T: بَسَّ (bass). What do you hear there?

S: Two ‘s’s.

T: Very good. بَسَّ (bass). And it’s also used like “enough!”. You can use it like “enough”, so you may hear people saying ‘bass’, like “OK, enough, stop!”. And related to that meaning, it could also mean “only”, so you know, you could say something like, “I’m only playing”, “I’m playing only” using this ‘bass’. So it’s quite a flexible word that you will hear a lot. But for now we will use it as “but”. ‘Bass’ : b-a-s-s.

S: بَسَّ (bass)

T: So how would you say, “I’m not going today, but I’m going tomorrow”? So the first bit is, “I’m not going today.”

S: أنا مِش رايح النَّهَارْدهَ (ana mish rāyih in-naharda)

T: “But...”

S: بَسَّ (bass)

T: “I’m going tomorrow”

S: أنا رايح بُكْرَة (ana rāyih bukra)

T: Good. أنا مِش رايح النَّهَارْدهَ بَسَّ أنا رايح بُكْرَة (ana mish rāyih in-naharda bass ana rāyih bukra). How would you say, “You don’t understand, but we do”, and for this “but we do” we will repeat, “but we understand”. So, “you don’t understand”?

S: انت مِش فاهِم (inta mish fāhim)

T: “but we do”

S: بَسَّ احنا فاهِمِين (bass ihna fahmīn)

T: Very good. انت مِش فاهِم بَسَّ احنا فاهِمِين (inta mish fāhim bass ihna fahmīn). Very good. So we had the word for “I”, which was?

S: أنا (ana)

T: أنا (ana). And “we”?

S: احنا (ihna).

T: احنا (ihna). Good. And we had “you” for male?

S: انتَ (inta)

T: And for female?

S: انتي (intī)

T: And for plural?

S: انتو (intu)

T: Very good. The word for “he” is هُوَّ (huwwa). ‘huwwa’.

S: هُوَّ (huwwa)

T: And the word for “she” is هِيََّ (hiyya).

S: هِيََّ (hiyya)

T: هِيََّ (hiyya). Both of these are with the ‘h’ like we have in English. Like in “here”, هُوَّ (huwwa), ‘hiyya’, ‘huwwa’, ‘hiyya’. If it helps, you can think of “who” for “he”: “who -- he”. And you can think of “hey” to say “hey” to a girl, if this helps. ‘Huwwa’, ‘hiyya’. It might also help to notice that we have two ‘w’s in ‘huwwa’, and in ‘hiyya’, we have two ‘y’s. They are almost like the same word with variation between the ‘w’s and the ‘y’. Just as we saw the two versions that we have of عاوِز (ʿāwiz) and عايِز (ʿāyiz) -- one with a ‘w’ and one with a ‘y’. So that might help you to pair these two together. ‘Huwwa’: “he”, ‘hiyya’ “she”. How would you say, “He sees.”

S: هُوَّ شايِف (huwwa shāyif)

T: Good. And “He knows”?

S: هُوَّ عارِف (huwwa ʿārif)

T: Good. هُوَّ عارِف (huwwa ʿārif). What was the word for “thing” again, or “something”? It’s “thing” or “something”.

S: حاجة (hāga)

T: حاجة (hāga). Very good. If you want to say “nothing”, you can say وَلَا حَاجَةَ (wala hāga). ‘wala hāga’ - “nothing”.

S: وَلَا حَاجَةَ (wala hāga)

T: Good. So if you want to say, “He doesn’t understand anything” - “He doesn’t understand nothing.”

S: هُوَّ مِش فَاهِم وَلَا حَاجَةَ (huwwa mish fāhim wala hāga)

T: هُوَّ مِش فَاهِم وَلَا حَاجَةَ (huwwa mish fāhim wala hāga). You could say though هُوَّ مِش فَاهِم حَاجَةَ (huwwa mish fāhim hāga). You could say that as well. It would just sound a little bit more like, you know, “He doesn’t understand not even one thing”. So actually, you can hear both. ‘huwwa mish faahim wala haaga’. huwwa mish faahim haaga’. So we have ‘huwwa’ for “he”, and for “she” هِيََّ (hiyya).

S: هِيَ (hiyya)

T: هِيَ (hiyya). How would you say, “What does she want?”. “What does she want?”

S: \* هِيَ عَاوِزَ إِيه (hiyya ʿāwiz ʿē)

T: Hmm...

S: ‘a’ -- She’s a female so...

T: Good.

S: هِيَ عَاوِزَةَ إِيه (hiyya ʿawza ʿē)

T: هِيَ عَاوِزَةَ إِيه (hiyya ʿawza ʿē). Good. Do you remember the word for “from”?

S: مِنْ (min)

T: مِنْ (min). And “from me”?

S: مِنْنِي (minnī).

T: مِنْنِي (minnī). “What does she want from me?”

S: هِيَ عَاوِزَةَ مِنْنِي إِيه (hiyya ʿawza minnī ʿē)

T: Good. هِيَ عَاوِزَةَ مِنْنِي إِيه (hiyya ʿawza minnī ʿē)? Or... slightly more natural: هِيَ عَاوِزَةَ إِيه مِنْنِي (hiyya ʿawza ʿē minnī). “What does she want from the house?”

S: هِيَ عَاوِزَةَ إِيه مِنَ الْبَيْتِ (hiyya ʿawza ʿē min il-bēt)

T: هِيَ عَاوِزَةَ إِيه مِنَ الْبَيْتِ (hiyya ʿawza ʿē min il-bēt). So, again we have the...the إِيه (?ē) as we mentioned before, this “what” occupying the position of the information it’s asking for, no? “What does she want from the house?” - “She wants this from the house.” So what goes in the position of “this”? “She wants this from the house.” - “She wants what from the house?” ‘hiyya ʿawza ʿē min il-bēt’. But of course, like we said, it’s flexible and can change to given different emphasis. So you could also hear: هِيَ عَاوِزَةَ مِنَ الْبَيْتِ إِيه (hiyya ʿawza min il-bēt ʿē)? How would you say, “I don’t know where he is going.” So the first bit that needs our attention is “I don’t know”.

S: أَنَا مِشْ عَارِفْ (ana mish ʿārif)

T: “...where he is going”

S: هُوَ رَايِحْ فَيِّنْ (huwwa rāyih fēn).

T: Good. What was the word for “but” again?

S: بَسَّ (bass)

T: بَسَّ (bass). Now in Arabic that there are some things that we need to watch out for, for sounds changing, no? We’ve that an ‘i’ might disappear, a small ‘i’: ‘rāyih’ - ‘rayha’, ‘shāyif’ - ‘shayfa’. We’ve seen that the ‘l’ of ‘il’ (“the”) might assimilate into the next word, so effectively, double the

consonant that the next word begins with. So we have رَجُلٌ (ragul) for “man”, and then الرَّجُلُ (ir-ragul). We have سِيتٌ (sitt) for “woman”, and then we have السِّتُّ (is-sitt) for “the woman”. So there are some sound changes we need to be aware of, we need to be watching out for. Now, there is no sound change more important, in Arabic, than the one I’m about to tell you: Arabic does not like having three consonants together, ever. And every sentence that we’ve said up until now, actually we never placed three consonants right next to each other. Arabic doesn’t allow it. Whenever three consonants fall together in Arabic, either because one word ends in two consonants and the next word starts with one, or because we are adding things on to the end of the word, for whatever reason, if we get the situation where we have three consonants together, we will insert, we will stick in a tiny little vowel, a little soft, small vowel (ə) just to help us flow along. A very nice example, and something you can use as a hook to remember this, because it is something you will hear around a lot as well is بَسَّ لِيَهْ (bassə lē). What does that mean? بَسَّ لِيَهْ (bassə lē)

S: بَسَّ (bass) is “but”, so “but why?”

T: “But why” So, because بَسَّ (bass) finishes in two ‘s’s, when people say “but why” (you will hear that around), you will hear بَسَّ لِيَهْ (bassə lē). Can you hear that little vowel that I’m putting in there? Because I can’t say ‘bass lē’; this is not Arabic.

S: Right.

T: It doesn’t sound Arabic. So we need to put in that little helping vowel to split up those three consonants: those two ‘s’s of بَسَّ (bass) and the ‘l’ of لِيَهْ (lē). بَسَّ لِيَهْ (bassə lē)

S: بَسَّ لِيَهْ (bassə lē)

T: Good. So how would you say, “We are not traveling today, but she is traveling tomorrow.” So, “We are not traveling today” is the first part. What was “traveling”?

S: مِسَافِرٍ (misāfir)

T: مِسَافِرٍ (misāfir). Good. So, “We are not traveling today?”

S: اِحْنَا مِشْ مِسَافِرِينَ (iḥna mish misafrīn)

T: And where does the accent go there?

S: اِحْنَا مِشْ مِسَافِرِينَ (iḥna mish misafrīn)

T: Good.

S: اِلنَّهَارْدَهْ (in-naharda)

T: Very good. اِحْنَا مِشْ مِسَافِرِينَ اِلنَّهَارْدَهْ (iḥna mish misafrīn in-naharda). “...but she is traveling tomorrow.”

S: بَسَّ هِيَّ مِسَافِرَةً بُكْرَةَ (bass hiyya misafra bukra)

T: Good. So if you say slowly, بَسَّ هِيَّ مِسَافِرَةً بُكْرَةَ (bass hiyya misafra bukra), there is no problem.

S: بَسَّ هِيَّ (bassə hiyya)

T: بَسَّ هِيَ (bassə hiyya). We want to hear all of the consonants, we just need to separate them. So, "...but she is traveling tomorrow."

S: بَسَّ هِيَ مِسَافِرَةٌ بُكْرَةً (bassə hiyya misafra bukra)

T: Good. So altogether: "We are not traveling today, but she is traveling tomorrow." And not from memory, but through working it out again.

S: احنا مش مسافرين النهارده بس هي مسافرة بكرة (iḥna mish misafriṅ in-naharda, bassə hiyya misafra bukra)

T: Very good. احنا مش مسافرين النهارده بس هي مسافرة بكرة (iḥna mish misafriṅ in-naharda, bassə hiyya misafra bukra)

## Track 19

I don't know where the house is, but he knows. So - I don't know.

Ana mish a3rif

Ana mish a3rif - where the house is.

Il bayt feyn

Very good - but he knows

Basu howwa a3rif.

Good! Ana mish a3rif il bayt feyn bassu howwa a3rif. Bassu howwa a3rif. So we're just separating these consonants because of the two S's of 'bass'. So you need to watch out for this whilst you're speaking Arabic. You need to be observing your own speech to try to notice if any where you are putting three consonants together. Now, this is very interesting because this is going to force you to change the way you think! This is going to force you to change the way you observe yourself speaking. Through Arabic you will develop an extra level of consciousness - a consciousness that needs to be separately scanning what you say as you speak, trying to find anywhere where three consonants might occur together. The practice and development of this extra consciousness whilst you're speaking will have applications outside of this specific phonetic feature of Arabic. You are developing a part of your mind that will find other uses as well in your day-to-day life. It also will give you the rhythm of Arabic to put this helping vowels. You will notice that when you don't do it, your speech doesn't sound like Arabic. And then when you do it, it actually gives you the rhythm and intonation of Arabic and this in turn is going to allow you to understand much more Arabic which you're exposed to, because the more you speak like the people you are practicing with or the Arabic you are hearing, the more you understand. The word for name is Ism. Ism.

Ism.

Ism. How would you say my name?

Ismi - issimi?

Do you need a helping vowel there?

Ismi.

Ismi - good. So the arrangement of the syllables has to change, no? We have ism, and then ismi. 'm' becomes part of a separate syllable which makes it sound a little bit different - ism, ismi. But we don't need any helping vowel, do we? We just have those two consonants together. The 's' and the 'm' - good. How do you say 'do you know what my name is,' talking to a female?

Enti 3rfa ismi eh?

Very good - enti 3rfa ismi eh? How would you say 'the name.'

Il-ism?

Il-ism, very good. The 'L' will never assimilate with a vowel of course, otherwise we would have something ridiculous like 'iism.' So the 'L' will never get lost before a vowel. Il-ism. How would you say 'this name?'

Il-ism da?

Is that possible - il-ism da?

Ahh - okay. Il-ism'ada.



Good! So the helping vowel will actually change depending on what's around. It wants to be something easy and fluent and easy to come out, so in different positions you will see it has different qualities. Here, Il-ism'ida. Il-ism'ida. Whatever is easier. We saw that the word for 'at,' at was 3and. 3and.

3and.

Good. So this is '3' from ayn, now we have a small 'a.' We must have a small 'a' there, because we couldn't possibly have ayn, 'n,' and 'd' all together. So have ayn, small 'a,' 'n,' and a 'd'. 3and.

3and.

Good. So how would you say 'I'm at Saeed's house.' We said we could just say that 'I'm at Saeed.'

Ana 3and saeed.

Is that possible?

No, Ana 3and'a-sayeed.

Good - Ana 3and'i-sayeed. How do you say I'm at Fareed's place? We said that Fareed was a name, it can also mean 'unique.'

Ana 3and'a-fareed.

Ana 3and'i-fareed.

Ana 3and'i-fareed.

Good - ana 3and'i-fareed. I'm at Ahmed's place!

Ana 3and-a7med.

Very good. You don't need the helping vowel here, do you? Ana 3and-a7med. Because Ahmed starts with a vowel, there's no way here that we have three consonants together, good. So it's not something automatic, it's something we want to look out for we don't want to automatically say bass'u instead of bass. We want to, whilst we are saying bass, check the next word to see if it starts with a consonant or not. Now this might seem like a bit of a headache. No? Starting your journey in Arabic having to worry about this. But it's very rewarding. You really pick up the rhythm of Arabic which, like I said, allows you to understand a lot more, but also allows you to communicate much more confidently. What was the word for coming?

Geyy.

Geyy. Good. How would you say 'he's coming now?'

Howwa geyy dilwe'ti. Howwa geyy'e-dilwe'ti..

Very good, but I think in this case actually you might not hear that helping verb in some circumstances like this one just because those two 'y's together kind of sound a little bit like a vowel or maybe one of those 'y's gets dropped. Just because that's easier than putting that helping vowel. So I think you might hear gey-dilwe'ti, gey-dilwe'ti or geyy'a-dilwe'ti. She's going tomorrow. She is going tomorrow. What is going?

Riye7.

Riye7.

Heyya riy7a bukra.

Heyya riy7a bukra. He? He's going tomorrow?

Howwa riy7a bukra.

Again.

Howwa riye7'a-bukra.

Do we need here the helping vowel?

Oh no I guess not because there's only two-

Exactly.

Howwa riye7 bukra.

Good. Howwa riye7 bukra.

Why is he going tomorrow?

Howwa - howwa riye7 bukra leh?

Good. Why isn't he going tomorrow?

Howwa mish riye7 bukra leh?

Howwa mish riye7 bukra leh. Good. Or even Howwa mish riye7 leh bukra - if we wanted to change the emphasis. Well done.

What was house?

Bayt

Bayt, and my house?

Beti

Bayti - what was name?

Ism

And my name?

Ismi.

Ismi - and if you forget how to make this 'my' we can of course just think of '7abibi,' my darling, my loved one. If 7abibi is 'my darling' how is 'darling?'

7abib.

Good, 7abib. You can work backwards, no? Take off this I so if you see a word around and you know that the I in that particular case is the possessive 'i,' you can also work backwards, take that off and get that original word. What was you talking to a male?

Enta

And to a female?

Enti

So we saw we have 'al pertaining to a male and 'i' to female, and we saw that reproduced in the words for 'this' and 'that' which we said are the same words in Arabic. So how do you say this or this one or this guy

Da

Good and this, this one, or this female.

Di

Di - Baytak means 'your house' talking to a male, Baytak. How do you think it would be talking to a female?

Baytik.

Baytik, of course. Baytik - we are seeing the same 'a' occur for you male, and the same 'i' occur for you female. So how would you say 'what is your name' talking to a male?

Ism'ak eh?

Very good, ism'ak eh? To a female?

Ism'ik eh.

How would you say to a male 'is your house big?' 'Is your house big'

Bayt'ak kibir?

Good - bayt'ak kibir. And to a female?

Bayt'ik kibir.

Good - bayt'ik kibir. And 'kibir,' refers to house, no? So it's not changing because we are speaking to a female. Now maybe you say. "Bayt'ik kibira" but no, kibir is referring to the house, and the house is masculine. Bayt'ik kibir? So what was 'you' plural. You guys?

Entu

Entu - 'your house' speaking plurally, your guys house. Let's say, is 'bayt'ku' 'bayt'ku.

Bayt'ku.

So we have 'ak, 'ik, and 'ku. Not 'uk.. I wish it was, it would be much more coherent no? But this one flips we get 'al, 'ik, and 'ku for you plural. Actually you could also hear 'kum. You can hear both. Bayt'ku, bayt'kum, you could hear either. So how would you say 'I don't know where your guy's house is.' 'I don't know where your house is' speaking to more than one person.

Ana mish a3rif bayt'ku feyn.

Good. How is the word for 'office?'

Maktab

Maktab and 'your office' speaking to a male?

Maktab'ak?

Maktab'ak, good, the accent will move one down when you add on the extra syllable. Maktab - maktab'ak. To a female?

Maktab'ik.

Maktab'ik

Maktab'ik - Good..

How do you say 'I'm going to your office' speaking to a female?

Ana riye7 maktab'ik.

Good, ana riye7 maktab'ik, good. And 'your office' speaking plurally?

Maktab'ku.

Maktab'ku, good. 'Where is your office' talking to more than one person?

Maktab'ku feyn?

Good and what is 'my office'

Maktabi?

Maktabi, good. What was the world again for 'from?'

Min

Min, and from me?

Minni

Minni, good. So how do you think you would say 'from you' speaking to a male?

Minnak?

Minnak - also here with a double and actually, the 'n' doubles when we add on the 'ak' because of the vowel actually. Like in 'minni' we had that same doubling, 'minnak.' So how would you say 'from you' talking to a woman?

Minnik

Minnik. And plural you

Minnku

Minnku -I or you could also hear "minnkum" - you can hear an 'm' there. So in fact this 'min' means from, but it also means than, so 'minni' can mean 'than me' or 'from me,' either. So now is a very nice time to see another pattern that we can use with this than. Tell me again the word for big or great.

Kibir

Kibir. The word for 'bigger' or 'biggest.' So it's both, bigger or biggest is 'akbar.'  
'Akbar.'

Does it sound familiar?

It sounds like it has the same root.

It doesn't sound familiar, for example-

From Allah'u-akbar.

Of course, from hearing the call to prayer, no? Which we hear here in Cyprus. So it kibir is 'big' or 'great' and Akbar is 'bigger' or 'greater.' And as you said of course it sounds like kibir, we have the roots, the same roots k-b-r. And of course if you hear the Muslim call to prayer anywhere you hear this in the first sentence. Now this means most words in the pattern of kibir, and quite a few other words as well which aren't in this pattern, we can do the same thing to. So for example we had Kareem which was generous. If we want to get more generous or most generous, all we need to do is put k-r-m in the pattern of akbar. And as we saw with the madrasa template, the best way to do this is syllable by syllable, and slowly. You must do this slowly. Then, you will get very quick at it and very good at it, but if we rush we'll just be chasing ourselves and not getting comfortable with the process which is very, very important. So if we have akbar as a template, we will divide it into two syllables. Ak and bar, and we look at karim, what are our roots of Kairm.

K-r-m

Good, putting the roots k-r-m in this part then what would happen to 'ak'.

It stays Ak

It stays 'ak' right, we have k-r-b, and k-r-m so 'ak' doesn't change. Then we have 'bar.' what happens to bar?

'Ram'

Good! Now put it together

Akram.

Akram. So Akram could mean 'more generous' or 'most generous' Ahmed is actually the same very pattern, isn't it. Ahmed, we have h-m-d for praised, and this is the 'most praised.' We had the name meaning happy or lucky, do you remember it.

S3eed good. What are the roots of s3eed?

S-a-d.

Again.

S-a-d

Are you trying to make 'ayn'?

Yeah.

So let's make a recap of how to pronounce this 'ayn'.

OK,

Give me the '7abibi' H. And now tighten the throat down in the same position that you make the '7.'

So you can do it while still making the 'H' just to make sure you don't change the position too much. That's it! So if you make the 'H' and alternate between tightening the throat or not, that's a nice way to practice the sound. So what are the roots of s3eed?

S-3-d.

Good. So the roots are s-3-d, happy or lucky. How would you say 'more lucky' or 'more happy.' So we go back to our template of 'akbar' and we address it syllable by syllable.

So the first syllable will be 'As,'

Mhm.

I'm not sure about the second - '3ad?'

Exactly

As3ad

A3ad, which is also a name actually. And when you meet somebody, maybe they tell you forsa s3eeda which means something like 'happy, lucky, chance,' no? 'Isn't it nice that we met?' And there is a reply to this saying. So in Arabic you have a lot of fixed sayings with different situations and you have fixed replies with an option of different applies as well. The most common reply to forsa s3eed is ana as3ad. So what's happening there? 'Forsa s3eeda,' happy chance, and if I reply 'ana as3ad,' what's happening there? What's the reply?

I am luckier,

I am happier. But this is interesting, no? Because forsa s3eeda, happy chance. What's understood is like 'my lucky chance. It's lucky for me that we met.' But I mean, literally, what you're saying is 'happy chance' and then the reply, 'ana as3ad,' I am happier! I am happier than the chance. So it's interesting actually the turn of phrase and the reply. Of course is not something that native speakers notice. In your own language, these things, these fixed expressions, you repeat them without analyzing them. We have the word for 'new,' what was the word for 'new?'

Gidid.

Gidid, and this is the same pattern as 'kibir, karim, gidid,' so you can fit it into this pattern to say 'more new' or 'newest.' What would that be?

Agdad.

Agdad - good. So now we can say something like 'My house is newer than your house.' 'My house is new than or from your house.' So how do you say 'my house.'

Baiti.

Good, newer?

Agdad

Than or from

min

Your house, talking to a female?

Bayt'ik.

Say that altogether, 'My house is new out than your house.'

Bayti agdad min bayt'ik.

Good - bayti agdad min bayt'ik. How would say my house is bigger than your house? This time, let's speak to more than one person. My house is bigger than your house.

Bayti akbar min bayt'ikum.

Bayti akbar min bayt'ku, very good.

Track 21

If I tell you the roots for "clean" or "cleaning," you will be able to make for me the word for "clean" and also the word for "cleaner" or "cleanest. So the root for "cleaning" -- or things to do with cleanliness -- is nuh - doh - fuh.

nuh - doh - fuh.

Good. So we saw before that we have two different t's in arabic. We have a "tuh" at the front of the mouth and a "toh" at the back of the mouth. The same with the d, we have a "duh" and a "doh" with the tongue further back. Doh.

Doh.

So here we have the doh from the back of the mouth. Nuh - doh - fuh. So if you follow the kareem pattern you can find the word for "clean."

Nadeef?

Yes! Nadeef; or, Nideef, with an 'e' sound, might be more Egyptian. Nadeef. With an "uh" there, n-uh-deef, it might sound more like standard Arabic. Egyptian Arabic, nideef. So it's a very small difference, it's really not important, and when you're putting words into patterns like this, you might expect the small vowels to be more dialect-specific, no? These are the things you might expect to change between dialects, these small vowels in the pattern. So the difference between "nadeef" and "nideef." The same goes for kibeer - in Egyptian you will most likely hear "kibeer," a very miniscule difference which is not about being correct, it's just about the specific Egyptian dialect or accent here. A very small, unimportant difference. How would you say, "the house is clean"?

Il bat nadeef.

How would you say, "the clean house"?

Il bayt inadeef.

Good! "Il bayt il nadeef," if we say it slowly, but we know from "inuhorduh," the word for "today," which is literally "il nohor duh," the day, this this day, "inuhorduh," that the 'l' will assimilate with the 'n'. So, give me that again, "the clean house."

Il bayt inadeef.

Very good. Il bayt inadeef. The clean house. And you can also make the word "cleaner," or "cleanest," if you put these same roots into the pattern of akbar. You can make the word "cleaner" or "cleanest."

And - off.

Andoff.

Andoff.

Andoff. Good. So you could say, "your house is cleaner than my house." Let's speak to a man, "your house is cleaner than my house."

Baytak andoff min bayti.

Very good! Baytak andoff min bayti. And we can also put the words for "I" and "you" if we want to be more emphatic, no? Baytak enta andoff min bayti enna. We can put those words to be more emphatic if we wish. Let me give you just a couple of more adjectives to practice this very useful pattern. The word for "beautiful" is gameel.

Gameel.

Gameel. Now this is actually quite an Egyptian sound. In standard Arabic you will hear jameel, around the Levant you will hear jhameel, no? So this “guh” sound is actually quite Egyptian. Gameel.

Gameel.

So how would you say “more beautiful” or “most beautiful”?

Agmad?

Agmad! Good. The word for “tall,” or “long,” is taweel. Toweel. Toweel.

Toweel.

So again we have the ‘t’ that is coming from the back like we saw in motbah, no? The word for “kitchen.” Toweel.

Toweel.

So how would you say, “I am tall”?

Enna toweel.

Enna toweel. If you are female, you would say?

Enna towla.

Toweel. It’s a long ‘i’.

Enna toweela.

Enna toweela. Because it’s the same pattern as kareem as well, no? Kareem, kareema, toweel, toweela. How would say “taller” or “tallest,” “longer” or “longest”?

Ahtwahl?

Ahtwahl. Very good. So how would you say, “I am taller than you”? Speaking to a male, “I am taller than you”?

Enna ahtwahl min enta.

How did you say, “from me”?

Enna, enna ahtwahl?

What was “than me,” or “from me”?

Okay sorry, I understand now. That was mini, so this would be, minuk. Enna ahtwahl minuk --

You can say “enta” if you like, you felt like you wanted to say “enta”, right?

Yeah, but I guess I don’t have to.

No, no, you can, it’s just more emphatic, so you can say “enna ahtwahl minuk,” or, “enna ahtwahl minuk enta.” So it’s like you repeat. “I am taller than you.” How would you say “I am older than you”, or, “I am bigger than you”?

Enna akbar minuk.

Good! And what if you were speaking to more than one person? "I am older than you guys."

Enna akbar minkoo.

Good. Enna akbar minkoo, or minkum entoo, if you wanted to add that emphasis.

Track 22

What was the word for "we"?

Eh-na.

Ehna. Good. "Us" is -nuh, our ending for "us." So how would you say, "from us" or "than us"?

Mina.

Min-nuh. We have the -n of "min," and then the -n of "nuh," right? So we need to hear both. Min-nuh. Min-nuh.

Min-nuh.

Good. What was the word for "house"?

Bat.

Bat. And how would you say "our house"?

Batna?

Batna. Good. How would you say, "are you guys coming to our house"? "Are you guys coming to our house"?

Entu gayyeen... "to" would be -

We don't need the 'to'. This 'li'. We only use it if we're going to somebody's, or lil doktor, to the doctor's, but otherwise we don't use it.

Oh. Batna.

Good. So all together?

Entu gayyeen batna.

Good. Entu gayyeen batna? "Aren't you coming to our house"?

Entu mish gayyeen batna?

Good. Entu mish gayyeen batna? "Why aren't you coming to our house"?

Entu mish gayyeen batna leh?

Very good. Entu mish gayyeen batna leh. "Why aren't you guys coming to our house?" Very good. Do you remember what was the word for "at" which began with a-n?

And?

And. Good. And. In Arabic we don't have any verb for "to have." There's no verb for "to have," we don't express this concept with a verb. What we say in Arabic instead of "I have," we say "at me." So if you want to say, "I have a house," we don't have any word for "a," we've seen that already, you would just say, "at me house." That means "I have a house." So how is "at me"? Build that first.

And enna?

How was "from me" or "than me"?

Minee.

Minee. So "me" is this "e," and enna is "I," so what we want is "at me" rather than "at I."

Andi?

Andi. So andi means "at me," literally, no? Or "I have." So the word for "money" in Arabic is filoos. Filoos.

Filoos.

Which is an interesting word, filoos, because it doesn't look feminine, no, it doesn't end in -a and it doesn't refer to a woman, but this word filoos is a feminine word. There aren't many words like this at all in Arabic, uh, feminine words that don't appear to be feminine. So money, filoos. So how would you say, "I have money"?

Andi filoos.

Andi filoos. Good. So if andi is "I have," how do you say "you have," speaking to a male?

Andok?

Andok. Good. How would you say, "do you have any money" -- this "any" we have in English, we don't really need it here -- "do you have money"?

Andok filoos?

Good. Andok filoos? How would you say, "you have," speaking to a female?

Andik filoos?

Andik filoos? A telephone, in Arabic, is telefon. Telefon.

Telefon.

Telefon. So this probably entered from English or from French, this word, "telephone," actually is built of Greek words, you have -tele which means "far," and -phone which means "voice," so it's the distant voice, "telephone." And then, in Arabic, telefon.

Telefon.

Good. So how would you ask a female, "do you have a telephone"?

Andik telefon?

Good. Andik telefon. How would you say, "the telephone"?



Il telefon.

Good. And luh and tuh, are they in a similar space in the mouth?

They are.

Luh, tuh, luh, tuh, you don't move the mouth very much at all, do you?

No.

So what do you think might happen then to that il?

It might convert into a -t?

Good.

It telefon.

So we get a double -t. It telefon. So how would you say -- again, to a female -- "do you have the phone"?

Andik it telefon?

Good. Andik it telefon. Good.

Track 23

Now, we saw how we can't have three consonant sounds together in Arabic, no? Where if we have three consonant sounds that occur together -- even because we are adding things onto a word or even if they're two separate words -- we need to insert what we call the 'helping vowel,' to help things flow along and to keep this Arabic riverman intonation, let's say. Now, this helping vowel, it can change. It depends what's around it. But, we can use 'and' as a very useful hook to look back to to observe what we might expect from this helping vowel in different situations. So for example, "we have" is 'and inna,' so we have the ending for "our," no? How was "our house"?

Batna.

Good. Or the ending for "us," no? We could describe it that way, we could say "from us" or "than us." How would you say that?

Minna.

Minna. So we have that -nuh, no? And when we add that -nuh to 'and,' the helping vowel is like a little -e. Andinna. A little -e sound on the right, andinna.

Andinna.

Good. So how would you say, "we have a house"?

Andinna bat.

"We have money"?

Andinna filoos.

"We have a phone"?

Andinna telefon.

Good. What was the ending for "you guys"?

-Ku.

-Ku. How do you say "from you guys"?

Minku.

Minku. What was the word for "wanting"? If you have problems remembering --

Owes?

Good. What did you do there, to remember it?

I actually just visually remembered the ending of the word.

Ah, you thought of the ending.

Yeah.

-wes. Good. What we want to do, when we want to remember a word and we don't remember the word altogether straight away, we want to try to see anything, no? Anything about that word we remember, anything at all, be it the first sound, be it the ending, like that, and see where it takes us. So you remembered that -wes, and from there you got ow-wes. Good. You remember the word for "thing" or "something"?

Hega.

Hega. Good. How would you say "I want something from you guys"?

Enna owes hega minku.

Very good. Enna owes hega minku. Good. "At you guys," or, "you guys have," is anduku. Or with that -m we said you might hear, andukum. So what is the helping vowel there? Anduku.

U.

U. So we say with -nuh we have andina. And then we see with -ku we have anduku. So we can look back to and to remember what helping vowel we can expect with -nuh and what helping vowel we can expect with -ku. The word for problem in Arabic is mushkela. Mushkela.

Mushkela.

Good. So how would you say, "I have a problem"?

Andi mushkela.

Andi mushkela. Or you might also here mushkeela, it might sound a little bit more like an 'eh', a little bit more like an 'ee', mushkela, mushkeela, depending on the accent, depending on the idelect - which is the individual dialect that each of us have. We said that small vowels are more subject to change. What are the roots that are used in this word for "problem"?

Shuh, kuh, luh.

Good. And why didn't you count the m?

Because that's part of the pattern, I guess.

Is it? You guessed good and you're correct, we're already seeing that m's tend to form part of the pattern. M can be a root as well, of course. But, especially when it's at the beginning, you will probably imagine it's part of the pattern. Good. So, "I have a problem," andi mushkela. How would you say, "you guys have a problem"? "You guys have a problem."

Anduku mushkela.

Anduku mushkela. Good. What was the word for "house"?

Bayt.

Good. And what was the word for "he"?

Howa?

Howa. Good. "His house" is baytu. Baytu.

Baytu.

So what is the ending for "him" or for "his"?

U.

U. Which means we can say "from him" or "than him"?

Minnu.

Minnu. "At him" or "he has"?

Andu.

Andu. Good. So we had howa, for "he", and we had something kind of similar for "she."

Heya.

Heya. Howa and heya. And they are much more similar than they appear because w and the y are kind of morphing sounds and you will see them changing all over the place in Arabic. You might have - for example, we saw rayeh, which is ruh yuh huh, and then you have the verb for "going home" which is rowa, and you see the y turned into a w. So the sounds you see - changing all over Arabic, y's and w's and long vowels as well. So, heya and howa are more similar than they appear. So heya was "she." So the word for "her" is ha.

Ha.

Good but this isn't our breathy h, it's our h like in fehyin.

Ha.

If you want to say "from her" you say?

Minha.

How would you say, "what do you want from her"? Talking to more than one person. "What do you guys want from her"?

Entu howsin minha eh?

Entu howsin minha eh. "She has" is andaha.

Andaha.

Andaha.

Andaha.

So here with "how" we have the helping vowel a. So let's recap. What is the word for "at"?

And.

And. "At me" or "I have"?

Andi.

Andi. "I have a problem"?

Andi mushkela.

Andi mushkela. "You have" or "at you" to a male?

Andak.

Andak. To a female?

Andik.

Andik. "He has"?

Andu.

Andu. Good. And then we have the remaining ones -- the remaining endings, which we learned so far, which require us to have a helping vowel, no? So, "at you guys" was?

Anduku.

Anduku. With the accent on the helping vowel there.

Anduku.

Anduku. And at us?

Andinna.

Andinna. So the ending is -na, and the helping vowel that comes there is like an -i. Andinna. "At her" or "she has"?

Andaha.

And where does the accent go?

And - a - ha.

And also try not to make the breathy h here, it's thin like in fehyin. Andaha.

Track 24

So out of our set of people we have one more left to learn only, which is "they." The word for they is homma. Homma.

Homma.

Good. And the ending for "them" or "their" is -hom.

Hom.

Hom. So "their house"?

Bat'hom.

Bat'hom. Good. The word for "in," "in" is fi.

Fi.

Fi. So how would you say "they are in their house"?

Homma bathom -

"In their house."

Homma fi bat'hom.

Good. Homma fi bat'hom. "They are in their house." How would you say "from them" or "than them"?

Minhom.

Minhom. Good. What was the word for "generous"?

Kareem.

Kareem. Now this is not just used for like somebody that's very giving with property, let's say, or somebody that's humane - generous spiritually, let's say, as well. So it might be more common than what we think, this kareem. So how would you say from kareem, "generous," "more generous" or "most generous" - and this is the pattern of kibeer, akbar, "big" and "bigger," so we need to look at akbar which means "bigger," and replace those consonants with the roots that we have in kareem.

So it would be kareem, akram?

Akram. Good. Now akram, we don't put it into feminine, we don't put it into plural, it's like, you've changed it enough already. It's enough change putting this kuh ruh muh into this akbar pattern, you won't make any further change making it plural or feminine. So how would you say "we are more generous than them"?

Ehna akram minhom.

Ehna akram minhom. "They have" or "at them," "they have" or "at them" literally is andohom. Andohom. What is the sound of the helping vowel here?

O.

O. Andohom.

Andohom.

Good. How would you ask, "do they have a phone"?

Andohom telefon?

Good. Andohom telefon? So one more quick recap with 'and,' and these very very useful sets of sounds that we can use for "his" as well as "him,"no? That we can use for "us" as well as "our." So we have 'and'. "At me"?

Andi.

"At you," male?

Andak.

"At you," female?

Andik.

Good. "At him"?

Andu.

Andu. Good. So those are the ones we don't need to add any helping vowel for, no? Andak, andik, andu, andi. And then the rest we need to use helping vowels with, which is very nice because this and then can be like a reference point, a hook, for us to look back to to check, 'oh, what helping vowel might I need here in other situations in Arabic?' So how was, "at her"?

Andaha.

And the accent is on the penultimate syllable, so when you're adding on these syllables the accent will tend to move down. So try again?

Andaha.

Andaha. And this is not the breathy h, it's a normal h that we have here with heya.

Andaha.

"We have" or "at us"? What is the word for "we"?

Andinna?

Andinna. Good. You can look at ehna and then you remember the -na. Andinna. Good. And there we have the -i sound for the helping vowel. Andinna. The word for "they" was?

Homma.

Homma. And the word for “them” or “their”?

Hom.

Hom. So “at them” or “they have”?

Andohom.

Andohom. Good. So we have andaha, andinna, andohom, and then the last one, “at you guys”/“you guys have”?

Anduku.

Anduku or andukum. Very good.

Track 25

We said the word for “money” was filoos. Filoos.

Filoos.

In filoos we have a long vowel and a short vowel. Eh, which is which?

The first one is short and the second one is long.

Very good. Filoos. And how would you say, “my money”?

Filoosi.

Filoosi. “Your money,” to a male?

Filoosak?

Good. And to a female?

Filoosik.

Good. You’re stressing a little bit the endings because that’s what we’re working with and your intonation is actually just asking me, ‘is that the one’? But the accent will be before that. Filoosak.

Filoosak.

Good. To a female?

Filoosik.

Good. And to plural you?

Filoosku.

Filoosku. Good. You didn’t automatically put the helping vowel, because this is ending in one s - we don’t need it. Filoosku. Good. “His money”?

Filoosu.

Filoosu. "Her money"?

Filoosahe?

Here you did put the helping vowel automatically!

I figured that I might need to.

Why here and why not in the other place? I mean you didn't put it with -ku, right?

Yeah. Filoos'he.

"Our money"?

Filoosna.

Filoosna. "Their money"?

Filoos'hom.

Filoos'hom. Very good. We can also recap the words for "I," "you" and "he," so - the word for "I" is?

Enna.

Enna. "You"?

Enta.

Female?

Enti.

Plural?

Entu.

Very good. "We"?

Ehna.

"He"?

Howa.

"She"?

Heya.

And "they."

Homma.

Very good. Perfect! The word for "like" in Arabic, in the sense of "this is like that" --

Oh, okay.



-- is zayy. Zayy.

Zayy.

So this is z, a, y, y. Zayy.

Zayy.

Good. And the word for "how" is izzayy.

Izzayy.

And this is i, z, z, a, y, y. Izzayy.

Izzayy.

What does that look like, if we compare "like" which is zayy and izzayy which is "how"? Can you work out what might have happened there?

Yeah, it looks like there was an article 'the' in front. Il.

Very good.

Which turned into iz.

Very good. Ahuh. So "how" is like, "the like" -- il zayy -- the I turned into a z, so that's why we get two z's here, izzayy, izzayy, for "how." Good. Now, about that I that might change. When we identify something that it changes with -- so we've identified that z might make that I change: il zayy becomes izzayy -- that means that we can take z and assume that other sounds like z will also change. So an s, for example, is like a z, no? We already saw this with the word for "woman," sit, which became "the woman," issit. 'Sh' in English -- sh, sh -- is also like s or z, no? We can group these together, s, z, sh. So before sh the I will also assimilate. So, if we have a word like shams, which means "sun," "the sun" is isshams, rather than il shams. So with that business with this I assimilating into the next letter, that's how we want to address it rather than memorize all of the letters it happens with. Just observe when we see it -- so, now we know it happens with z -- and we can also say, 'oh, and it will happen with sounds similar to z.' We have izzayy for "how."

Izzayy.

Good. How do you think you would say, "how are you"? And izzayy is a word like min or like and.

"How are you" to a male?

To a male, yeah.

Iz - zay [pronounced like 'eye'] - yak.

Iz - zay [pronounced like 'day'] - yak. Now this is very Egyptian, this way of saying "how are you." Izzayyak.

Izzayyak.

Good. When you say this, people will understand automatically that you are actually speaking Egyptian Arabic. I mean, not in Egypt, people would assume you were, right? I mean, in the rest of the Arabic-speaking world. How would you say "how are you" talking to a female?

Zzayyik.

Zzayyik. And what if you were talking to more than one person?

Izzayku?

How many y's does it end in?

Oh, two. Izzayyiku.

Now go back to 'and' and have a look how you dealt with it there.

Ah, so it's the same helping vowel as, as showed up there.

And the same accent and everything. So go back and have a look, how did it sound? "At you guys"?

Anduku.

Izzayyuku.

Very good. Izzayyuku. Izzayyukum, we can hear either. "How are you guys?" Very good. How is "he"?

Izzayyu.

Very good. Izzayyu. "How is she"?

Izzayyahe.

Very good. Izzayyahe. Very good. "How are they"?

Izzayyohom.

Izzayyohom. Very good. And "how are we," maybe you would go to somebody and say, "how are we? How are we doing?"

Izzayyina?

Very good. Izzayyina. Very good. The word for "please" in Arabic or in Egyptian Arabic is, talking to a male, for example, minfadlak. So parts of this you understand, parts of this you don't. Tell me, tell me what you understand here. Minfadlak. I mean, literally. This is "please," but what does it mean literally?

Min is "from." That part I understand.

Good.

And the -ak at the end --

Good.

-- is to a male.

Good. So when we are practicing Arabic through actively listening - be it music, be it videos on the internet or whatever - this is what we want to do even if we don't understand a whole phrase or

sentence or part of a sentence. We want to just pick out the bits that we do. And that habit, and that process of picking out the bits that we do understand, is going to slow down Arabic for us. So that the more we do that, the more we identify the bits that we're not understanding and we can look them up or guess what they are from the context or from the roots that we are learning. So. Minfadlak is "please," and literally it means "from your grace." Something like this. Fadl, fadl -- and the roots fuh, duh, luh -- have to do with grace, with preference, as well, these roots. "From your grace," minfadlak, for "please."

Minfadlak.

How would that be to a woman?

Minfadlik.

Minfadlik. So this is very interesting actually because we have fuh, duh, luh, which are the roots for "favor," for "grace," for "preference" - and we have minfadlak, minfadlik, to say "please"/"from your grace"/"from your favor." And we mentioned how Spanish and Arabic were in contact for like eight centuries in the south of Spain. And then, if we look at Spanish we have "thank you" which is "graces," gracias, no? Or gracias [pronounced with 'th' sound], you can hear. And also to say "please," you say por favor, "for favor," like minfadlak, "from your favor." So in "please" and "thank you" in Spanish we see this connection with Arabic even though they are completely different words, we see an ideological connection between these roots of fuh, duh, luh and gracias and por favor in Spanish. Minfadlak, minfadlik, "from your grace" or "please." What if you were talking to more than one person?

Minfadluku?

Very good. Minfadluku, minfadlukum. Very good.

Episode 26

Now we've seen how this set of sounds that we have learned -- ee, ak, ik, ku, haa, hom, na -- this set of sounds can mean -- for example, also "our," no? "Our house," betna. "Us/from us" minna. Which means we can also use them with words like arif, shayif -- for example if we want to say, "do you see us?" the sound of the word for us will be?

Na.

Na. Good. So this little set of sounds that we learned are very useful. So how would you say that, speaking to a male? First give me "you see," speaking to a male.

Enta shaif.

Good. Enta shayif. Now say, "do you see us?"

Enta shayif na?

Enta shayifna? Good. So we're adding on a syllable and the accent moves one down. Enta shayif, enta shayifna. How would you say, "you don't see us"?

Enta mish shayifna.

Enta mish shayifna. "Don't you see us?"

Enta mish shayifna?

Enta mish shayifna? How would you say the same question for you guys? "Don't you guys see us?"

Entu mishaifinna?

Good. Entu mish shayfina? Very good. Here we don't need to move the accent because we already have it on the 'in,' shayfin, and then we add the 'na,' it will stay there. Entu mish shayfina? Good. What is "I see"?

Enna shayif.

Good. "I see her"?

Enna shayif haa.

Good. Enna shayifhaa. Again we see the accent moving down when we're putting on that extra syllable. Enna shayif, enna shayifha. What was "I know"?

Enna airif.

Enna airif.

Enna airif.

I really want to see you pronouncing that 'ai' like it's nothing. I want you trying it like it's nothing. Because you're kind of making two options, you are either really trying -- so everything is tensing -- or not trying -- because you're not expecting to get it. Where actually what we need to do is something in between. Try every time, but relaxed. We can just allow ourselves to relax the throat and assimilate that sound. Every time we say something with that sound is an opportunity for us to do that. So try again, "knowing," airif.

Airif.

Good. That was better. So how would you say, "I know her"?

Enna airifhaa.

Good. "I don't know her"?

Enna mishairifhaa.

And where would the accent be?

Enna mish airifhaa. Arifhaa. I see. Enna mish arifhaa.

Good. Enna mish airifhaa. Good. How would you say, "I know him"?

Enna airifhu.

Good. But, we've already seen a peculiarity of Arabic of when we add on the vowel for -- the feminine, for example, we have airif, and then we add on the vowel for female and we get?

Arfa.

Arfa. So when we added on that vowel, a, we lost that little 'i', didn't we? Rather than accenting it we just lost it. Arif, arfa. So the same thing will happen when we add on that little vowel for "him."

Even though it's doing something completely different, these changes are not about grammar, they're about phonetics. They're about sound. So just as when we add on that naked 'a', we lose that little 'i,' when we add on this naked 'u,' also we will lose that little 'i'. So how do you say, "I know him"?

Enna arfu.

Enna arfu. Good. And what was the word for "she"?

Heya.

Heya. And how would you say, "she knows"?

Heya arfa.

Heya arfa. How would you say, "I know you guys"?

Enna arifku?

Good. Enna arifku. Here we have no problem because we have two consonants together, two consonants together is never a problem. Enna arifku. "I know you guys." Or, arifkum. Good. What was the sound for "my" or for "me"?

Ee.

Ee. Now this sound is the only sound out of this set that changes when it's going with a verb or with one of these adjective-verbs, one of these verb versions that behave like adjectives. This ee becomes nee. Nee.

Nee.

And it's quite easy to see why. We have so many ee's popping up all over the language so it could be very ambiguous to have this ee with a word like arif, so to avoid that, when it goes with verbs and when it goes with these adjective-verbs as well, the ee changes to nee. So, how would you say "do you know me?" talking to a male?

Enta arifnee?

Good. Enta arifnee? Good. How would you say "you know" talking to a female?

Enti arfa.

Enti arfa. How would you say "do you know me?" speaking to a female?

Enti arfanee?

And here again we see that 'a' sounding a little more like an eh when it takes the stress there and becomes a little bit longer. Enti arfanee? It's the same sort of change that we saw occur between the longer ah of fehlim the shorter one of fahma. In fahma it's slightly shorter and more like an ah and in fehlim, longer and more like an eh. We see the same in arfanee. So these changes might occur but they shouldn't put us off speaking. We cannot pick up every sound change from the beginning. We really need to practice and get used to thinking about it and you will notice they are the same principles occurring again and again. So what might seem overwhelming now with all of the different possibilities you have for sound change in Arabic, once you start making those changes you will see it's just a few things that keep popping up over and over again.

Episode 27

The word for “remember” in Arabic is faakir. faakir.

Faakir.

Faakir. Or for “remembering”, no? We see it has the same pattern as rayye, shayyif, misefir, faakir. “Remembering.”

Faakir.

So, “I remember”?

Enna faakir.

Enna faakir. “I remember,” as a female?

Enna faakira?

Enna faakira. Good. Just as we saw in faahyin, for “understanding,” and faahma, for “feminine,” faakir, faakira. Good. “I remember you,” speaking to a male?

Enna faakirak?

Very good! Enna faakirak. Very good. How do you say “my house”?

Beti.

And “from me” or “than me”?

Minni.

Minni. So we say that ee, that ee sound, is “me” or “my,” but when we put it with a verb or one of these adjective versions of verbs, this is going to become ni. So how do you say, “do you remember me?” talking to a male? “Do you remember me?”

Enta faakirinni? Faakirinni? Enta faakirinni?

Very good! Enta faakirinni! Did you take away the ‘i’ first?

Yeah.

And what happened when you took away the ‘i’?

It didn’t work.

Why didn’t it work?

Because then there are three consonants.

Good. Exactly. Very good. So as long as we’re comfortable with playing with these principles of sound that we have, we can add on our bits and pieces when we’re changing words and feel confident with a little bit of experimentation of how we think it would sound. So, “do you remember me?” Enta faakirinni? “Don’t you remember me?”

Enta mish faakirinni?

Good. But again, where is the accent?

Enta mish faakirinni?

Good. Enta mish faakirinni? Good. How is “you remember,” talking to a woman?

Enti faakira.

Enti faakira. Good. “Do you remember me?”

Enti faakirani?

Good. Enti faakirani? What was the word for “from” or “than” again?

Min.

Min. “From where,” min fen, most of the time you’re going to hear contracted just as a shortcut. Min fen to minen.

Minen.

So if you want to ask somebody “where are you from?” you will say, “you, from where?”

Enta minen.

Enta minen. You will hear this all the time if you visit Egypt. How would you say, “I don’t know where he’s from?” “I don’t know where he’s from?”

Enna mish arrif howa minen.

Good. Enna mish arrif howa minen. Min, min, is that a short vowel or a long vowel?

Min?

Mm-hmm.

Short vowel.

Short vowel. Now if you make it a long vowel, miin, you get the word for “who”. So min is “from” or “than,” no? And miin is “who.”

Miin.

Miin. Do you remember what the words were for “this” or “that”?

Da and di.

Good! So you could say, “who is this?”

Miin da?

Miin da. Good. We said we have shorter sentences that question words actually, a lot of the time we will find them at the beginning quite naturally. Miin da. You could also sa da miin, that is just more emphatic. Miin da. Or if it was a female?

Miin di.

Miin di. Good. What was the word for “now”? We had this, this cockney British little “water” sound, and we also saw how it starts with di because literally it’s something like, “this is the time” or “this time.” The word for “now.”

Diliwa’ti.

Good. Diliwa’ti. How would you say, “who is going now?” “Who is going now?”

Miin raayhe diliwa’ti.

Good. Miin raayhe diliwa’ti. So we had min, meaning...?

“From.”

And miin?

“Who.”

Good. We also saw very briefly the word for “in,” which was fi. Fi. How do you think you would say “in the house”?

Fi il baat.

Good. And what do you think might happen if you say that more fluidly?

Filbaat?

Filbaat, they will join together. Good. Now if we make the ‘i’ of fi a long vowel, how would it sound?

Fii.

Fii. And fii in Arabic means “there is” or “there are.” The word for “problem” started mush...

Mushkela.

Mushkela. So how would you say, “there is a problem?”

Fii mushkela.

Good. How would you say, “there is a problem in the house”?

Fii mushkela filbaat.

Very good. Fii mushkela filbaat. “Is there a problem in the house?”

Fii mushkela filbaat?

Good. Fii mushkela filbaat? Very good. What was “than”?

Min.

Good. And “who”?

Miin.



Good. How would you say “who is in the house”?

Miin filbaat.

Very good. Miin filbaat. Good.

Episode 28

What was the word for “not” in Arabic?

Mish.

Mish. Good. So how would you say “I don’t know” or “I not know”?

Enna mish arrif.

Good. Enna mish arrif. Good. The word for “here” in Arabic is hinna, hinna.

Hinna.

What ‘h’ is that? Is it the breathy ‘h’ or the more regular ‘h’?

The more regular one.

Yeah. Hinna. So how would you say “not here”?

Mish hinna.

Mish hinna. How would you say “not now”?

Mish diliwa’ti.

Good. Mish diliwa’ti. What was the word for “at”?

And.

And. How would you say “I am at Ahmed’s place”? We said that we can just say “I am at Ahmed.”

Enna and Ahmed.

Good. Enna and ahmed. “I am at Saiid’s place?”

Enna and Saiid. Enna andi Saiid.

Good. Enna andi Saiid. Good. Now if you wanted to say “I’m not at Saiid’s place,” how would that sound?

Enna mish anda Saiid.

Good. Enna mish andi Saiid. Good. So here we’re using and literally like “at,” but we say we can also use it like “have.” We can say, “at me” to say “I have.” How is that?

Andi.

Andi. Now when we use it in this way there is a different way to turn it into negative. We don’t say mish andi to say “I don’t have,” what we would understand from mish andi would be “not at me.”

Literally, “not at me.” To make the andi of “I have” negative, we don’t use mish but mash. But we don’t use this mash in the same way as mish. This mash we actually wrap around the word. So the ma comes at the beginning, and the sh comes at the end. So how again was “I have” or “at me”?

Andi.

Andi. Now let’s try that with a ma at the beginning, just the ma at the beginning first.

Maandi?

Maandi. And now with the sh on the end, and the accent is going to move towards the end, right towards the end.

Maandish.

Maandish. Good. The accent moves towards the end and that ‘i’ stretches, maandish. Good. So that’s “I don’t have.” So how would you say, “I don’t have money”?

Maandish, maandish filoos.

Good. maandish filoos. Very good. How was “you have” or “at you”?

Andak.

Good. Andak. How would you say, “you don’t have”?

Maandakish? Maandaksh?

Maandaksh. The accent is coming on the end. Good. How would you say, “don’t you have a telephone?” “Don’t you have telephone?” We don’t have any word for “a.”

Maandaksh telefon?

Maandaksh telefon. “Don’t you have money?”

Maandaksh filoos?

Good. Maandaksh filoos? Good. “Don’t you have money?” “Don’t you have any money?” What was “at you guys” or “you guys have”?

Anduku.

Anduku. So again, to make this negative we are using mash, and it’s going to pull the accent towards the end. So how would you say “you guys don’t have”?

Mandukush.

Good. Mandukush. The word for “time” is wa’t. Wa’t. Like in diliwa’ti. Wa’t.

Wa’t.

Good. So “don’t you have any time?” “Don’t you guys have any time?”

Mandukush wa’t?

Very good. Mandukush wa't? Actually the hamza here of wa't is not a hamza, it's actually the cough. Now the cough is like a 'k' that comes from further back in the throat, and in the Egyptian dialect this cough of Arabic is most of the time avoided and just turned into a hamza because again we see that conservational effort, no? Of the dialect, to not waste too much time. This cough sound that you can hear, you have to really pull it from the back of your throat, and that is just too much effort. So it only survives in a few words in the dialect. For example, the word for Cairo, kahira, kahira, there we have it. But most of the time you will notice it's assimilated to a hamza like in the word for coffee or cafe, which in Arabic is ko'hwa and in Egyptian Arabic, a'hwa. What was the word for "in"?

Fi.

Fi. And "there is" or "there are"?

Fii.

Fii. Fii, like and, to put it into negative, we're going to put ma at the beginning and sh on the end. So how would that sound, "there aren't" or "there isn't"?

Mafiish.

Mafiish.

Mafiish.

Mafiish. The word for problem was mushkela. Mushkela.

Mushkela.

Good. So how would you say, "there is no problem"?

Mafiish mushkela.

Mafiish mushkela. Something you will hear very often. Mafiish mushkela. "No problem." How do you say "at us" or "we have"?

Andna. Andina.

Andina. Good. And then when we put this ma and this sh from mash, we will find the accent gravitating towards the end, so how would that sound? "We don't have"?

Mandinash.

Good. And we mentioned before that a small 'a', when it is stretched, kind of sounds a little bit more like an 'e.' So you will hear mandinesh. Mandinesh.

Mandinesh.

Good. "We don't have money"?

Mandinesh filoos.

Mandinesh filoos. Good. What was the word for "because"?

Ashen.

Ashen. Good. How do you say “I’m going”?

Enna rayyeh.

Enna rayyeh. If you say “I am going because of you,” we don’t need this “of,” and this “you” will be attached to “because.” So what “you” do you think we will use if we are attaching it to “because”?

Ak?

Ak. If we’re talking about a male, no? So how do you say, “I am going because of you?”

Enna rayyeh ashanak? Ashenak?

Good. Enna rayyeh ashanak. Good. “I am going because of you.” How would you say “we are not going because of them”? “We are not going because of them”?

Ehne mish rayhin ashenohom. Ashenohom.

You need that extra helping vowel?

Ashenhom. I see.

Ehne mish rayhin ashenhom. Very good.

Episode 29

We have another new sound to learn for Arabic which is written like the ayn but with a dot on top of it. The ayn looks like a 3, like a backwards 3, actually. The letter for ayn just looks like a backwards number 3, and ghayn, looks like the ayn with a dot on top. So this is like a gh kind of sound. It’s often transliterated into English in this way with gh, this gh, gh, sound which is like a ‘g’ sound with a friction in the throat. Gh, ghayn. You want to give that a try.

Gh.

Gh. Now this might also help you through ayn because the alphabet is kind of suggesting to us there that they are similar sounds, you know, we have the same letter it’s just the gh has the dot on the top. So maybe also another exercise to get more comfortable with ayn can be instead of going from h to ah, we can also go from gh to ah to practice producing this sound. And of course this doesn’t mean that these two sounds are similar in how they sound, just in where they are produced, as we saw like between h and ayn. Gh and ayn again produced through a similar region. Let me give you a word with this sound. The word for “work” is shoghul. Shoghul.

Shoghul.

Shoghul.

Shoghul. Good. How would you say, “my work”?

Shoghuli?

Shoghuli. You have to move that ‘l’ to the next syllable: shoghul, shoghuli. And that’s fine. Shoghuli. We saw the same with ism for “name”; we’ve got ism for “name,” and “my name” was?

Ismi.

Ismi. Good. The word for “busy” in Arabic is masghul.

Mashghul.

Mashghul. And what root sounds to we have in mashghul?

Sh, gh, luh.

Sh, gh, luh, no? So to be “busy” is to be worked, or to be occupied, and you even see that connection in English because we can say “I am occupied,” and “occupied” of course comes from “occupation.” “Busy” and “business.” So mashghul, the word for “busy,” has the roots there, sh, gh, luh, for “working.” Mashghul. So how would you say, “I am busy”?

Enna mashghul.

Good. And if you are female?

Enna mashghula?

Good, and where, where do you think the stress will go?

Enna mashghula.

Good. This ‘a’ that we are on, this little ‘a,’ it won’t take the accent. But the plural ending -- which is...?

Mashghulin?

Een. It’s a long vowel, and that will take the accent, no? So, “we are busy”?

Ehna mashghulin.

Ehna mashghulin. Very good. So this is another pattern. You may remember that the word for “popular” was mahbub. And we have huh, buh, buh, which are the roots for “love.” We can see mashghul, mahbub, is the same pattern. So let’s look at this pattern and see what words we can build with it. We’ve already seen that ma -- this ma that we have -- can show us the place that the action of the root is done. The place that we do whatever root. So we had madrasa, which is?

“School.”

“School.” We had mekhtub, or makhtub, mekhtub, which is the place that we kh, tuh, buh. Do you remember what kh, tuh, buh related to?

“To write”?

“To writing,” yes! So the place that we write is..?

The desk.

The desk or?

The office.

The office. So it’s not just ma this is showing us, this is also the rest of the pattern. We see that madrasa and makhtub are the same pattern. We shouldn’t let the ‘a’ of madrasa confuse us because that’s there just because it’s feminine. So actually if we cut it away, we see we have

madras, and, makhtub. They are the same pattern. We could find another root for example, luh, ah, buh -- luh, ah, buh has got to do with "playing." Luh, ah, buh.

Luh, ah, buh.

Good. Luh, ah, buh. So we can take the pattern makhtub and we can build the place that we play. Makh becomes?

Mal?

Mal. And tub becomes?

Ahb.

Good. Malahb. "Playground," "court" -- like in "tennis court" --, "field" -- like in "football field" -- the place that you do luh, ah, buh. So that was one pattern with muh. Now another pattern that we have with ma is this word that we are seeing now, mashghul, mahbub, we also saw mashrub, which meant "drink." You can see that it's not just the ma there that builds that pattern, or else, what other very clear sound there is forming part of this pattern? Mahbub, mashrub, mashghul?

Oo?

Yes. Exactly. You really hear it there. So this pattern shows us the personal thing that is root. And you can look out for this ma with this long oo to recognize this pattern. So mahbub -- huh, buh, buh -- refers to "liking" or "loving." So mahbub means the personal thing that is?

Loved.

The thing that is loved! "Popular." Sh, ruh, buh refers to "drinking." So mashrub is the thing that is?

Drunk.

Drunk. Or, "a drink." It is a noun. Il mashrub, "the drink." Sh, gh, luh refers to?

"Work."

"Work." So mashghul is the personal thing that is?

Worked.

Yes. The thing that is worked, the thing that is occupied. So what were our roots for "writing"?

Kuh, tuh, buh.

Kuh, tuh, buh, no? Like from maktub. So how would you build 'the thing that is written'? You want to choose one of these words as a template. Now, it should be whichever one just sits better with you. Mashghul might be a bit complicated to use as a template, mashrub is probably the easiest. Whichever one you feel most comfortable with, and then you will replace those consonants with the ones that you have for writing, kuh, tuh, buh.

Maktub.

Maktub! So maktub is the thing that is written. And in Arabic, this is your destiny, this thing that is written. So now I can give you other root sounds, and you can create the word. Fuh, tuh, hhh has got to do with opening. Fuh, tuh, hhh. So, the thing that is opened, or just the word for "open" like if you're talking about a shop or something, how would it be? Fuh, tuh, hhh?

Maftuhh?

Maktub, maftuhhh.

Maftuhhh. Good. Hhh. Again, breathy h. Huh, fuh, zuh is about protection. So how would you say, "the thing that is protected"?

Mahfuz.

Mahfuz. Mahfuz is, or Naguib Mahfouz, is a very famous Egyptian writer, world-famous Egyptian writer who wrote in excruciating detail about Egyptian society. I would recommend to anybody to read the Cairo Trilogy, which is about one and a half thousand pages in total, which take you through three generations of a family in Cairo.

In Turkish, the word for "to conserve" is muhafuza.

So there you have it. Protection or conservation is very very similar. To protect or to conserve, they are two very different words, but the concept is the same, isn't it? If I protect you I am conserving you. And also in Arabic the roots have both of these meanings. And also, the meaning of memorizing -- which is also connected, no, to conservation? Ildarsi mahfuz would be "the lesson is memorized." Il dars mahfuz, or, more fluently, ildarsimahfuz.

Episode 30

The word for "crazy" in Arabic is magnun. Magnun.

Magnun.

Good. Now this is very interesting, this word. What are the root sounds in magnun?

Guh, nuh, nuh?

Good. And this guh, which is pronounced guh in Egypt, in Hasakah Arabic is like juh, so bearing that in mind does it sound like anything in English? And also I should tell that these two ends, they come together in the word in English. Juh, nuh, juh, nuh? Does it ring any bells from English? Genie. So let me explain this. In the Quran -- the religious book of Islam, no? -- you have different living beings. Let's say, you have angels and then you have djinn, or ginn in Egyptian Arabic. And ginn and djinn are like spirits, and they can be good spirits or bad spirits, and all kinds of things are attributed to djinn or to ginn. So, bad health might be attributed to ginn. And there are musical traditions to create certain music and dances to beat the djinn out from inside. And equally you might have good djinns. So you might move to a new house and everything is going wonderful and you might say, "oh, you know, we have some good ginn in this house." So, magnun, no? Is the thing that is djinned, no? So, when you are crazy, you are under the possession of the djinn. And of course, this is where we get "genie" from in English.

There is an old folktale, Layla and Majnun, which is like the Romeo and Juliet. So Majnun is the lover, and maybe he's also crazy with love.

Exactly. It's a different concept of vocabulary, so whilst we translate it as "crazy," the connotations are necessarily different because this word, even though we translate it as "crazy," is relating to all of the words and concepts revolving around guh, nuh, nuh. So, especially in a romantic context like this, we understand, you know, crazy magnun as something like, "possessed," no? Possessed by love and crazed by love. In the same way we see this concept of vocabulary reflected in a word like malahb, which we said was the place you play. So in English we have "playground," "gold course," "tennis court"... but all of those words are just malahb. The place that you are doing that

playing. So it's a very different concept of vocabulary, which is very interesting for us, because once we find translations of these words, like mahbub, we say the thing that is liked or loved, and then we find that translation, "popular." It's also useful for us to bear in mind, where is the word actually coming from in Arabic so we can understand the real feeling that is powering that word. So in the case of mahbub, the loved one. The liked one. What was the word for "understand"?

Fehim.

Fehim. And what are the consonant sounds for understanding?

Feh, huh, muh.

Good. Those are our roots, no? Fuh, huh, muh. If we wanted to put this in to this pattern to give us the thing that is understood, how would it sound?

Mafhum?

Mafhum. Mafhum. Now mafhum, you can use it in two ways. You can just use it like "understood," maybe I'll tell you something and you can tell me, "ah! Mafhum!" Ah is like an informal, "yes." Or you might here aywa, which is a little more formal. "Ah, mafhum! Aywa, mafhum!" "Yes, understood!" Or, it can be a noun. The thing that is understood, which is the concept. So mafhum also means "concept." You might have heard of one of the previous presidents of Egypt, Mubarak. Buh, ruh, kuh is the root that has to do with "blessing." So Mubarak would be the blessed one, no? But if you put these roots, buh, ruh, kuh, into our pattern of the thing that is, what do you get?

Mabruk.

Mabruk. The thing that is blessed. And mabruk is a very common saying in Arabic generally when somebody buys something new, when somebody gets a new job, when somebody achieves something, you will hear a lot of "mabruk! Mabruk!" "Blessings," or, "congratulations." What was "you guys have"?

Anduku.

Anduku. Very good. So what is our ending for "you guys" or "your"?

Ku or kum.

Good. Very good. And the u is the helping vowel. Very good. Anduku or andukum. So how would you say, "don't you have," speaking plurally?

Mandukush?

Good. And where does the accent go here? We've seen that with this set the accent tends to gravitate towards the end in the negative.

Mandukush?

Good. What was the word for "drink," the thing that is drunk? And we have shuh, ruh, buh, for "drinking"?

Mashrub.

Mashrub. Good. How would you say, "do you know where his drink is?" and let's speak to a female. "Do you know where his drink is?"



Enti arfa mashrubu fen?

Very good! Enti arfa mashrubu fen? Where did you go to find that u when you were looking for it just there?

Andu.

You had to look back at andu, you found the u, and you brought it over. Very well done. "Don't you know where his drink is?"

Enti mish arfa mashrubu fen?

Good. Enti mish arfa mashrubu fen?

Episode 31

What was the word for "understanding"?

Fehim.

Good. For "remembering"? The roots were fuh, kuh, ruh.

Fakir.

Fakir. Good. "Seeing"?

Shaif.

Shaif. Good. And we saw that these adjective versions, we can use them with some future context, we were using words like bokruh, "tomorrow," and we can just say, "I'm going tomorrow."

Enna rayeh bokruh.

Enna rayeh bokruh. Good. The word for "with" in Arabic is maa. Maa.

Maa.

Oooh, this was a perfect ayn, eh? I think maybe you were more relaxed there!

This was an ayn? \*laughs\*

You didn't even realize it was an ayn? Maybe that's why you were relaxed! Eh?

Maa.

Good. So we have maa for "with." How would you say, "with you"?

Maak?

Very good! You are sensing that maa is in the same group of words as izzay, as min, as and. Good. Maak. So how would you say, "we are going with you tomorrow"?

Ehna rayhin maak bokruh.

Good. Ehna rayhin maak bokruh. What was the word for "coming"?

Gayy.

Gayy. Good. How would you say, "are you guys coming with us tomorrow?"

Entu gayyin manna bokruh?

Very good. Very good. Entu gayyin manna bokruh? "Aren't you coming with us tomorrow?"

Entu mish gayyin manna bokruh?

Very good. Entu mish gayyin manna bokruh? If you say, "I have money," "I have money,," what was the word for "money"?

Fihloos.

Fihloos. Good. So "I have money"?

Andi fihloos.

Andi fihloos. "We have money"?

Andinna fihloos.

Andinna fihloos. A short vowel.

Andinna fihloos. Good. Now if you want to say, "we have money on us" -- with us in this moment -- then you can use maa to give that meaning. So how would you say, "we have money on us"?

Manna fihloos.

Manna fihloos. Good. Now to negate maa, you think you will use mish or this mash negation that we learned?

Mash.

Good. Because it's like and, like fi. So how would you say "we don't have money on us"?

Maa ma nash fihloos?

Mamaanesh -- because when the a stretches and the accent goes on the end it will sound more like an eh -- mamaanesh fihloos. You also might hear manesh fihloos. Dropping that first ma, because maaa sounds a little bit too much, no? So you might also hear manesh. Manesh fihloos. "We don't have money on us." So we saw that using future context like bokruh, we can go into the future tense. There is another way that we can go into the past tense also using these adjective versions of verbs. How do you say, "I know"?

Enna arif.

Enna arif. So when you say enna arif, what you're actually saying is "I am knowing." "I am the knowing one." Something like this. So if you want to say "I did know" or "I knew," all you really need is the word for "was." So you can say "I was knowing." So if we learn the words for "was" and "were," we can start using all of what we learned in the past as well. The word for "it was" or "he was" is kaan. Kaan.

Kaan.

Kaan. That's "it was" or "he was." So if you want to say, "he knew," you can say, "he was knowing."

Howa kaan arif.

Good. Howa kaan arif. Howa kaan arif. "He was knowing." Good. You can say, "he was coming."  
How would that be?

Howa kaan gayy.

Howa kaan gayy. Good. So kaan is "it was" or "he was," no? And we saw that we didn't have any "am," "is," or "are" in the present, and all of this "am," "is," "are," "was," "were," is from "to be." The word for "place" in Arabic is makaan. What does that mean, literally?

The place where someone was.

The place to be. The place is the place of being, no? The place -- madrasa is the place you duh, ruh, suh, and makaan is the place that you be. So, "place." Makaan. Now kaan as "it was" is especially useful because we can use it -- with and,, for example -- to get the past of "have." When you say "I have" in Arabic, what are you saying, literally? How is "I have" in Arabic?

"With me."

Yes, if you mean "on me," no? What was the other one that we learned?

Andi. "At me."

"At me." Andi. "At me." So what you're saying literally when you say andi, "I have," is "it is at me." "It is at me." We don't have an "it is," but we do have an "it was." What is "it was"?

Kaan.

Kaan. Long vowel there, eh? Kaan.

Kaan.

Good. So if you wanted to say "I had," "I used to have," what you would need to say is "it was at me."

Kaani.

"It was at me."

Ah. Kaan andi.

Kaan andi. Eh? What was the word for "there is" or "there are"?

Fi.

Fi. If you want to say "there were" or "there was," all you need to say is "it was" and then fi. So how would that be?

Kaan fi.

Kaan fi. So if you wanted to say, "there was a problem," what is the word for "problem"?

Mushkela.

Good. So, "there was a problem"?

Fi mushkela.

That means "there is a problem."

Kaan fi mushkela.

Good. "I have a problem"?

Andi mushkela.

"I had a problem"?

Kaan andi mushkela.

Good. So "I had a problem" literally is "it was at me a problem." Kaan andi mushkela.

Arabic Episode 32

We said that other than and to express "having," we can also use maa as well if we mean "on me," "on us," etc. So, again, how do you say "we have money" and you mean "on us"? "With us, money"?

Maana fihloos.

Good. Maana fihloos. Now if you wanted to say "we had money on us," how would it be?

Kaan maana fihloos.

Good. Kaan maana fihloos. Good. "The telephone" was il telefon, or, quickly, iltelefon.

Iltelefon.

Good. How would you say, "you have the phone on you"? So what we will say is "with you," talking to a male, "the phone."

Maanak iltelefon. Maak iltelefon.

Maak iltelefon. "You have the phone on you." "Do you have the phone on you?"

Maak iltelefon?

Maak iltelefon? "Is the phone with you?" literally. Now if we wanted to say "did you have the phone on you?", how would we do that?

Kaan maak iltelefon?

Good. Kaan maak iltelefon? And it's important to understand what we're saying literally. "Was it with you the telephone?" Very good. The negation of kaan uses mash. So if the past tense -- this is a verb of the past tense -- the past tense always uses mash rather than mish. So you have kaan, and to make it negative, how would you think it would be?

Makaansh?

Perfect. Makaansh. How would you say, "I didn't have a telephone"? "I used to not have a telephone"? We don't mean "on me," we mean generally. So, "it was not at me telephone."

Kaan andi telefon.

That means "I used to have." But if you want to say "I didn't have," "I used to not have"?

Makaansh andi telefon.

Makaansh andi telefon. "I didn't have a telephone." Good. Again, what was "there is" or "there are"?

Fi?

Fi. And "there was" or "there were"?

Kaan fi?

Kaan fi. Good. And "there wasn't"?

Makaansh fi.

Makaansh fi, if we go slowly, no? But the more fluently, makaanshi fi. "There was no problem"?

Makaansh fi muskela.

If we say it slowly, that's fine. Makaansh fi muskela.

Makaanshi fi?

Yeah! Makaanshi fi muskela. "There was no problem." How do you say "my house"?

Beti.

"My money"?

Fihloosi.

Fihloosi. How do you say "you know"?

Enta arif.

Enta arif. "You know me"?

Enta arif ni.

Enta arifni. Good. The i with this adjective-verb, and also with verbs, changes to ni. Enta arifni. How would you say, "do you remember me?" Fuh, kuh, ruh were the roots for "remembering."

Enta fakirni?

Good. Enta fakirni? Good. So we say that i can turn to ni and it can also turn to ya if it comes after a vowel. If this i comes after a vowel it will turn to ya in Egyptian Arabic. So "with me" is maaya. Maaya, rather than maay in Egyptian. So, if you want to say "I have money on me," you can say, "with me money."

Maaya fihloos.

Maaya fihloos. Just to give you another couple of examples of words ending in a vowel where you will need this ya instead of i for maay, we have abu, which is "father." "Father," abu.

Abu.

And to say "my father" is?

Abuya?

Abuya. We have ahu, which means "brother." Ahu, "brother." And "my brother"?

Ahuya.

Ahuya.

Arabic Episode 33

Aiyesh. Aiyesh.

Aiyesh.

Is "living." "Living." Again, it doesn't sound like it, how ow'es didn't sound like it, but it's still the same pattern as raiyeh, shaiif, aiyesh. So the word for "here" was hinna. Hinna. So you could say, "I live here."

Aiyesh hinna.

Ayish hinna.

Ayish hinna.

Good. And how would the feminine sound?

Aisha?

Aisha. Good. So aisha hinna, enna aisha hinna. Good. So this is literally "I," enna, "am" -- and of course we don't have "am" -- "living" aiyesh. And we said that to use the past with these adjective versions of the verb we can just find the words for "was" and "were" and then we can put them in the past. So, for example, "he was" or "it was" is?

Kaan?

Kaan. Good. So if you want to say, for example, "he was living here," or "he lived here," how would you say that?

Howa kaan aiyesh hinna.

Good. Howa kaan ayish hinna. Good. How would you say, "he was coming here"?

Howa kaan gayy hinna.

Good. Slowly, howa kaan gayy hinna. And what happens if you say it more fluently?

Howa kaan gayya hinna.

Very good. We have two 'y's on gayy so we get a very slightly helping vowel there, helping us flow along. Howa kaan gayya hinna. And this hinna 'h' is just like the English h, not hu and not hhh.

Hinna.

Good. And to make this kaan negative, what do you use?

Mash?

Mash. Good. So how is kaan in negative?

Makaansh?

Makaansh, good. How would you say, "he wasn't here"?

Makaansh hinna.

Good, and?

Howa makaansha hinna.

Good. Howa makaanshi hinna. So last we said that, you know, you need to observe your Arabic speech to see if you're putting three consonants together anywhere, somewhere that will especially raise an alarm for you to check is when you're using mash. Because of course when you wrap that mash around the word and that 'sh' comes on the end, it's a consonant most of the time coming after another consonant, so there you know you have already two consonants together. So then you will really want to check, does the next word start with a consonant? Then you see if you need to put in your helping vowel. Makaanshi hinna. What was the word for "with"?

Maa?

Maa, good. And "with me"?

Maaya?

Good! Good, it should be maa i, no? But we said that we're a little worried in Egyptian about losing that i in the current of speech, so we change it to a 'y' 'a', to ya, when it comes after a vowel. Maaya. So how would you say "he wasn't with me"?

Howa makaansh -- ah. Howa makaansh imaaya.

Good. Howa makaansh imaaya. And we must be careful there to put the ain in maaya. Because without it, maya, we would have the word for "water." So, maaya. "With me." So kaan is "he was" or "it was." "I was," or "you were," talking to a male -- they're the same -- is kunt. Kunt.

Kunt.

Good. So this is "I was" or "you were," talking to a male, so how would you say, "I was here"?

Enna kunt hinna.

Good. Enna kunt hinna. But?

Yeah there's, there's gonna be a vowel. So. Enna kunti hinna.

Good. Enna kunti hinna. Good. And “you were here”?

Enna kunti hinna.

Good. And “you were,” by itself?

Kunt.

We would need really to say the word for “you,” as kunt is the same for I and for you.

Enta kunt.

Enta kunt. Good. So it’s important to realize that this i is not part of the verb, it’s just that helping vowel. Enta kunt, enta kunti hinna. Good. How would you say, “were you busy”? What was the word for “busy,” or “worked”?

Mashghul.

So, “were you busy”?

Enta kunti mashghul?

Good. Enta kunti mashghul? So, there we need the helping vowel. Now “you were,” talking to a female, is enti kunti. So this ‘i’ here is not the helping vowel of course, it’s the i of enti, no? Enti kunti. So how do you think it would be, “you were,” you plural, entu...?

Kuntu?

Yeah. Exactly. We have “I was”?

Enna kunt.

Good. And “you were,” talking to a male?

Enta kunt?

Good. And to a female?

Enti kunti?

Good. And to more than one person?

Entu kuntu.

Good. Entu kuntu. So how would you say “were you guys coming?” “Were you guys coming?”

Entu kuntu gayyin?

Good. Entu kuntu gayyin? Good. What was the word for “living”?

Aiyesh.

Aiyesh. So how would you say “did you guys live here?” “Were you guys living here?”

Entu kuntu aiyesh hinna?

Good, so we have entu kuntu and then the adjective, how will it be?



Aishin? Entu kuntu aishin hinna?

Very good. Entu kuntu aishin hinna? Good. "Were you guys living here?" "Did you guys live here?"  
Very good. And again, what was the "you" word for feminine?

Kunti.

Kunti. How would you say "were you busy," talking to a female? "Were you busy?"

Enti kunti mashghula?

Very good. Kunti mashghula? Enti kunti mashghula? Here we have less need for enti, because we understand from kunti and mashghula, we understand who we're talking about, so it's a little easier to drop this enti than the enna and enta that we have sharing kunt, no? So you could say kunti mashghula, enti kunti mashghula, both are fine. How is again, "I was"?

Enna kunt.

Good. And "I wasn't"? How will kunt sound when you wrap mash around it? Give it a try.

Makuntish?

Very good! Makuntish. Makuntish. So this is enna makuntish or enta makuntish, no? So how would you say, "I wasn't busy"?

Enna makuntish mashghul.

Enna makuntish mashghul. And resist the temptation to assimilate this gh to a g, no? It's not mashgul but mashghul. How would you say, "I wasn't going"? "I wasn't going"?

Enna makuntish rayyeh.

Good. Enna makuntish rayyeh. How would you say, "weren't you going?" "Weren't you going?" talking to a male.

Enta makuntish rayyeh?

Good. Enta makuntish rayyeh? Good. What was the word for "here"?

Hinna.

Hinna. Good. The word for "there" is hinnak. Hinnak.

Hinnak.

Can you see any connection between hinna and hinnak? What do you think might have happened here between hinna and hinnak?

There's an ek at the end, but...

It's like, hinna, ak! "Here, you." "Here at you," which is "there"!

Ah!

So it's "here you," hinna plus ak, hinnak. So this gives us "there." Hinnak. So how would you ask enta "weren't you there?" "Weren't you there?"

Enta makuntish hinnak?

Good. Enta makuntish hinnak? And how would you say "why"? "Why weren't you there?"

Enta makuntish hinnak leh?

Good. "Why weren't you there?" Enta makuntish hinnak leh? Good. The word for "when" in Arabic is imta. Imta.

Imta.

'i' 'm' 't' 'a.' You can think of it as 'i' 'm' 't' 'a', imta.

Imta.

Good. And native English speakers especially will have to watch themselves, the temptation to insert a 'p' there and say impta, that kind of happens very naturally for the English phonetics, but it's imta, as if it were 'i' 'm' 't' 'a', imta. So how would you say "when were you there?" talking to enta? "When were you there?"

Enta kunt hinnak imta?

Okay, good. And a little bit more fluent, how would it sound?

Enta kunti hinnak imta?

Good. Enta kunti hinnak imta. So there we have the helping vowel. How would you ask a female "when were you there?"

Enti kunti hinnak imta?

Enti kunti hinnak imta? So there's a very small difference, actually. There is a difference in sound, the helping vowel is a little bit softer, less emphatic -- enta kunti hinnak imta. Whereas, for enti, it's a little clearer. Enti kunti hinnak imta. A very slight difference, and not very important because you would have enta or enti there showing you who you're referring to.

Episode 34

So we're seeing that, whereas in English we have "was" and "were" in the past, in Arabic we have different versions of the verb for different people. Now, when you come around to looking at the past tense in Arabic, you will need to learn a set of sounds to build the past tense, and you will just be able to look back at this set of "was" and "were" to find those endings you will need from the past tense. So to do that, actually, first we will want to identify the root sounds, so, what was "he was" or "it was"?

Kaan.

So kaan has the roots and no endings at all, actually. We're not adding anything on, we have the roots there, kaan, for "being." So the past tense version for he or it actually uses no endings at all. And if you look up a verb in the dictionary that also gives you the past version, it will most likely give you the he or it version of the verb. So the version that you find in the dictionary for the past all by itself means he or it "danced," "sang," "studied," whatever is the verb. So actually, when we make the I, "I was" and "you" -- enta -- "you were," which is?

Kunt.

Kunt. What we are doing actually is adding a 't.' When you come around to learning the past tense in Arabic you can look back at these to say, "oh, what do I need for the past? Oh, I need a 't' for I and for you." You can do that for all of these versions of "to be" in the past that we will learn. So "you" -- female, enti -- "were," is?

Kunti.

Kunti. So you can separate this 't,' this 'ti,' from the roots, no? And identify that that's what you have in the past for "you," feminine, for enti. So while we're not learning the past tense here in this introduction to Arabic, you will be able to understand it when you hear it because we're going to look at all of the past tense endings which we will see in the different versions of kaan and kunt and kunti, etc., that we will look at, and those just combined with knowledge of roots will be enough for you to understand the past and to pick up verbs that you hear in the past, and then just change the endings to use them to talk about different people. You will be able to pick up the past through active listening. So we have enti kunti and we would have entu...?

Kuntu.

Kuntu. And of course if we have kuntu, that also means that 'tu,' tu, is the past ending for entu. So when you hear sets of roots that you recognize with -tu on the end, you can assume in most cases that's going to be entu past tense of whatever those roots refer to. So for example if you hear darastu? Darastu? You can think about it -- duh, ruh, suh -- do I recognize this? Yes, this has something to do with studying so the past tense of studying, entu - "you guys studied" or "did you guys study," darastu. You could work that out just by knowing those roots and knowing this ending from kuntu. The sound for "we" in the past is like the sound that we already know for "us" and for "ours" -- what was that sound? How do you say, like, "our house"?

Baytna.

Baytna. So what is the sound for "our" or for "us"?

Na.

Na. And we use this sound as well to make "we were." So I want you to take kunt, decide what is part of the verb and what is not part of the actual verb, take it off, put on our sound for "we," and you will find "we were."

Kuna.

Kuna. Good. Kuna. So we have kaan we've seen, kunt, kunti, kuntu, and now, kuna, which means we've got two left: "they" and "she." "They were," "she was." So again give me "he was" or "it was."

Kaan.

Kaan, To make kunt plural, no, we have enta kunt, "you were," and entu...?

Kuntu.

Kuntu. So actually the 'u' was making it plural, no? Kunt, kuntu. So we have kaan for "he was" or "it was" and the plural of "he" or "it" is "they." Two "he"s is "they," two "it"s is "they." So what do you think kaan might become for "they were"?

Kaanu?

Kaanu. Good. Kaanu. So we're seeing the logic, no? Being reapplied. They're not random sounds that we are adding; we see have an 'u' here and it's making kaan plural, just like it made kunt plural with kuntu. So kaan and kaanu. So how would you say, "they were here"?

Homa kaanu hinna.

Good. Kaanu hinna, or homa kaanu hinna. What was the word for "wanting"?

Ow'es.

Good. Ow'es. "They want"?

Homa owsin.

Homa owsin. And "they wanted"?

Homa kaanu owsin.

Good. Homa kaanu owsin, or aizin. How would you say, "where were they?" "Where were they?"

Homa kaanu fen?

Good. Homa kaanu fen. Or, without homa. Kaanu fen, we could use either. Good. How would you say "they were at Ahmed's place"? "They were at Ahmed's place"?

Homa kaanu Ahmed.

That means "they were Ahmed," right? So to say that "they were at Ahmed's place," we just need to say "at Ahmed."

Ah. Homa kaanu and Ahmed.

Good. Homa kaanu and Ahmed. "But Ahmed was with me," so and Ahmed means "at Ahmed's place," he doesn't necessarily need to be there, you can continue, "but Ahmed was with me."

Bas Ahmed kaan maaya.

Good. Bas Ahmed kaan maaya. Good. Other than and Ahmed meaning "at Ahmed's place," you could also say "Ahmed's house." To say "Ahmed's house," what you say in Arabic is "house of Ahmed." And there is no "of" in this sense, so actually what you just say is "house Ahmed." And that's how you get "house of Ahmed." How was the word for "phone"?

Telefon.

Telefon. If you want to say "Ahmed's phone," how would you say that?

Telefon Ahmed.

Good, so if you're ever confused of the order they should go in, we can just think, "telephone of Ahmed" and get rid of the "of." Telefon Ahmed. How would you say, "do you have Ahmed's phone?" to enta, to a male?

Andak telefon Ahmed?

Good. Andak telefon Ahmed? This means “do you have Ahmed’s phone?” What if you wanted to ask, “do you have Ahmed’s phone on you?” You meant specifically “on you,” with you in this moment?

Maak telefon Ahmed?

Good. Maak telefon Ahmed? Very good. We said that the -ak plus ma is maak; if we add -ik to ma, it would sound the same. So to preserve the difference, no, -ik flips and becomes ki. This is what -ik does after a vowel so it doesn’t get its ‘i’ swallowed away and doesn’t end up looking like -ak. So “with you,” enti, is maaki. So that -ik flips and becomes -ki, maaki.

Maaki.

Good. And what is “with you guys”?

Maaku?

Maaku, good. This ku is already ku, good. So how would you say, “was he with you?” speaking to a female. “Was he with you?”

Maaki howa?

Begin with “he.”

Howa.

“Was”?

Howa kaan maaki?

Good. Howa kaan maaki? “Were they with you?” still talking to a female?

Homa kaanu maaki?

Good. Homa kaanu maaki? Let’s make a quick recap. “I was.”

Enna kunt.

“You were,” enta.

Enta kunt.

And enti?

Enti kunti.

And entu?

Entu kuntu.

Good. And “we”?

Ehna kuna.

Kuna. Good. How would you say, “we were coming”?

Ehna kuna gayyin.

Very good. Ehna kuna gayyin. Then we had kaan for "it was" or "he was," and how do we make that plural to get "they were"?

Kaanu.

Kaanu. Good.

Episode 35

Kanit, kanit, is "she was." Kanit.

Kanit.

Kanit. How would you say "she was busy"?

Heya kanit mashghula.

Mashghula. The word for "very," "very," is giddden. Giddden.

Kiddden.

With a 'g,' giddden.

Giddden.

And to say "very busy," we will say mashghul giddden. So it's going to come after the adjective. Mashghul giddden. So how would you say "she was very busy"?

Heya kanit mashghula giddden.

Very good. Heya kanit mashghula giddden. And I want to mention in case anyone is feeling an uncomfortable twitch from giddden because it sounds kind of like gideed which is the word that we saw which meant "new," no? It's different. Giddden, "very." Gideed, "new." So when you get similar words, actually, that might confuse you that sound a little bit similar, in Arabic actually you can just check what are the roots to differentiate them. So for giddden we have g d n and for gideed we have g d d. You can also look at the pattern - these two words have different patterns, no? You have gideed with the long vowel and the stress on the end and then giddden with the stress on the beginning. So they are actually two different patterns as well.

In Turkish giddden is "seriously."

Well actually this is where it also comes from in Arabic, I mean, these are the roots for "seriousness." So it's literally more like "seriously busy" than "very busy." And it's interesting that we also do that in English, no? You can say in English "seriously busy" to mean "very busy," nothing to do with being serious. So languages sometimes share things through contact and other times languages share things just because we all have human brains dealing with language in essentially the same way, no? So you find random connections like this, that in Arabic actually you are saying "seriously" and that's also a possibility in English, too. "Tired" is t3aben. T3aben.

T3aben.

So how would you say, "I am very tired"?

Enna taben giddden.

Good. Enna taben giddden. "I was very tired"?

Enna kunti taben giddden.

Good. Enna kunti taben giddden. Or, slowly, enna kunt taben giddden, without the helping vowel. Very good. The word for "Egypt" in Egyptian is masr. Masr.

Masr.

Masr.

Masr.

So we mentioned that we have two 't's, we have tuh and toh, a t that comes with the tongue closer to the teeth, tuh, and then one with the tongue further back towards the back of the mouth, toh.

Toh.

And we have the same with s. We have suh and soh. And actually we do in English as well. In English we just don't think about it this way because we write one s. But if you look at the words "sink" and "soar," and you observe the difference of your tongue -- when you say "sink" you see the tongue is kind of going towards the teeth right at the front of the mouth, "sink" -- and when you say "soar" where does your tongue go? "Soar"?

It's towards the back.

You can feel it going back. So this sound differences already exist in English, we just don't write them. In Arabic you have two different letters for these two different s's. So in masr which happens really naturally, you don't really have to think about it, the s -- where is that s coming from, the front or the back?

The back.

Yes. Masr. So that's "Egypt" in Egyptian. How would you say "in Egypt"?

Fi Masr.

Fi Masr. Good. How would you say "we were living in Egypt"? "We were living in Egypt"?

Ehna kuna aishin fi Masr.

Good. But it's important to keep that fi short. If you stretch it -- I know you were probably just thinking through, no? Fi -- but if you stretch it it will sound like "there is" or "there are" so we need the short fi. Ehna kuna aishin fi Masr. There is a sound in Arabic which is the qaf. The letter qaf. It's a ka that comes from far back in the throat. Now in Egypt we mentioned that they like to ignore this sound, it's a kind of hard sound to make, no? You have to really pull everything back to produce this sound. So instead of doing all of that what Egyptian or Cairene Arabic does is just turn this qaf into a hamza which is the letter we said that is a pause like we have in Cockney English. Wa'er. Li'l. Now the word Masr can be used to mean "Egypt" or it can be used to mean Cairo, which can get kind of confusing, no? If I tell you, for example, fi Masr, actually you really don't know if I mean "in Egypt" or "in Cairo." Because the word Masr is also used to mean "Cairo." But there is a word for "Cairo" which is Qahira, Qahira.

Qahira.

So here you use the qaf. There are only a handful of words in Egyptian Arabic where the qaf is maintained. Qahira for "Cairo," qarrar which is "decide," but otherwise it's being left out and it's being replaced with a hamza. With this pause. As we saw in a word like diliwa'ti, actually in diliwa'ti it's not a written hamza, it's a written qaf that's been assimilated into hamza. So it would be diliwaqti, but it's not, it's diliwa'ti in Egyptian to avoid having to make that qaf. What was the word for "very"?

Gidden.

Gidden. And other than gidden you can say awi, which is qawi in standard Arabic and that qaf has become a hamza. So he was awi for "very," which really means "strong." And this is interesting because if you look at Spanish -- and of course, Spanish and Arabic shared 800 years, so they don't just share vocabulary they share a lot of ideas and a way of saying certain things, you -- I'm sure you know, in Spanish you have fuerte to say "a lot" in different contexts, and fuerte, and you can hear this in English, is related to force, no? Means "strong." So even in Spanish you are using this word "strong" to mean "very," "a lot," and then you will find in Arabic you are using awi, which is from qawi, which means "strong." So how would you say, "I am strong"?

Enna awi.

Enna awi. Good. How about "I'm very strong"?

Enna awi awi.

Ha, yes, it could be, no? Enna awi awi. Or, enna awi gidden to avoid that situation.

Arabic Episode 36

We've spoken a bit about the accent of a word, the stress of the word. And we've observed the accent or the stress moving around. But we didn't look yet at an accenting rule in Arabic. We can't read a word, let's say, and be certain of the accent, the stress, where it goes. Although by now we'll have a good intuition about it but we can't be sure. So it's time to look at the rule so that we can manage a word that we might read and understand where to stress it, where to accent it. Our general rule for accenting in Arabic is that the stress will usually come on the penultimate syllable, the second last syllable, like we see in shayif, zayyeh, unless the last syllable is a strong sound. Now in Arabic strong sounds are either long vowels or two consonants together. Long vowels or two consonants together on the end of the word will pull the accent onto the end of the word. Otherwise most of the time we'll have it on the second last syllable. We can see this easily between shayif and then when we put it into plural shayfin, and we use that long vowel, -in, it takes the accent. Gayy, gayya -- a is not a long vowel, so the accent doesn't move. Gayyin, and there, the accent moves. So this is the main rule. There are other exceptions and we will look at some, but this is the main rule. We have the accent on the penultimate syllable, the second last syllable, unless we have a strong sound- a consonant cluster, two consonants together, or a long vowel on the last syllable of the word, and that will pull the accent onto the end of the word. So let's look at this practically. What is the word for "here"?

Hina.

Hinna. So by default, most of the time, the accent is going to be on the penultimate syllable, the second last syllable, like in hinna. What was the word for "there"?

Hinaak.

Hinaak. Do we have a strong sound here?

Yeah, we have two vowels together.



Yeah, we have a long vowel, effectively. Aa, hinaak. And that attracts the accent. Hinaak. So, we see the accent there move between hina and hinaak because of this strong sound which pulls the accent onto the last syllable. What was the word for “money”?

Filoos.

Filoos. Where is the accent?

In the last syllable.

Good. Can you identify why?

Yes. Because there’s a long vowel.

Good. Filoos. What was “generous”?

Kareem.

Kareem. Where is the accent there?

In the second syllable.

And why?

Because there’s a long vowel in the second syllable.

Good. We have kareem, the long vowel there on the end. How would you put that into feminine?

Kareema.

Kareema. Did you move the accent? Kareem, kareema?

It’s still on the second one.

Yeah, it didn’t move, did it?

No.

Because the a is not a long vowel, it’s not a strong sound, it doesn’t have any gravitational effect on this stress, on this accent. Kareem, kareem. How do you say “you see,” talking to a male? “You see”?

Enta shayif.

Enta shayif. Where is the accent there, in shayif? Where is the stress?

On the first syllable.

Good. Although it’s better to think of it as the second from last syllable. Of course it’s both, it’s on the second last and it’s on the first in this case, no? But it’s best to think of it as on the second last syllable because as we mentioned this is our standard position for the accent. So enta shayif, “you see,” talking to a male. How would you say “do you see us?”

Enta shayifina?

Enta shayifna is the correct accent. So we moved the stress there, but in both cases it's still on the penultimate, the second last syllable. Shayyif, shayifna. So we move but to keep it in the same place, on the second last syllable. Shayyif, shayifna. Again, how do you say "you see" talking to a male?

Enta shayif.

Enta shayif. Good. And "you see him"? What was the word for "him," or how do you say "his house"?

Betu.

Betu. So the sound for "him" or for "his"?

-U.

-U. Good. So how would you say "you see him"?

Enta shayfu.

Enta shayfu. Good. So we lose the i there, enta shayfu, rather than moving the accent around. So moving the accent is not always an option of ours. We know sometimes we will just get rid of this little i. A small i and a small u can fall away in Arabic. Those are the two sounds that can fall away. Small i or small u. So, enta shayif, enta shayfu. Good. What was "I was"?

Kunt.

Good. Enna kunt. We want to say enna because kunt by itself it could mean "you" as well. Enta kunt, no? So enna kunt. So "you were" talking to a male?

Enta kunt.

Enta kunt. And "you were" talking to a female?

Enti kunti.

Enti kunti. Good. How is "I was not," "I wasn't," "I was not"?

Enna makuntish.

Enna makuntish. "You were not," talking to a male?

Enta makuntish.

Enta makuntish. Now, "you were not," talking to a female, is enti makuntish. Enti makuntish.

Enti makuntish.

Here we break the rule to differentiate helping vowels, like in enna makuntish, from grammatical vowels, like in enti makuntish. The -i in kunti, in makuntish, it gives us information, it's the grammatical sound, it's the -i of enti. So to differentiate that from the helping vowel it will take the accent and become stretched. Makuntish. Again, how do you say "I was"?

Enna kunt.

Good. "I was here"?

Enna kunt hinna. Enna kunta hinna.

Good. "I was not here"?

Enna makuntish hinna.

Good. Enna makuntish hinna. How would you say "you were," talking to a male?

Enta kunt.

Good. And to a female?

Enti kunti.

Good. "Where were you?" to a female, still.

Enti kunti fayn?

Good. Enti kunti fayn. How would you say "you were not," talking to a female?

Enti makuntish.

Good! Enti makuntish. So here we are stressing that -i because it's a grammatical vowel and we'll always do this with grammatical vowels, vowels that give us information, not helping vowels, before this sh of mash. If you were to say "you were" talking plurally, entu...?

Entu kuntu.

Entu kuntu. Good. And "you were not"?

Entu makuntush?

Entu makuntush. Good. What was "we were"?

Kunna.

Kunna. And "we were not"?

Makunash?

Makunesh. Remember that stretched 'a' can sound more like an eh. Makunesh.

Makunesh.

So before we learned and -- andi andak, no? "At me," "at you," "I have," "you have"; and when we put that into negative we also saw some strange accenting changes occur and now we understand why the accent there was moving around unexpectedly, it was because of these grammatical vowels occurring before the 'sh' of mash. So let's recap that now. How do you say "at me" or "I have"?

Andi.

Andi. Good. And "I don't have"?

Mandish?

Mandish! How do you say “you have,” talking to a male?

Andak.

Andak. And “you don’t have”?

Mandaksh.

And where does the accent go?

Mandaksh. Mandaksh.

Mandaksh.

That sh sound.

Exactly. A strong sound on the end of the word -- two consonants together constitute a strong sound, and when that’s on the last syllable it will attract the accent. Mandaksh. What was “we have” or “at us”?

Andinna.

Andinna. Good. But the negative, “we don’t have”?

Mandinash.

Mandinesh. How was “he has”?

Andu.

Andu. “He doesn’t have”?

Mandush.

Mandush. “They have” or “at them”?

Andohom.

And where’s the accent?

Andohom.

Andohom.

Andohom.

And the negative? “They don’t have”?

Mandohomsh?

Mandohomsh. So here we don’t have the accent on the end because we have a grammatical vowel, no? We have the accent on the end here because we have two consonants on the end. Two consonants constitute a strong syllable, and if they’re on the end they will pull the accent onto the end. Mandohomsh. So to recap the accent rule, we can expect the accent in Arabic to be on the penultimate syllable, the second last syllable, unless on the last syllable we have a strong

sound which will pull the accent onto the end. And strong sounds are long vowels, like in shayfin, kibeer, or two consonants together like in madohomsh, mandaksh. But as we saw we may see some exceptions to this, so you need to look out for them. When you do find exceptions to this general accenting rule that we've learned, try to work out why there is an exception. Try to work out what's going on. And you can do that by finding things in common between exceptions. So for example if you were to find the words baladi, "my country," or abadan, the word for "never," two very common words, baladi "my country" and abadan "never," you will notice that they have the accent on the beginning. Upon further analysis you might also notice that neither of these words have any strong syllables, there are no long vowels or double consonants in either of these words which is why they are breaking the accent rule. Abadaan, baladi. So you can work out these for yourself when you find words that break the general accenting rule that we learned try to find out why by finding other examples that we learned where it also occurs.

### Episode 37

To give an example of how these principles that we have quite a bit of exposure to, no? Of sound and how sound can change in Arabic, to give an example of how these can interact when you're speaking to really change the way things sound, we can look at the sentence now, we will see how the concept of the helping vowel and the loss of a small sound can interact to really change the end product, let's say. The words for "six months," "six months" is sit shahul if I say it slowly. If I say it faster, maybe I will say situ shahul and the helping vowel I put there is 'u.' Situ shahul. If I say it even more fluidly I might say situshul. Situshul. So we end up stressing the helping vowel, the helping 'u,' and that means that the 'u' of shahul gets lost. Situshul. So actually here in this sentence we see the interaction of two sound concepts that we learned. We see the helping vowel, sit shahul becoming situ shahul, and we also see the helping vowel taking the stress causing that small i or u to fall away and we end up with situshul. So this might seem overwhelming, but if you don't shy away from it and analyze when you come across what might feel like an uncomfortable sound change, you will notice that they are the same principles occurring over and over. For example, this is the same as what happens in rayyeh, rayha. We said small i or u can disappear and we also mentioned that it can disappear across word boundaries. For example, enneh misefir can become enemsefir in fluent speech. So there we had the small i being lost across the word boundaries. Enneh misefir to enemsefir. And that's exactly what happens in situshul. So if you analyse these changes you hear popping up you will notice that actually you have the same principles occurring time and again. You might even hear mil. Mil is min il, "from the," minil. Again, the same concept again, a small i disappearing. The small i of il. So you don't have to do this when you speak, no, especially at the beginning when you're speaking slowly. But if you do, it will add something to your speech. It will allow you to sound less robotic in Arabic. So this and doing this will add something to your speech in Arabic but it's not a barrier to speaking. You don't have to do this to speak, no? But if you do, and if you observe and analyze and pick up these changes that occur and apply them to your own speech, you're going to sound much more human, less robotic in Arabic. Much more like a native speaker, and this in turn is going to allow you to express and show yourself a lot more in Arabic. Now, of course we're focusing on the particularities of the Egyptian dialect, but this analysis which we've learned to do during this course you can do in any dialect that you choose to pick up. Kaan was "he was" or "it was," how would we say "they were"?

Kaanu.

Good. And "they were not"?

Makenush.

Makenush. Good. Do you remember how to say "she was"?

Kaanek? Kaanit.

Kaanit. Good. You could say "she was at Ahmed's place." How would you say that?

Kaanit and Ahmed.

Good. Kaanit and Ahmed. You could also say “she was in Ahmed’s house.” So, “in the house of Ahmed,” and we don’t need that “of,” so how would that be?

Kaanit fi bayt Ahmed.

Good. Kannit fi bayt Ahmed. Good. So this construction, actually, of bayd Ahmed, “Ahmed’s house,” “house of Ahmed,” you can remember with a very common saying which is um idunya. Um idunya. Um idunya means “mother of the world” and it’s a saying that is used often to refer to Egypt, obviously alluding to the historical past of Egypt, so you hear that a lot. Um idunya. Um is “mother of,” dunya is “world,” and “the world,” il dunya, becomes idunya. Idunya. So um idunya is “mother of,” invisible “of,” “the world.” So, you will hear this saying around, and it’s a very nice reminder of how to work this construction. Um idunya, “mother of the world,” and then you can replace these words with anything, like bayd Ahmed, “house of Ahmed.” Telefon Said, “Said’s telephone,” “telephone of Said.” So um means mother. How do you say “my mother”?

Umi?

Ummi. And there’s two m’s here, ummi.

Ummi.

Yeah, ummi. “My mother’s house” would be?

Bayd ummi.

Good. “She was in my mother’s house.”

Kaanit fi bayd ummi.

Good. Kaanit fi bayd ummi. Good. “She was not in my mother’s house” -- so how would you turn kaanit, “she was,” into “she was not”?

Makinitsh?

Brilliant. Makinitsh. And we have the accent on the end there because of the consonant cluster, because of the two consonant sounds t sh on the last syllable, pulling that accent onto the last syllable. Makinitsh. So, “she was not in my mother’s house.”

Makinitsh fi bayd ummi.

Good. Makinitsh fi bayd ummi. What was the word for “big”?

Kabir.

Kabir can become akhbar, this pattern from kabir to akhbar we get “bigger” or “biggest” or “more big” or “most big.” Now, we can’t do this with all root sounds. We can only do this with certain root sounds, we couldn’t take for example the sounds of mashghul and but them into the akhbar pattern to make “busier” or “busiest” or “more busy” or “most busy.” But we have a way of getting around this. The word for “a lot” in Arabic is katir. Katir. This means “a lot” and you can also use it like “often.”

Katir.

Katir. And, no, it sounds like a pattern that we know. No? Can you think of any other words that sound like katir?

Kareem?

Kareem. Kabir. Katir. Same pattern. You can take the sounds of katir, which means “a lot” or “often,” and put them into this kabir akhbar pattern to get the word for “more often” or “more” or “most.” How would that be?

Aktar?

Aktar. Good. So if you want to say “more busy,” or “busier,” no? Or “busiest.” You can just say “busy more.”

Mashgul aktar.

Yes but it's important not to assimilate this 'gh' as a guh, no? It's mashghul. We have a 'gh' there like in the word shoghul for “work,” no? Those are our roots. Sh gh luh. Mashghul. Mashghul aktar. “Busier” or “busiest.”

Episode 38

The word for “yesterday” is embereh. Embereh.

Embereh.

Good. Embereh. Now you're very comfortable with this sound, you can see quite clearly what is that sound on the end there?

It's the ??? h.

Good. So, you could say “we were very busy yesterday.”

Enneh kuna masghulin gid'den embereh?

And remember it finishes with that hhh sound, that might help you remember the sound.

Embereh.

Good. So altogether, “we were very busy yesterday”?

Enneh kuna masghulin gid'den embereh.

Good. Ehna kuna masghulin gid'den embereh. Good. So we have gid'den and awi for “very,” the word for “a lot” or “often” is?

Katiir.

Katiir. And then “more often,” or just “more,” going from “many” to “more,” is?

Aktar.

Aktar. Good. So you could say “I'm busier than you,” for example. You could say “I am more busy than you,” or, in Arabic, “from you.” So, “I'm busier than you.”

Enna mashghul aktar minak.

Very good. Enna mashghul aktar minak. Very good. So how would you say, "I wasn't there yesterday because I am busier than you"? "I wasn't there yesterday because I am busier than you"? So, we start there -- "I wasn't"?

Enna makuntsh. Enna makunteesh.

Makunteesh?

No. Enna makuntsh? Makuntish.

Good. So why? It's very important to realize why because if we don't control these niggling little differences, they will always control us. We will always find ourselves inhibited by them.

It's because that's the helping vowel.

Good. Good. So the vowels that get accented before this sh are non-helping vowels, they are grammatical vowels, they are not the helping vowels. They are accented there to show us their importance. This one is not important, makuntish. Very good. So, "I wasn't there yesterday"?

Enna makuntish hinnak embereh.

Very good. Enna makuntish hinnak embereh. "Because"?

Alishen.

"I am busier than you." Let's talk to a male. "I am busier than you."

Enna mashghul aktar minnak.

Good. Enna makuntish hinnak embereh alishen enna mashghul aktar minnak. Good. How would you say, "we weren't there yesterday because we are busier than you guys"? "We weren't there," so let's start with that. "We weren't."

Ehna makunesh hinnak embereh.

"Because we are busier than you guys."

Alashen ehna mashghulin aktar minku.

Very good. Very good. Makunesh hinnak embereh alashan ehna mashghulin aktar minku. Or minkun. Very good. Very good. What was the word for "at"?

And.

And. And "at me" or "I have"?

Andi.

Andi. Good. We said that andi literally is "it is at me." And we don't have any "it is." So if you want to say "I had," if you want to put it in the past, it first makes sense to check what is the literal translation. So "it is at me" becomes?

"It was at me."

"It was at me." So how would you say, "I had"?



Kaan andi.

Kaan andi. Good. How would you say "I had more"?

Kaan andi aktar.

Good. Kaan andi aktar. Good. How would you say "we have"?

Andinna.

Andinna.

Andinna.

Andinna. "We had"?

Kunna andinna.

So that's what we need to be careful of. We need the literal translation. "It was at us."

Kaan andinna.

Good. Kaan andinna. And "it wasn't at us" or "we didn't have"?

Makantsh andinna.

Good. And what if you say that fast?

Makantash aandinna.

Good. Makantsh aandinna. Because andinna starts with ayn which is a consonant, no? So we would have n sh ayn altogether, and that's too much. Makantsh aandinna. Congratulations for completing introduction to Arabic and thank you for sharing this experience with us. This course has really honed in on the structure and the mechanics of Arabic and has allowed us to paint a panorama and understand the architecture of how the language works. This allows us to advance far beyond the material that we've seen specifically in this course simply through practicing and active listening. So whilst this has been an introduction to Arabic, the panorama is there so that you can go out on your own and learn the rest. To use the verbs already you have the past endings from kuntu, kunna, kaanit, etc, which you can use to build verbs in the past, we've really got such a general understanding of Arabic during this course that you could go out by yourself and complete the missing elements of your Arabic. If you would like to see a complete Arabic course, we will launch a crowdfunding campaign for it when it seems like there is enough interaction with this course for it to be successful. We would also like to hear from you about what you would like that course to be and would you like a complete course in MSA, modern standard arabic or fusha, or a continuation of the Egyptian dialect. Please refer back to track 2 to understand the difference between the Egyptian dialect and modern standard arabic and also you can do your own research, but please send us a message and let us know what you would prefer. So if you would like to move forward now with your own Arabic before waiting for us to make the complete Arabic course, what is the advice? The advice is to practice, but practice does not mean just practicing in a real life situation, you might not have even those opportunities to practice in a real life situation, practice means thinking about the language and allowing yourself to think about the language and enjoy thinking about the language whilst you are exposing yourself to things that you can listen to actively. It's incredible the amount that you can decipher for yourself, especially when you learned with a method that's based on analysis and comprehension and not memorization, it's really incredible the amount you can decipher by yourself just through listening and through curiosity that isn't inhibited by worrying "how much am I gonna learn?" or "how much am I going to

remember?" All of this you can do by yourself but of course we are learning a language to use it, no? So seek out opportunities to practice in real life. But of course if you can't you always have the internet for language exchange. We're looking to release writing material in the near future so please keep checking back for that, it will be available for free pdf download and also to be purchased as a book. As you may know, Language Transfer is a completely independent and unfunded project. We really rely on users to keep the engine ticking, let's say, with donations and also to help us get the courses out there, to share the courses as we have absolutely no funds for dissemination. So please do share the courses and if you are able to, please make a donation. If you would like more information on the Language Transfer project, what we're doing, and why, then check out our website [www.languagetransfer.org](http://www.languagetransfer.org) . Thank you very much for sharing this experience with us and enjoy your Arabic.