A Handbook and Reader of Ottoman Arabic

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This chapter presents excerpts from two of the most famous 19th-century Egyptian newspapers: *Abu naḍḍāra zar’ā* ‘The man with the blue eyeglasses’, founded by Yaʿqūb Ṣanūʿ in 1878, and *al-Ustād* ‘The professor’, founded in 1892 by ‘Abd Allāh al-Nadīm. Both were satirical newspapers, critical of Egyptian society and of the regime, and both were (partially) written in Egyptian Arabic, which could be read aloud in order to make them accessible to the uneducated masses. This makes them interesting subjects for a comparative linguistic study.

**Yaʿqūb Ṣanūʿ**

The Jewish Egyptian journalist and playwright Yaʿqūb Ṣanūʿ, also known as James Sanua, was born in Cairo in 1839. His father Rafāʾīl was a Jewish merchant who moved from Livorno in Italy to Cairo at some point in the 19th century, while his mother,

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1 This is an abridged version of section 2 in Zack (2014). See also http://kjc-sv036.kjc.uni-heidelberg.de:8080/exist/apps/naddara/biography.html for a short introduction to Ṣanūʿ’s life and works.
Sara, was a Cairene by birth. Rafā‘īl Ṣanūʿ worked as an adviser to Aḥmad Pasha Yagan, the nephew of Muḥammad ʿAlī Pasha. Aḥmad Pasha Yagan sponsored Yaʿqūb during the course of a three-year period of academic formation in Livorno, where he studied political economy, international law, the natural sciences, and the fine arts. Upon his return to Cairo, Ṣanūʿ began work as a teacher. He became a follower of the great thinker Jamāl al-Dīn al-ʿAfḡānī, who encouraged him to apply his literary skills to the cause of reform and suggested using the theatre as an instrument of public education. The Khedive Ismā‘īl had opened two theatres in Cairo and Alexandria in 1869, on the occasion of celebrations in honour of the completion of the Suez Canal. Ṣanūʿ translated some European plays into Arabic, but also wrote others in both colloquial and Classical Arabic, setting them in Egyptian society. He was an important figure in the birth of Egyptian drama, and became known as the ‘Molière of Egypt’. However, since his plays contained satirical portrayals of Egyptian society and criticism of government officials, Ismā‘īl withdrew his support and banned his plays in 1872, ending his career as a dramatist.

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2 See Gendzier (1966, 17).
3 Gendzier (1966, 6–17, 19).
In 1878, Ṣanūʿ published the first issue of his satirical newspaper *Abu naḍḍāra zarʿa* ‘The man with the blue eyeglasses’, which was his own nickname. The publication was written in large part in colloquial Egyptian Arabic and contained imaginary dialogues and letters, sketches, fictitious minutes from meetings and dreams. In 1878, Ṣanūʿ was banned from Egypt because of his criticism of the regime. He consequently settled in Paris, but continued to publish the newspaper. The final issue appeared in December 1910. Ṣanūʿ remained in France for the rest of his life, even when changed political circumstances would have allowed him to return to Egypt. He died in Paris in 1912.

The excerpt presented here is from the fifth issue of *Abu Naḍḍāra* and discusses how Yaʿqūb Ṣanūʿ collected the materials for his newspaper. It is a fictional dialogue between Abu Naḍḍāra and Abu Khalil. The dialogue is a stylistic device often used by Ṣanūʿ, as well as by the journalist ʿAbd Allāh al-Nadīm (1843–).

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6 Due to censorship, he had to change the name of the newspaper regularly. There are issues entitled *Al-naḍḍārat al-miṣrīyya* ‘the Egyptian spectacles’, *Abu ṣuffāra* ‘the man with the whistle’, and *Abu zummāra* ‘the man with the oboe’, among others.

7 See also this webpage published by Heidelberg University for more information on *Abu naḍḍāra* and the other journals that Ṣanūʿ published in Paris: [http://kjc-sv036.kjc.uni-heidelberg.de:8080/exist/apps/naddara/intro_journals.html](http://kjc-sv036.kjc.uni-heidelberg.de:8080/exist/apps/naddara/intro_journals.html). Scans of all the journals are available on this website as well.
1896) fifteen years later in his magazine *al-Ustād*, as the next section demonstrates.

ʿAbd Allāh al-Nadīm

The Egyptian reformist ʿAbd Allāh b. Miṣbāḥ al-Ḥasani, known as al-Nadīm ‘the boon companion’, was born in 1843 in Alexandria, where he studied at the mosque of Ibrāhīm Pasha. After completing his education, he worked for some time as a telegraph officer in the Delta and as an *udabāṭī*, an itinerant versifier.  

Later he owned a lingerie shop, in order to earn a living beside his work as a journalist. The shop doubled as a literary salon, where poets and writers met. In 1879, al-Nadīm joined the secret society *Jamʿiyyat Miṣr al-Fatāt/Union de la Jeunesse Egyptienne*, but soon left it to establish *al-Jamʿiyya al-Khayriyya al-Islāmiyya* ‘the Islamic Charitable Society’. In 1881, he first founded the satirical magazine *al-Tankīt wa-l-Tabkīt* ‘Joking and reproaching’ and then *al-Ṭāʾif* ‘The wanderer’. The latter became the organ of the followers of ʿUrābī Pasha, an Egyptian army colonel who aimed at ending the British occupation of Egypt. After the failure of the ʿUrābī revolt in 1882, al-Nadīm spent years in hiding and was finally arrested in 1891, exiled, and subsequently pardoned in 1892. Upon his return to Egypt, he founded the satirical newspaper *al-Ustād* ‘The professor’, which ran from August 1892 until

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8 See Sadgrove (2012).

9 It was not uncommon in that era for shops to double as literary salons; see Doss (1998, 144).
June 1893. He was then once again exiled and spent the rest of his life in Istanbul, where he died in 1896.\(^{10}\)

*Al-Ustād* is a weekly satirical newspaper in which criticism of the Egyptian regime, the British occupation of Egypt, and various social issues are addressed, often in the form of dialogues. The first excerpt from *Al-Ustād* that is presented here is part of a series of dialogues entitled *Madrasat al-banāt* ‘the girls’ school’. The dialogue is between Zakiyya and Nafīsa. Nafīsa attends the girl’s school and Zakiyya asks her about the subjects she is learning, questioning the usefulness of subjects such as French and English. The second excerpt is also a dialogue between two women, Laṭīfa and Dimyāna. The text shows the problems caused by drinking alcohol. This fragment is interesting from a linguistic point of view, because *q* is consistently written with a *hamza*, imitating the way it is pronounced in Cairene Arabic.

**Transcription: Abu naḍḍāra zar’a**

Excerpt from *Abu naḍḍāra zar’a*, issue 5, year 1, 21 Rabī’ Ṭānī 1295,\(^{11}\)

(أبو خليل) أنت عبارتك إيه يا أبو نظارة – بقى ما عندكش لا شغله ولا مشغله إلا كتابة بسلامتها الجريده – الظاهر كدا لأن من أول نمره لتاني نمره مضت تقريبا جمعتين ومن نادي نمره لثانيه جمعه وحده فقط ومن التانيه للرابعه نصف جمعه ومن الرابعة للاحددمه يا دوب يومين – دا احنا ما لحفلنا نهضمها والله – لا بد ان مسكنتك صخونة كتابة الجزء – طيب بس وينجيب الكلام ده كله من أين – دول أولاد البلد بيعقولوا انك في الليل بتقلع برينطتك دى ام طرحه وسترك ونظارةك الزرقة وتبليس لك عمه تخليها عشرة أطلال في الميزان

\(^{10}\) See Sadgrove (2012).

\(^{11}\) = 24 April 1878.
وجيه فروزى وافطان شاهى وحازم طرابلسي وصرمه حمرا وخبرانه لأولاد الفن في يدك وتبارد
دفنت دى العريضه بحبين صمع حتى انها تبقى مكسوكة وتدخى في مهنا الليالي مش على
شان تشير حبشية الله لا يقدر انما على شان ما تستمع كلمه بين شذى المطيف وتلتذ بنكالة
ونادر طريفه تدرجها في صحيفتك الشهرية التي صبحت في افمام العالم كالشهيد والسكر
ووبطق عن قراءة الجرائد العربية المفيده الكلام ده صحيح ولا كذب
(أبو نظاره) اهو من ده على ده
(أبو خليل) قال ويتزوج في دكاكين اخواننا التجار ويجتمع هناك على الشبان الفضائع
وتستنثا منهم الأخبار الظريفه ثم انك تسبكها في محاورات ولعب تيارات كلعبة الغرديدات
التي حلت في أيام الغزو وما أشبهه.
(أبو نظاره) أي تعن
(أبو خليل) والقصد من حديثتك الهذيلة دى ايه
(أبو نظاره) تفكيك العالم واتلاعاتهم على الحد بصورة الهذيل
(أبو خليل) عفانام علىك يا أبو نظاره – أحايا يا أولاد البلد فافهمين الامر ده محبتك بتزيد يومي
في قلوبنا ويتطلب لك التوفيق – اذا يا اسفا رابح تبوبك ايه من ظهيب ده كله اديك ألغفت
لك كتب بالافرنخي مدح في مصر وترجمت أفخور قصائد العرب اشهر الآداب الشرقى
في الغرب وحسن اخلاقهم وحرية ديانتهم وما أشبه وأسس لنا تيارات عربية وصنفت لك
مقدار ثلاثين كوميديه من كل عصر وفصول وصرفت فيها دم قلبي وعلمت ابناء الوطن
المشخص بك بل مهارة في النتيرو وشرعت في كتابة جرائد بجميع اللغات الأوروبويه
واخترت ادوار غنا عربيه وطبقتها على موسيقى فرنساويه – يا ترى كسبت ايه من كل ده
بس ربيت لك أعداء وضديات [...]

Translation

(Abu Khalil) What’s the matter with you, Abu Naḍḍāra? You haven’t got anything to do now other than writing this fine

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12 This is a typo. It was actually called القرداتي al-quradāti. It was published in Abu Naḍḍāra issue 4, 14 Rabī‘ Ṭānī 1295 = 17 April 1878, 2–4.

paper, or so it seems, because between the first issue and the second approximately two weeks passed, and only one week between the second and the third, and half a week between the third and the fourth, and hardly two days between the fourth and the fifth. By God, we haven’t had time to digest it, surely newspaper writing fever has taken hold of you. All right, so where do you get all this talk from? The guys in town say that in the evening you take off this hat of yours with its veil and your coat and your blue eyeglasses, and put on a turban that weighs ten pounds on the scale, and a turquoise robe, a striped caftan, a belt from Tripoli, and red shoes, with an artist’s bamboo cane in your hand, and you glue that wide beard of yours with two bits of gum so it becomes a goatee. Then you go into the Layyāti coffee shop, not to smoke hash, may God forbid, but to listen to the amusing words of the hashish-smokers and to enjoy the jokes and the funny anecdotes that you put in your famous newspaper, which has become like honey and sugar in everyone’s mouths and has detracted people from reading the great, useful newspapers. Is that right or is it a lie?

(Abu Naḍṭāra) A bit of this and a bit of that.

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14 “طرابلس” ١٤ (tarablus) silk sash of Syrian make” (Spiro 1895, 362).

15 This is probably the name of the coffee shop or its owner. The layy, pl. layyāt, is the flexible tube of the water pipe (šīša), and layyāti is the nisba-adjective referring to this: ‘the one with the water pipe tubes’.

16 See Badawi and Hinds (1986, 456b). The faʿāl-form is an intensive noun, so بني شداد means ‘those who take pulls [from the water pipe] often’.
(Abu Khalil) It is said that you go to the shops of our colleagues the traders and meet up there with the eloquent young men looking for funny news stories, which you then transform into dialogues and theatre plays like the play about the monkey keeper, which took place in the days of the Mameluks, and the like.

(Abu Naḍḍāra) That’s correct.

(Abu Khalil) And what is the purpose of this humorous newspaper of yours?

(Abu Naḍḍāra) Amusing people, and presenting serious information in the form of humour.

(Abu Khalil) Well done, Abu Naḍḍāra! We, the people of this country, understand this matter. Our love for you is growing daily in our hearts, and we wish you all the best of luck. But oh grief, what is all this trouble going to get you? You’ve written books in European languages praising Egypt, you have translated the most wonderful poems of the Arabs in order to spread the word in the West about Oriental literature, their good manners, their freedom of religion, and the like, and you’ve founded an Arab theatre for us and have written around thirty comedies using your great talent, prose and poems, and have paid a very high price for it, and you have taught the people of our country to perform skilfully in the theatre, and you have started writing

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17 The full title: القرآنيات—لعبي تياتريه تاريخية حصلت فى أيام الغر سنة 1204’ ‘The monkey keeper—A historical theatre play taking place in the days of the Mameluks in the year 1204’. The year corresponds to 1789–1790 CE.

18 Lit. ‘there you are’.

19 Lit. ‘you have spent the blood of your heart’.
newspapers in all European languages and have created Arabic songs and set them to French music—so I wonder what you have gained from all of this? You have only made enemies and hostilities. [...]

**Transcription: Al-Ustād**

Excerpt 1: *al-Ustād* year 1, no. 11, 1 November 1892, 246

> مدرسة البنات

> زاكية ونفيسة

> مدرسة البنات

> ز. انت رحت للمعلمة النهار ده ن. انا في المدرسة ز. تعاليمي ايه في المدرسة يا اختي ن. ن. اتعلم الكتابة والقراءة والفرنساوي والغياطة والبيانو وعندنا ناس يتعلمو الانكليزي وناس يتعلمو الرقص الأفريجي ز. طيب الكتابة والقراءة فلنا اهي تنفع تقعد يوم تقرأ في المصحف الشريف اولا في كتاب تعرفي منه امور دينك والفرنساوي والانكليزي تعلمي به ايه هوات رابحه تحوزي فرنساوي والا انكليزي ن. لا دلوقت كل أولاد الناس الكبار يتعلمو الفرنساوي والا الانكليزي بلكي الواحده تحجوز واحد من اللي يعرف اللغة تبقى تتكلم وياه ز. هو يا بختي اللي راهب تحوزي موش اين عرب والا اين ترك دن. أيه نز. طيب اتعلمي انت العربي والا التركي اللي يكلمونا به اهل بلدنا واما الراجل اللي رايه يفوت لهته ويكلم حرمه بالفرنساوي والا بالانكليزي وهو اين عرب والا اين ترك دا يبقى قليل الذوق هو عارف ان احنا يا بنات الشرق فرنساوي والا انكليزي لما يكلمنا بلغتهم دن. بقى على كذا انت ما تعرفق جزى ايه في الدنيا دلوقت بعض بنات الشام يتعلموا في المدارس اللغات البرانية وزواجهم رخرين و ز. طيب دول لبسوا الا افريجك وطلعوا في السفقة بهدوم البيت زي بنات الا فرنساوي والا انكليزي ما تطلع من بيتنا الا متغطيين والا نمضوا بالرجال العرب ولا نروح تيطو ولا باللو احنا واخدنا المحجوبين في الشام نتعلم اللغات دي ليه [...].

**Translation**

The Girls’ School

Zakiyya and Nafisa

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20 Lit. ‘raised’.

21 From الآخرين, with \( l > r \).
Z: Did you go to the teacher today? N: I attend school. Z: What are you learning in school, dear?22 N: I’m learning writing, reading, French, sewing and piano, and we have people who are learning English, and people who are learning European dancing. Z: Well, writing and reading, we’d say that, yes, they are useful so one day you can sit and read the Holy Qur’ān, or a book from which you learn things about your religion, but French and English, what are you going to do with those, are you going to marry a Frenchman or an Englishman? N: No, all the upper-class children learn French or English now. A woman may marry one of those men who know the language, so she can talk with him. Z: My dear, isn’t the man whom you’re going to marry a descendant of an Arab or a Turk? N: Yes. Z: Well, then learn the Arabic or Turkish language used by the people of our country when they talk to us. As for the descendant of an Arab or a Turk who puts his language aside and addresses his wife in French or English, he has no manners. He knows that we, girls from the East, are neither Frenchmen nor Englishmen, when he talks to us in their language. N: That means you’re not aware of what’s going in the world these days. Some girls from the Levant learn foreign languages at school and so do their husbands. Z: All right, those girls are dressed ‘à la European’ and have taken to the streets in house clothes like European ladies, but we, who only leave the house covered up, don’t get together with strange men and don’t go to the theatre or the ball, why should we and our veiled sisters in the Levant learn these languages [...]?

22 Lit. ‘my sister’.
Transcription: Al-Ustāḏ

Excerpt 2: al-Ustāḏ year 1, no. 7, 4 October 1892, 149–50

Laṭīfa and Dimyāna

D: Good day. L: Good day to you. What is this? Like the famous saying, you disappear for a year and then you show up for one day. D: I was at the wedding of Umm Girgis,24 may your children follow, and you know that she’s my dear friend and that she’s lonely, so when someone has a crowd like that, you don’t know

23 Read midahwil, not madhūl.

24 Lit. ‘the mother of Girgis’, the kunya: calling a man or woman by the name of their eldest son.
who’s doing what.  

25 L: God bless you, by the Prophet, you are always ready to help,  

26 Umm Ḥinēn. We remembered you the other night when we were at Mrs. Ḥanīfa’s and we said, we wish Umm Ḥinēn were here to watch this. D: Did she have something going on, sister? L: Do you have something specific in mind like a wedding or an invitation? D: Yes, that’s what I’m saying. L: No, we were sitting and talking about drunkards and the nuisance they cause, and she was telling us about Mrs. Nagība and I was telling her a bit about my worries and misery, when her husband came in and fell among us and we sat laughing at him and said, we wish Umm Ḥinēn were here. D: What night did that happen? L: Last Tuesday night. D: You should have come and seen my worries and misery, your man is getting drunk one night a week or two nights a month, now it’s my turn, our man leaves his office and goes straight to the bar and he keeps on drinking that damned  

27 arrack  

28 until he can’t see where he’s walking and comes to me a wreck, and sometimes he falls in the street and comes home with his clothes soiled and the few piastres  

29 that were in his pocket have fallen out. By the Virgin, my sister, I have borrowed the money for the flour from Ḥannūna  

30 twice and I’m

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25 Lit. ‘you don’t know the one who’s coming from the one who’s going’.

26 Lit. ‘know your duty’.

27 Lit. ‘sunken into the ground’, see Spiro (1895, 171a) ‘a damned boy, a young rascal’.

28 A liquor made from raisins, see Spiro (1895, 246a) “عرفي زييب native whiskey made of raisins.”

29 Lit. ‘the two piastres’.

30 Diminutive of endearment of her son’s name Ḥinēn.
afraid\(^{31}\) that I will get more into debt and will have to sell the few bits\(^{32}\) of jewellery I still have [...].

**Commentary**

**Orthography\(^{33}\)**

(\(Ṣ=Ṣanūʿ, \text{N}1=\text{Nadīm}, \text{first excerpt, N}2=\text{Nadīm}, \text{second excerpt})

\(*ʾ\) has mostly disappeared in medial and final position, e.g., حمرا (\(Ṣ\)), خايفه (\(\text{N}2\)), العذراء (\(Ṣ\)). See also لٍتادرا (\(\text{N}2\)) from الإزرقا, in which the hamza has disappeared and the \(ā\) has shortened to a. There are, however, some exceptions, such as القراءة (\(\text{N}1\)) and رآي (\(\text{N}2\)).

\(*q\): Pronounced as a glottal stop in Cairene Arabic, except in loans from Classical Arabic. In \(Ṣ\) and N1, mostly written with \(qāf\), e.g., قليل الذوق \(\text{N}1\), بتيلزا دَنٍك (\(Ṣ\)), except for حَتِان (\(Ṣ\)). In N2, \(*q\) is consistently written with hamza, e.g., يبِّا, عُئِبال, *عَدْنَا, حَا, حَدَنَا, أَُدِنا, حَلَّ, حَدِنَا (compare قلنا in N1), بئُول. The Classical Arabic rules for writing the hamza are not followed here. For instance, in عَدْنَا the hamza should have the wāw as its seat rather than the yā because of the \(u\)-vowel. The same applies to بئُول. When a word starts with a glottal stop (< \(*q\)) followed by a long \(ā\), this

\(^{31}\) Lit. ‘you find me afraid’.

\(^{32}\) Lit. ‘the two pieces’. The dual is often used to indicate ‘some, a few’, just like English ‘a couple of’. See Woidich (2006, 114).

\(^{33}\) See also Avallone (2016, 81–82), who analysed the orthography in a sample of 22 pages from Abu nađḍāra and 21 pages from al-Ustāđ.
is written with ā, as in آل ʾāl, even if this long ā is shortened in the pronunciation, as in آعدين ʾaʿdīn.

yā′ and ʾalif maqsūra bi-šakl al-yā′ are interchangeable in N1, e.g., يبِئُ, تقرَى, تقارَى, تقرْي, تقرَي. In N2, final i (*ī) is dotted and final ʾa (*ā) undotted, e.g., bahki, ييجيني, ييجيني, ييجيني. In Ṣ, both final yā′ and ʾalif maqsūra bi-šakl al-yā′ are consistently written without dots, e.g., طرابلسيّة ẓarabulsi.

The 3ms possessive suffix -u can be written with wāw, e.g., جيبو gēbu (N2).

Plene writing of short vowels occurs in موش muš and هوا huwwa (N1) and in هيا hiyya (N2). In the verb, the final 2fs vowel -i is written plene, e.g., تتعلمي titʿallimi (N1) and تعرفني tiʿrafi (N2). However, in N1 إنتم intī is written without the final vowel -i, which is indicated with a kasra in N2: وانتِ. Also, the final vowel of -ki is indicated with a kasra: أفكروا افتكروا افتكروا وتل افتكروا (N2), rather than with the letter yā′.

Elision of letters: min is abbreviated to mi- in N2: من للمي م الالي mīm al-līm. In N2, يا-xti is written as يختي, while N1 writes both يا اختي and يختي.

In N1, both walla ‘or’ and wala ‘nor’ (the second part of the negation ‘neither… nor’) are written as وَلا, wala: في المصحف الشريف في المصحف الشريف and وَلا, wala: في كتاب وَلا. In N2, walla is written as ولا, wala: and ولا, wala: with a šadda.

tāʾ marbūta is randomly written with or without dots in N1 and N2: المدرسة ilmadrasa (N1), راية rayḥa (N1), and consistently without dots in Ṣ (except in genitive constructions), e.g., شغله
ṣuğa, سكسوكه saksūka. In genitive construction, the dots are always written in the three texts: madrast ilbanāt (N1), lelt ittalāt (N2), ḥurriyyit diyanithum (Ṣ). In بنكاء bi-nikāt (Ṣ), tā’ marbūta is written instead of tā’.

'ālif fāṣila is sometimes written and sometimes left out: يتعلمو and بيتعلموا (N1), كنتو تعالوا, يتعلمو (N2).

The l of the article is once assimilated to the next ‘sun’ letter: آدُور iddōr (*ildōr) (N2). In lafandi, the i of the article il- is elided, as is the 'ālif of the word افندی (N2).

Interdentals: *ḏ̣ is written with ظ in ابو نظاره Abu naḍḍāra (Ṣ). However, it is written with ض in the very first issue of the newspaper. The dāl in الهذليه and الهذل (Ṣ) is a hypercorrection; the root in Classical Arabic is HZL. Ṣanūʿ tends to write *ḏ with ذ, e.g., kūb ~ kidūb.

Emphasis: صخونة is written with ص instead of س in Ṣ.

Shortened long vowels are generally written with long vowels, e.g., faḥmīn (Ṣ), irrabʿa (Ṣ), faṭṭīmīn, rayḥa (N1), raḥiμ, faḍlīn (N2). An exception is وحده waḥda (Ṣ).

In Ṣ, historical spelling is used more often than in N1 and N2, for instance: من أين minēn, نصف nuṣṣ. It is unclear in the second case if the Classical or dialectal pronunciation is intended, because Ṣanūʿ tends to use some Classical Arabic vocabulary.
Maṣdar of form eight of the root ‘ṭlʿ (اطلاعهم) is an odd spelling and could be a typo, perhaps influenced by اتطلع of form five.

Morphology

The demonstrative َده is not fixed to the noun in النهارَ َده is not fixed to the noun in ِinnahar ِdah (N1).

The feminine distal demonstrative ِديك ‘that’ is used for something that has been mentioned before: ِديك ِليله ‘that night’ (N2). Nowadays, the distal demonstratives are ms ِdukha, fs ِdikha, and pl ِdukham/ِdukhum/ِdukhumma. However, until the beginning of the twentieth century, forms without the suffix ِh- were still found: ِدَك, ِدَيك, ِدوُك, especially in adverbs of time such as ِديك ِينَهار ‘that day’, ِدَك ِينَوْبا ‘that time’.

In N2, 2pl and 3pl forms with -ِu and -ِum are interchangeable: ِأنتو and ِانتم are found in the same sentence; ِيَا ِعم ِيِئع (N2) may reflect ِيِئع, which has been reported in 19th-century texts. Nowadays, it is pronounced ِيِع. However, it may

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34 See Woidich (2006, 46).
35 See for instance Hassan (1869, 88). These forms are very old; there are examples such as ِديك ِيِلْعُون from 14th-century Judaeo-Arabic texts, see Palva (1993, 181–83).
36 Gairdner (1917, 209).
37 El-Tantavy (1848, 126).
38 See, e.g., Spitta (1880, 223), who, however, remarks that it was more common in the countryside than in Cairo.
39 See Woidich (2006, 81).
also reflect \( yu\text{'}a \), because al-Nadîm mostly wrote the \( \text{hamza} \) on the \( y\ddot{a} \) when occurring in the middle of the word (see above, Orthography). The \( \text{kasra} \) in \( y\text{'}a\text{'}um \) confirms that the prefix was in fact pronounced \( yi\text{-} \).

The future marker is رأيح (m), رأيحه (f), رأيحين (N1), رأيحه تجوزي: رأيحين, رأيح (N1), رأيحه تجوزي: رأيحين, رأيح (N1). The shortened form ُhausta is used in modern Cairene Arabic.

**Syntax**

In الحنثتين السيغه (N2) the first part of the genitive construction gets the article. This construction, which can also occur with ُhaustuway-yit ‘the bit of…’ is found in modern Cairene Arabic as well, but is ‘substandard’.\(^{40}\)

احنا يا بنتا الشرق فنساوبه والا انكلير: In this sentence, la, the first part of the negation \( la...wala \), is missing.

Both على شان ما على شان ‘in order to’, followed by a verb in the imperfect tense, are used in ُ. Nowadays, the form without \( ma \) is more common.\(^{41}\)

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\(^{40}\) Woidich (2006, 207).

\(^{41}\) Woidich (2006, 386).