A Grammar of Colloquial Arabic

An Arabic Scrip Addendum to T.F.Mitchel Teach Yourself Colloquial Arabic. A revival project to make this excellent body of work meaningfully usable for the next generations of Egyptian Arabic learners.

Motivation

I bought my copy of T.F. Mitchell's Teach Yourself Colloquial Arabic in 1987. The book was originally published in 1962 and not in print any more. This book has an excellently detailed 120-page grammar on Egyptian Arabic. The book is practically the one best three books on Egyptian Arabic Grammar.

When I bought the book, I was deep dive learning Classical Arabic at the University from György Léderer, Tamás Iványi and Sándor Fodor. Even at that time I didn't like that the book had not a single section on Arabic Script.

The system of writing used in the book is a transcription of colloquial pronunciation; it is neither a transliteration of Arabic written forms nor an orthography, which would require a constant shape for a given word, whatever its pronunciation in context.

This is all very nice, but learners of any kinds of Arabic prefer to learn the language along with Arabic script, phonetically correct transcription is very useful, but Arabic script examples are at least as important. All publications from Lingualism, for example, have Arabic script, transcription and accompanying audio. These three together make a package excellent for learners.

With this revival project, I'd like to add Arabic script versions to the sample words, example sentences, expressions used in the book's grammar section.

For completeness, all the texts from the original book were included, in order that the learner can focus on a single body of text.

The Linguistic Background

There is a great deal in a name, sometimes a great deal of confusion. It is commonly supposed that Arabic designates a single language uniting in ties of mutual comprehension speakers from countries as widely separated as Iraq, Egypt, and Morocco, but this is not so. It is only written Arabic, that is the Classical language of the Koran and early literature and the grammatically similar neo-Classical or Modern Arabic of contemporary literature, journalism, broadcasting, and public address that is more or less common to the Arab world. Speaking and writing are essentially separate aspects of linguistic activity and the first has always preceded the second, both in the process of man's evolution and in the sequence by which the individual child acquires a complicated set of listening and speaking habits long before he sets hand and eye. As a result of the normal processes of linguistic development, the colloquial Arabic which lives in the several Arab societies to-day and by which they mostly live, differs as widely between Arab countries as do those languages which nowadays go under the different names of Italian, Spanish, and Portuguese. Within the Arab world, the comparatively static and uniform written Arabic acts in a wholly desirable way as a kind of limited Esperanto, providing a means of communication between educated men of whatever nationality: as a spoken medium, it is an example of that paradox known to linguists as a *Schriftsprache* and might aptly be named pan-Arabic. The nearest contemporary European parallel to this use of a written language as a "control" for purposes of spoken communication is provided by the *Hochdeutsch* used between speakers of otherwise mutually unintelligible varieties of German, but a closer parallel is the historical one of Latin in the Middle Ages before the emergence of the several Romance languages. Even in English, of course, there are differences of grammar he vocabulary between the written and spoken language but the degree of such difference is far less than that between the artificial pan-Arabic and the living colloquial of any Arab country.

Moreover, both written and spoken English are recognized in English-using societies as belonging to one living language and are both systematically taught and maintained by authority; colloquial Arabic, on the other hand, is largely ignored by its users and, what is more, unlike colloquial English, may not freely be written.

The educated Egyptian, then, uses pan-Arabic to talk, on as wide a range of topics as the present state and degree of unification of the written language allows, to equally literate Iraqis, Saudis, Moroccans, and even Europeans. No reasonable man, however, in whatever homogeneous society, is anxious to talk like a book, much less like a newspaper or a public orator, and the language that the same educated Egyptian uses on return to the bosom of his family or generally with his com- patriots is quite other than that in which he addresses non-Egyptians. This second language is wholly Egyptian and it is exclusively with it that this book is concerned.

Egyptian Arabic is a vigorous, living language and, like all languages, which are inseparable from the men, women, and children who use them, it is, and has been over the many centuries of its evolution, subject to constant change. It is naïve to believe, as some do, that it is possible, let us say in the interests of Arab political and economic unity, to suppress all national forms of Arabic and to impose in their stead, either gradually or overnight, a new form of Arabic identical with or closely related to the present written language. What is needed in the present somewhat schizophrenic conditions is both development of pan-Arabic in order to increase its scope and at the same time the institution of national written languages. There are signs that an Egyptian written language is struggling to emerge; the dialogue of some playwrights, for example, is deliberately contrived to conform to both written and colloquial usage, but this is a half-measure at a time when nothing less is needed than the complete freedom in which, for example, a hypothetical thriller-writer is as much at liberty as Agatha Christie in England to include colloquial forms in his work and the educationist is able to write a grammar of English for use in Egyptian schools in which colloquial English is faced squarely by the colloquial Egyptian of the school-child's day-to-day experience. Egypt, favorably placed as she is culturally, politically, geographically, and demographically, and with the consciousness of "own language" that so many of her people enjoy, has a splendid opportunity to give the lead in this vital matter to the rest of the Arab world. grammars, dictionaries, and other law-giving books must be written and compiled by Egyptians themselves, for they alone are masters of their own language.

Some may say that to do as has just been suggested would be to run counter to the ideal of Arab unity in the economic, political, religious, and cultural spheres, but surely such action would be to serve this ideal, for it is only by bringing differences out into the open that, when occasion demands, they can be avoided. Moreover, the parallel drawn above between pan-Arabic and Latin (now dead) is by no means a complete one, since vital factors are present in the modern situation which were absent in the Middle Ages. Pan-Arabic is not the prerogative of a single class of society, and not only is education to-day more widespread but the mass media and jet aircraft of the times make the world a small place indeed.

The question may reasonably be posed as to which form of Arabic the foreign learner should first be taught and the right answer in the current situation is undoubtedly pan-Arabic. But thereafter he may wish to learn one of the many living forms of Arabic and the question again arises, which? In the absence of any indication as to the particular country most likely to interest him, there can be no doubt about the answer, Egyptian films are seen and the Egyptian radio heard in every Arab country and Egyptians teach in schools from Kuwait to Libya; it is hardly surprising, therefore, that the Egyptian colloquial is much better known than any other. In addition, it has advanced further than other colloquials along the road to linguistic independence, for there exists a clearly recognizable norm to which educated Egyptian usage conforms. Standards are set in Egypt by the cultured classes in Cairo.

There are numerous forms of Egyptian colloquial Arabic, just as there are many dialects of English. Divergence may be considerable, as for example between Cairo, Qena in Upper Egypt, and the Bedouin area west of Alexandria, or it may be less marked as, say, between the towns and villages of the Delta. Moreover, differences of educational standard and

class correspond to speech differences in a single district. An educated Egyptian, however, has very definite ideas on what constitutes a "prestige" pronunciation, turn of phrase, etc., and the dominance of Cairo is not surprising, since the part played by capital cities in establishing a norm is well known. In England, London, as the center of government, commerce, literature, law, etc., attracted in the past people from many parts of the country who helped fashion the dialect of English which was to become so widespread and which, in its present form, is spoken by most educated Englishmen to-day. It is, then, cultured Cairene Arabic that is the subject of this book.

Finally, a word of warning. In the present situation the student must be prepared to meet the attitude, common enough in European centers of learning, that written language, preferably literary, is alone worthy of study. The student of Arabic is as certain to encounter bigotry on the part of linguistically unsophisticated people - and how many of us are truly without prejudice in linguistic matters? - as he is to hear the dogmatic expression of views which, based on obsession with "Classical" and written form, are opposed to the statements of grammar and pronunciation made in this book. To such statements he should turn a deaf ear, concentrating rather on listening to what his informant is saying and how he is saying it. The pronunciation hints which follow are intended to help him to this end.

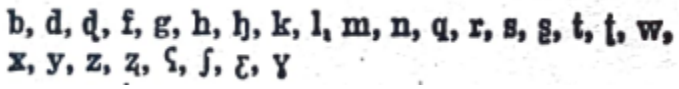
Hints on Pronunciation

There is a minimum of phonetic courtesy to be achieved in learning to use any language; moreover, the advantages that proficiency in pronouncing Arabic confer on the English speaker are self-evident: among them, the respect of the Egyptian is not the least. The general hints contained in this book should suffice for practical purposes and provide a firm foundation on which to build a more detailed study of Egyptian pronunciation.

The system of writing used in the book is a transcription of colloquial pronunciation; it is neither a transliteration of Arabic written forms nor an orthography, which would require a constant shape for a given word, whatever its pronunciation in context. It is not, however, that kind of phonetic transcription which aims at representing as many features of consonant- and vowel-sound as possible, but rather one whose object is to suggest an acceptable pronunciation, with the minimum of frills and without losing sight of grammar and lexicon.

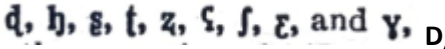
The transcription comprises the following consonant-letters, vowel-letters, and diacritics:

- (a) consonants: **b, d, D** (emphatic d), **f, g, h, H, k, l, m, n, q, r, s, S** (emphatic s), **t, T** (emphatic t), **w, x, y, z, Z, '** (glottal stop), **š, 3, G**
    - These are the original symbols used in the book, these are very hard to work with in a document, and in recent practice shows that using capital letters for emphatic consonants, numbers (2,3,8) for some non-European sounds is a lot more convenient. The letter š is used in a number of publications for the sh sound. In an Arabic transcript system it is important that one letter should represent only one sound, that is why "sh" is fine in everyday usage but not in a consistent grammar book.

- (b) vowels: **a, α, e, i, o, u**
- (c) diacritics: acute accent **á, ά, é, í, ó, ú, áa, άα, ée, íi, óo, úu**, hyphen, breve (")

Other consonant symbols, sporadically used and relating to loan-words in the colloquial, are included in the Addenda to the following section.

In the case of 

D, H, S, T, Z, 2, š, 3 and **G**, the letter-shape is strange and, with the exception of š (= sh in ship), its strangeness relates to special pronunciation difficulty. In addition, it will be found that q and x are used with very different values from those associated with them in English orthography. Vowels occur both

long and short; long vowels are shown by doubling the letter, i.e., long **a** by **aa**, long **i** by **ii**, etc. Capital letters are used in the transcription mostly for emphatic sounds to avoid the application of weird symbols.

Pronunciation of Consonants

(a) Little difficulty is offered to English speakers by the sounds written with:

- **f** (as in English film) Arabic: faa ف ففف
- **b** (Eng. bad) Arabic: baa ب ببب
- **s** (Eng. sit) Arabic: siin س سسس
- **z** (Eng. zeal) Arabic: zayn ز
- **š** (Eng. sheen) Arabic: šiin ش ششش
- **k** (Eng. king) Arabic: kaaf ك ككك
- **g** (Eng. gear) Arabic: giim ج ججج
- **m** (Eng. mat) Arabic: miim م ممم
- **n** (Eng. nap) Arabic: nuun ن ننن
- **w** (Eng. win) Arabic: waw و
- **y** (Eng. yes) Arabic: yaa ي ييي
- **t** (Eng. tip) Arabic: taa ت تت
- **d** (Eng. dad) Arabic: daal د

t and **d**, too; do not present insuperable obstacles but care should be taken to ensure that the tongue is in contact with the teeth as well as with the ridge behind the teeth, since in most contexts it is exclusively with this ridge that contact is made in pronouncing the corresponding English sounds (cf. Eng. tag and dam and contrast Arabic تاج **taag** crown and دمّ **damm** blood). **s, z, t, d** سزتد must always be distinguished from the emphatic **S, Z, T, D** صظططض.

The Arabic letters are provided in four shapes: standalone, initial, middle and final position. Some of the Arabic letters are not connected to the left, for them only one form was given: ز و د

(b) The following will require more careful attention:

- **'** - ء hamza ق qaaf [In this publication initial position is not show since it is redundant, in relaxed speech it is not even recognizable, from the Arabic script it is always visible if the basic word has an alif with hamza or a qaaf, which is pronounced as glottal stop in Egyptian Arabic. Middle or terminal position glottal stops are shown, however.] the glottal stop or catch. A common enough sound in English dialects, cf. a Cockney pronunciation of the *t*'s in a *bit o' butter*, and one which occurs frequently in Standard English pronunciation between words beginning and ending with a vowel, e.g. *Jaffa 'orange, sea 'eagle*, and also when we wish to give emphatic stress to a word beginning with a vowel, e.g. *it is 'absolutely 'awful*. Arabic examples are: اكتب **iktib**! *write*!, أمّ **umm** *mother*, قلت **ult** *I/you said*, دقيقة **da'ii'a** *minute* (time), حقّ **Ha''** *right*.
    - The IPA symbol for glottal stop is ʔ but Mitchel used the symbol ʕ in his book for glottal stop, which actually the voiced pharyngeal fricative symbol in IPA. Nevertheless, in this publication apostrophe **'** is used. The number 2 is used commonly recently in online communication for glottal stop, too.
    - Glottal stop corresponds either to hamza ء or ق qaaf in Egyptian Arabic. In initial position hamza is above an alif أ or below إ. The hamza itself carries the three possible vowels in Arabic: أَ **a** (fatha), إِ i

(kesra) or أu (damma). In mid or final position, the carrier of hamza can be ى yaa without the dots نَنِئُنْئئ, waw ,ؤُؤُؤْء alif ,بأب تأَت or the hamza can standalone ,باء too. The rules on for the hamza carrier is an infamously complex topic in Classical Arabic. In mid and final position, the hamza can carry a no-vowel marker (sukun), too.

  - The wavy shaped symbol on top of an alif آ(madda) is for a long aa; it is rarely used in some classic words.

- **h** - (haa ههه ه) a sound which will not be found difficult when it begins a word or syllable as in هات **haat**! *bring, fetch!*, مهمّ **muhímm** *important*, but one which must be carefully pronounced in the same way when, in an un-English way, it ends a word or syllable, e.g. أبوه **abúuh** *his father*, قهوة **áhwa** *coffee;* beware, however, of an English tendency to make h sound like x (see below) in these contexts. early stages to put in an extra "ghost" vowel following h, i.e. áhawa (for **áhwa**) and to aim at eliminating it gradually. In the speech of many educated Egyptians final **h**, e.g. **abúuh**, is often not pronounced but the beginner is [not] advised to practice its inclusion.
- **l** - (laam لل ل) in almost all contexts the "clear" *l* of *leaf* as opposed to the "dark" *l* of *feel*. Imagine you are going to pronounce the word *leaf* but keep the tongue in the "l"-position, prolonging the sound and without uttering the "-*eaf*" portion; contrast the sound with that of the *l* at the end of *feel*. The pronunciation of Arabic فيل **fiil** *elephant* and ملك **milk** *property* in the manner of English *feel* and *milk* would be woefully inadequate. Most Irishmen, it may be noted, use the right kind of *l* in all English contexts: most Americans and Scots use the wrong kind even in *leaf*. An important exception to the general rule is that the "dark " *l* of *feel* is used in الله **alláah** *God* and derivative forms as إن شاء الله **inšállah** *I hope*; **a** of الله **alláah** is elided if preceded by a vowel and, if this vowel is **i**, then **ll** is pronounced with the "clear" *l* of *leaf*; e.g. الحمد لله **ilHámdu li-lláah** *praise be to God*.
- **r** - (raa ر) English initial *r* in words like *rugged, rock*, and *rascal* will never do. The rolled Scottish *r* of *burn* is what is wanted. Many English people make the right kind of "r" in words such as *very* and *thorough*; if you do, try to isolate it in order to control it, if you do not, try to pronounce a very quick "d" in place of "r" in these words. Pay particular attention to the need to pronounce Arabic **r** when final أمير **amíir** *prince* sounds nothing like *a mere*. A quick flip or tap of the tip of the tongue against the ridge behind the teeth is the basis of this sound and it is also the basis of the trilled or rolled "r", which consists of a number of intermittent taps and which is the sound of Arabic r when doubled (rr). The trilled "r" may take some time to master if the student cannot make it already, but with practice it will come, even if only after a month or so of perseverance. Arabic examples are: رمل **rαml** *sand*, برد **bard** *cold*, برّاً **bαrrα** *outside*, برّ **bαrr** *land, country*.
- **S, Z, T, D** - (Saad صص ص Zaa ظظ ظ Taa ططط ط Daad ضضض ض) so-called "emphatic" consonants, to be distinguished from "non-emphatic" **s, z, t, d** respectively. For the emphatics, the tongue must be broad (laterally expanded) and "thick", filling the mouth: for the corresponding non-emphatics, the tongue is narrow (laterally contracted) and" thin". The lateral expansion and contraction of the tongue may be practiced when looking in a mirror. In addition, the front of the tongue is very much lower and the whole tongue much flatter in the mouth for the emphatics; for the non-emphatics the front of the tongue is raised and the back depressed much as it is for the pronunciation of the vowel **i** (see below): the difference is easily perceptible in moving from, say, the **t**-position to the T-position and vice versa while maintaining the necessary contact at the teeth or junction of teeth and gums. It sometimes helps to practice hollowing the tongue from front to rear and to retain the hollowing when pronouncing the emphatics; the mirror is again helpful in this connection. The position of the lips is also important; for the emphatics, they are held neutral or slightly rounded and protruded: for **s, z, t, d** they are spread. It may be noted that **l** of الله **alláah** (see above) is characterized by emphatic articulation.
  The features described above combine to produce in the emphatics a characteristic "hollow" resonance; the hiss

of **S**, for example, is of much lower frequency, much more indeterminate than the high-frequency, clear-cut sibilance of **s**. In this particular case, it is also helpful to pronounce **s** with considerable tension in the tongue and lips. Examples of difference between emphatic and non-emphatic are:

تين	**tiin**	figs	طين	**Tiin**	mud
بات	**baat**	he spent the night	باط	**bαaT**	armpit
سيف	**seef**	sword	صيف	**Seef**	summer
بس	**bass**	only	بص	**bαSS**	he looked
دل	**dall**	he directed	ضل	**Dαll**	he lost his way
بعد	**ba3d**	after	بعض	**bα3D**	some
زاير	**záayir**	visitor	ظاهر	**Zααhir**	clear
مفروز	**mafrúuz**	selected	محفوظ	**maHfúuZ**	learnt by heart

- **x** - (xaa خ خخخ) not a difficult sound. Feel back along the roof of the mouth with the tip of the tongue until the *soft palate* is reached; the soft palate and the *uvula* (the extremity of the soft palate; it can be seen in a mirror, hanging down at the extreme back of the mouth) must be made to vibrate for **x** as, for example, when breathing out heavily during snoring. It is much the samesound as in Scottish *loch* or *och aye* and German *achtung*. Arabic examples are خاشب **xášab** *wood*, بخت **baxt** *luck*, مُخّ **muxx** *brains*. More practice may be necessary when the sound occurs before or after **i** (or **ii**), e.g. بخيل **baxíil** *miser, miserly*, خجل **xigil** *he was ashamed, confused*.
- **G** - (Gayn غ غغغ) the sound **x** with the vocal cords vibrating, that is to say with the buzzing introduced into **x** that is made when passing from **s** to **z**, i.e. **sss-zzz**, **xxx-GGG**. If difficulty is encountered, "dry gargling" should do the trick. **G** is also the familiar sound of French "r'" in Paris and. Northern France. Examples are غفير **Gafíir** *watchman*, صغيّر **SuGáyyar** *small*, شغل **šuGl** *work*, رغيف **riGíif** *loaf*.
- **q** - (qaaf ق ققق) a sound made in a somewhat similar manner to **k** but of very different acoustic impression, made in fact in the same place as **x** and **y**, at the uvula. Make a **k** as far back as possible; again, the mirror is of some help. This sound is used by educated speakers for "classicisms" in the colloquial; used in the right places, it is perhaps the most important single sign of educated speech. Examples are قرية **qαrya** *village*, القرآن **ilqur'ααn** *the Koran*, حُقول الزيت **Huqúul izzéet** *the oilfields*.
  q is a "Classical" sound to which colloquial **'** (glottal stop) usually corresponds; classical q = colloquial ' (glottal stop). Words keep habitual company with other words and their total associations with particular contexts and styles of discourse. No doubt قديمة **adíima** and **qadíima** are in some sense the "same word" in **fi** في مصر القديمة **máSr il'adiima** *in Old Cairo* and in **f-il3uSúur ilqadíima** في العصور القديمة *in olden times* but it would be quite wrong to substitute one form for the other and the difference between the forms is charged with meaning.
- **H** - (Haa ح حححح) a sound articulated (like 3) in the pharynx, the throat region above the windpipe; to master it, it is necessary to "get the feel " of this region. Look in a mirror and see what happens to the Adam's apple when one swallows; it will be seen to rise considerably and then descend again to its position of rest: if an attempt is made to keep it at the top of its run instead of allowing it to descend, the discomfort felt will be in the region in which it is necessary to make **H**. To pronounce **H**, adopt a posture as if about to retch, then release the tension in the pharynx just sufficiently to allow egress. of air from the lungs; the result should be a satisfactory **H**. Try to make the root of the tongue fill the throat for the sound, which, it must be emphasized, is not in the least like **x** or **H** and must at all times be clearly distinguished from them. It is quite possible to make a sound which combines features of **H** and **x** and this is often a stage through which the beginner passes on the way to mastery

of **H**. Examples are: حاجة **Háaga** *thing*, حلو **Hilw** *sweet, nice*, نحل **naHl** *bees*, رحّب **ráHHab** *to welcome*, ريح **riiH** *wind*, ملح **malH** salt.

- **3** - 3ayn ععع ع the voiced sound corresponding to **H**, i.e. as **G** is to **x** (see above) so **3** is to **H**. Follow carefully the instructions for **H** and simply introduce the necessary buzz of voice; do not do anything else. It has to be remembered that the tongue is made up of many muscles and is capable of movement in its parts as well as in its whole, so that it is quite possible for the root of the tongue in the pharynx to be correctly disposed for **3** (and **H**) and for the front of the tongue to perform unwanted action; when practicing, therefore, open the mouth fairly wide and keep the part of the tongue visible in a mirror flat on the floor of the mouth. Having mastered the basic sound by following the above instructions, the student is likely to experience difficulty in controlling these two sounds in context, in "turning them on and off" at the right moments in the stream of speech; it is quite possible to imbue speech with the sound of **3** throughout - the effect is somewhat "strangled". Such an effect is unfortunate in Arabic and in the early stages practice in "turning on and off" will be necessary, especially after vowels but also before vowels to some extent; practice the sound, therefore, inter-vocalically, short and long, ie. aa-3-aa, aa-3-uu, aa-3-ii, uu-3-aa, uu-3-uu, uu-3-ii, ii-3-aa, ii-3-uu, ii-3-ii, a-33-aa, a-33-uu, a-33-ii, etc. Finally, beware of a common tendency to confuse **3** with ' (glottal stop). Arabic examples are: **3áada** عادة *custom, habit*, **3ádad** عدد *number*, **3een** عين *eye*, **3iid** عيد *festival*, **3umr** عمر *life, age*, **ba3déen** بعدين *afterwards, later*, **bu3d** بُعد *distance*, **sáb3a** سبعة *seven*, **sab3íin** سبعين *seventy*, **bá3at** بعت *he sent*, **ga3áan** جعان *hungry*, **bi3íid** بعيد *far*, **bu3áad** بُعاد *far (plural)*, **láa3ib** لاعب *player*, **zá33a'** زعّق *he shouted*, **dáfa3** دفع *he paid*, **wi'i3** وقع *he fell*, **ni3náa3** نعناع *mins*, **sab3** سبع *lion*.

Doubled Consonants

Any Arabic consonant may be doubled. Except when final, a doubled consonant must be pronounced at least twice as long as its single counterpart and is characterized by greater muscular tension in the articulating organs. It is infinitely preferable to pronounce a doubled consonant occurring between vowels extremely long rather than not long enough; many English speakers do not pronounce doubled consonants with sufficient length when they occur at some distance from the accented syllable, c.f. نشّالين **naššalíin** *pickpockets* (sing. نشّال **naššáal**). The contrary tendency is also observable among English speakers, who often pronounce a single consonant too long when it occurs after a short, stressed syllable, as **t** and **s** in كتبة **kátaba** *clerks*, كسر **kásar** *he broke*. Consonants which are pronounced long occur in English at the junction of words or of affixes and words; for example, *black king* (contrast *blacking*), *misspelt*, *unnecessary*, but, of course, the double letters of English spelling in such words as *better* and *butter* are pronounced as single sounds. The single-double distinction is a very important feature of Arabic and the **ss** of كسّر **kássar** *he smashed*, for example, must always be pronounced considerably longer than **s** in كسر **kásar** *he broke*. Other examples are السّمك **issámak** *(the) fish*, شغّال **šaGGáal** *hardworking*, دفّع **dáffa3** *he changed (money),* فضّة **fáDDα** *silver*, شيّالين **šayyalíin** *porters*, بصّ **bαSS** *he looked*, مهمّ **muhímm** *important*. Doubled consonants are usually pronounced shorter when final.

In printed Arabic script the w-like shaped doubling symbol (shadda) normally is not shown; only when you want to make a word inambiguous, the shadda can be added.

Additional Consonants

(a) The sound *v* written in English sometimes occurs for **f** in the transcription, e.g. لفظ **lαfZ** *pronunciation*, but has no independent status except in very rare loan-words such as سيرف **se(e)rv** *service (tennis)*, فيتيسّ **vitíss** *gear-lever*; it has not, there- fore, been included above. Similar remarks apply to the sound written generally as **p**, which sometimes

occurs for transcribed **b**, e.g. يوم السّبت **yóom issábt** *Saturday*, but again has no independent status except in loans, e.g. بيلاج **piláaj** *seaside resort*. Less sophisticated speakers tend to replace **v** and **p** in such loans with **f** and **b** respectively, e.g. **balf** *valve*, **bíiba** *pipe*. **j**, as in English *jeep*, also occurs in loan-words, e.g. جاكيتّة **jakétta** *jacket*, جوكي **jóoki** jockey, جولوجي **julúuji** geologist.

(b) The sounds of English *th* in (i) *thin* and (ii) *then* belong to a "Classical" pronunciation of Arabic and occur sporadically when reading written language aloud. Examples occur in the book and the symbols used are as follows: **θ** (as *th* in *thin*), **ð** (as *th* in *then*). An emphatic counterpart of **o**, symbol **ð**, also occurs in this style of pronunciation.